Glocalization of Arts and Creativity in Hong Kong Kindergartens: Stakeholders' Perspectives and Classroom Practices

by

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Statement of Originality

I, YEUNG, Cheuk Lam Jerry, hereby declare that I am the sole author of the dissertation and the material presented in this dissertation is my original work except those indicated in the acknowledgement. I further declare that I have followed the University's policies and regulations on Academic Honesty, Copyright and Plagiarism in writing the dissertation and no material in this dissertation has been submitted for a degree in this or other universities.

Abstract

Under the influence of globalization, Asian countries have borrowed educational notions and policies from Western societies in recent years. One of these notions is that of creativity. In Hong Kong, Arts and Creativity is included as one of the six learning areas in the Kindergarten Curriculum Guide. The Guide encompasses four art forms: visual arts, music, drama, and dance. Kindergarten teachers are expected to design lessons that support children to develop creativity through active exploration in art activities. However, the literature in this area has important research gaps. There is no research on how kindergarten stakeholders (specifically teachers, principals, and teacher educators) understand the notion of creativity. Similarly, there has been no research to examine how stakeholders perceive the teaching and learning of Arts and Creativity in Hong Kong. Furthermore, local studies have focused on documenting the presence of individual art forms in the classroom, without considering the content of the four art forms in an integrated fashion.

Drawing on the constructs of policy borrowing and glocalization (i.e., hybridization of global and local perspectives in education), this dissertation includes three empirical studies which aim to address the above-mentioned research gaps.

- Study 1 is an interview study exploring how Hong Kong ECE stakeholders defined the notion of creativity in relation to young children. This study showed that all stakeholders have a relatively partial understanding of creativity.
- Study 2 is an interview study on how stakeholders perceived Arts and Creativity and its viability in kindergarten settings. The results showed that this learning area is not perceived to be implemented in accordance with the curriculum framework.
- Study 3 is a survey study examining the provision of the four art forms and its relationship with teachers' demographics. This study provided an overview of the status of arts education in Hong Kong kindergartens. Results showed that teachers

conduct music and visual arts activities more frequently than dance and drama activities. Teachers with a master's degree and those who work in a government-funded kindergarten tend to engage children in more arts activities.

Overall, this dissertation informs Hong Kong curriculum designers and policymakers about how to better conceptualize Arts and Creativity within the local context. The three empirical studies provided strong evidence that the current curriculum pertaining to Arts and Creativity does not fully align with the local cultures and values in education. Hence, this learning area needs to be glocalized. Specifically, there are five aspects that the EDB should consider: (1) the integration and inclusion of creativity beyond the arts; (2) the urgent need to clearly define the notion of creativity in the curriculum; (3) the inappropriateness of directly borrowing and over-stressing certain Western education notions such as free exploration and originality; (4) the importance of offering a more balanced provision for the different art forms, especially dance and drama; and (5) the necessity to make the Arts and Creativity learning area more inclusive and flexible, depending on contextual school characteristics. This dissertation discusses the practical implications for teachers' pre-service training and professional development.

***Keywords**:* Early Childhood Education; Arts and Creativity; Stakeholders; Globalization and Glocalization; Policy Borrowing

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Mother Teresa once said, "I alone cannot change the world, but I can cast a stone across the waters to create many ripples." I firmly believe in the transformative power of education to empower others. As human beings, we each possess our own strengths and weaknesses. Yet, what makes us truly intellectual, powerful, and unique is the unity and kindness to support one another, passing on the knowledge that we have accumulated for centuries. When I was writing this acknowledgment, I humbly reflected and looked back on the individuals that I had encountered from my undergraduate studies to my PhD journey – those who had taught me, supported me, offered comments to me, encouraged me, and challenged me for the sake of helping me to grow. When I thought of it, I realized that I had to thank all of them. Without any single one of them, I would not have acquired the knowledge I have today nor successfully completed my PhD.

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Sincerely,
Jerry YEUNG
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List of Abbreviations

AGDE	Australian Government Department of Education
AIC	Akaike Information Criterion
BIC	Bayesian Information Criterion
CDC	Curriculum Development Council
ECDA	Early Childhood Development Agency
ECE	Early Childhood Education
EDB	Education Bureau
HREC	Human Research Ethics Committee
LPA	Latent Profile Analysis
MOE	Ministry of Education
NAEYC	National Association for the Education of Young Children
OECD	Organization for Economic Co-operation and Development
PD	Professional Development
UNESCO	The United Nations Educational, Scientific and Cultural Organization
QR	Quality Review

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List of Publications

Study 1 is extracted from a published article entitled "Definitions of Creativity by Kindergarten Stakeholders: An Interview Study Based on Rhodes' 4P Model". The citation of this article is: Yeung, J., & Bautista, A. (2024). Definitions of creativity by kindergarten stakeholders: An interview study based on Rhodes' 4P model. *Creativity. Theories-Research-Applications, 11*(2), 1-19. https://doi.org/10.2478/ctra-2024-0008

Study 2 is extracted from a published article entitled "Hong Kong Preschool Stakeholders' Perspectives on the Teaching and Learning of Arts and Creativity". The work is cited as: Yeung, J., & Bautista, A. (2024). Hong Kong preschool stakeholders' perspectives on the teaching and learning of Arts and Creativity. *Pedagogy, Culture & Society, 32*(5), 1475-1494. https://doi.org/10.1080/14681366.2023.2190751

Study 3 is extracted from a published article entitled "Arts Education in Hong Kong Kindergartens: Provision of Activities and Impact of Teachers' Demographics". The work is cited as: Yeung, J., & Bautista, A. (2024). Arts education in Hong Kong kindergartens: Provision of activities and impact of teachers' demographics, *Arts Education Policy Review*, 1-17. https://doi.org/10.1080/10632913.2024.2336514

List of Conference Presentations Related to this Dissertation

1. Yeung, J., & Bautista, A. (2024, August 2-4). *Definitions of creativity from the perspectives of kindergarten stakeholders: An interview study based on Rhodes' 4P model* [conference presentation]. PECERA Annual Conference 2024, Tokyo.
2. Yeung, J., & Bautista, A. (2024, June 27-29). *Provision of arts education activities and impact of teachers' demographics: A large-scale survey study in Hong Kong* [conference presentation]. Conference of Childhood, Education & Society, Cha(lle)nging childhoods: Reimagine childhood in uncertainty and inequality, Istanbul, Turkey.
3. Yeung, J., & Bautista, A. (2024, June 1-3). *Definitions of creativity by kindergarten stakeholders: An interview study based on Rhodes' 4P model* [conference presentation]. The 1st EdUHK International Research Conference on Early Childhood Education and Development (InCRECE 2024), Hong Kong.
4. Yeung, J. (2023, July 24-26). *Arts-related activities in Hong Kong kindergartens and how teachers' demographics predict the provision of these activities* [conference presentation]. International Summer School and Research Conference for Doctoral Students, Hong Kong.
5. Yeung, J., & Bautista, A. (2023, April 13-16). *How is the arts and creativity learning area perceived in Hong Kong? An interview study of preschool stakeholders' perspectives* [conference presentation]. 2023 AERA Annual Meeting: Interrogating Consequential Education Research in Pursuit of Truth, Chicago, the USA. http://doi.org/10.3102/IP.23.2011825
6. Yeung, J. (2023, February 13). *Understanding the teaching and learning of arts and creativity from the perspectives of local preschool stakeholders* [seminar presentation]. Brown Bag Lunch – Student-led Seminar, Hong Kong.

7. Yeung, J. (2022, July 8-10). *Stakeholders' perspectives on the teaching and learning of arts and creativity in Hong Kong kindergartens* [conference presentation]. Transforming Early Childhood Education – From Policy to Practice: PECERA-HK Celebration of 25th Anniversary of HKSAR Establishment Cum 22nd PECERA Annual Conference, Hong Kong.
8. Yeung, J. (2022, May 25). *Exploring arts and creativity in Hong Kong kindergarten education: How do preschool stakeholders perceive the learning and teaching in this learning area?* [seminar presentation]. DRHDC Research Seminar, Hong Kong.

INTRODUCTION

Arts and Creativity is known to be vital for children, given not only the intrinsic importance of this learning area (Magsamen & Battro, 2011) but also its benefits to academic areas and other important developmental and learning domains (e.g., problem-solving, decision-making) (Curtis & Fallin, 2014; Gao, 2021). In 2017, the Hong Kong Kindergarten Education Curriculum Guide included Arts and Creativity as one of the six learning areas regarded as central to children's holistic development (Curriculum Development Council [CDC], 2017). Notions commonly found in the Western literature such as imagination, exploration, freedom, originality, child-centeredness, and happiness were included in the Guide. My PhD dissertation is framed within the scope of this learning area.

The overall aim of this dissertation is to enrich the limited literature on Arts and Creativity in Hong Kong kindergarten education, drawing on the construct of glocalization to help culturally situate this learning area in Hong Kong (Bautista, Bull, et al., 2021; Chen, 2022; Yang & Li, 2022). This dissertation focuses on three important kindergarten education stakeholders: teachers, principals, and teacher educators. Three empirical studies are included in my PhD folio to explore these stakeholders' definitions of the notion of creativity, their perspectives of the teaching and learning of Arts and Creativity within the local context, as well as the provision of the four art forms and its relationship with teachers' demographics.

In the following subsections, I offer an overview of the background that led to the three studies in the dissertation. First, I review various bodies of literature that have attempted to define the notion of creativity. Second, I describe the Arts and Creativity learning area in the Hong Kong official kindergarten curriculum (Curriculum Development Council [CDC], 2017). Third, I review the international literature on arts education pedagogies in the various art forms included in the Guide, namely music, visual arts, drama, and dance. Finally, the theoretical constructs of policy borrowing and glocalization are explained, which are used to

guide and frame the design of my three empirical studies.

Literature Review

Defining Creativity in Relation to Young Children

Creativity has long been an important component in education systems around the globe, due to its importance to children's development (Dere, 2019; Yusuf, 2009). Existing literature has provided many definitions for this notion. For example, Plucker et al. (2004) described creativity as "the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context" (p.19). Tan et al. (2019) view creativity as constructing something novel (i.e., new) or engaging in new (inter)action in everyday life. Dere (2019) considers that creativity involves four important components, namely fluency (the ability to produce number of ideas on a topic), flexibility (the changes of perspectives to a problem), originality (producing unique ideas), and elaboration (detailing the added ideas). The literature has also provided definitions of creativity that argue that imitation is an important aspect of creativity (Feldman & Benjamin, 2006). Other scholars have defined creativity as the ability to extend existing ideas, find connections between things that do not seem to be related, and stimulate alternative outcomes (Fox & Schirrmacher, 2014; Radford, 2004). Another definition proposed by Xie and Paik (2018) suggests that creativity is the generation of ideas and the selection and implementation of useful ideas. Finally, Gallagher (2007) considers that the sense of familiarity and resonance with something already known, or "within us" (p. 1230), is important for creativity.

In Hong Kong, the Education Bureau (EDB) integrated creativity within the arts, as part of the same learning area (CDC, 2017). However, while the term creativity is mentioned in the Guide, this notion has not yet been clearly defined and explained to the different ECE stakeholders. As indicated by Han (2003), the notion of creativity varies across different

fields, or in other words, it is domain-specific. The notion of creativity is also age-specific, suggesting that individuals from different age groups can be creative differently (Hui et al., 2019). Although existing literature offers multiple definitions of creativity, these may not be fully applicable in the Hong Kong ECE context (Cabedo-Mas et al., 2025).

In addition, because existing studies have not yet investigated how local kindergarten stakeholders define the notion of creativity, it is unclear whether they understand creativity similarly or differently. This suggests that stakeholders such as teacher educators, kindergarten principals, and teachers may have different understandings of creativity, possibly leading to difficulties in implementing this notion into practice. An exploration of the ways they conceptualize this notion is worthwhile. This knowledge can help better articulate a common understanding of the creativity presented in the Guide. Such a common understanding would be essential for kindergarten stakeholders to implement pedagogies related to creativity learning. The first empirical study included in my dissertation explores how teacher educators, kindergarten principals, and teachers define the very notion of creativity.

Arts and Creativity in Hong Kong Kindergarten Curriculum

According to the Guide (CDC, 2017), kindergarten teachers are required to foster children's creativity via four art forms: visual arts, music, drama, and dance. The Guide (CDC, 2017) stated that "children can derive pleasure and satisfaction from arts. Art activities not only cultivate children's interest in arts, but also nurture their attitude of lifelong learning and promote positive personality development" (p.46). Through diversified educational activities in creating and appreciating arts, teachers can inspire and nurture creativity (CDC, 2017). Several key educational notions such as imagination, exploration, freedom, originality, child-centeredness, and happiness are explicitly mentioned in the Guide, considered as essential to children's holistic development. These notions are commonly found in the Western literature. The Guide explains

that teachers must allocate at least 45 minutes (half-day programs) and 90 minutes (full-day programs) per day for arts and physical activities. There are three learning objectives under Arts and Creativity. Children are expected to: 1) develop sensory abilities and accumulate art experiences; 2) express feelings and unleash creativity through presenting and creating the arts; and 3) develop creativity through active exploration in art activities.

Although Arts and Creativity was introduced in Hong Kong in 2017, the existing literature has focused on the beliefs or practices of kindergarten teachers regarding the teaching and learning of this learning area (Cheung & Mok, 2013; Leung, 2018). The perspectives of principals and teacher educators have not been investigated. More specifically, no research has been conducted to investigate how local kindergarten stakeholders perceive the importance and viability of the key notions stated in the Guide, the extent to which kindergartens are able to foster children's creativity, and the potential strategies to move forward. Addressing these knowledge gaps will allow stakeholders to enhance the correspondence between the curriculum and practice. The second empirical study included in my dissertation explores how teacher educators, kindergarten principals, and teachers perceive the teaching and learning of the Arts and Creativity learning area.

Arts Pedagogies in Music, Visual Arts, Drama, and Dance

In the context of ECE, each art form (e.g., music, visual arts, drama, dance) encompasses a variety of activities that could be implemented in the classrooms. Research shows that each art form fosters specific cognitive, socio-emotional, and/or motor skills (Menzer & Winsler, 2018; Moravcik et al., 2013). This is why participation in all art forms is beneficial to children's holistic development, and teachers are expected to be able to design activities in each art form. Specifically, for music, the activities typically conducted by kindergarten teachers include listening and singing to music, music appreciation activities, musical games, and playing musical instruments with teachers and peers (Campbell & Scott-Kassner, 2019; Guderian, 2012; Ho & Bautista, 2022). For visual arts, teachers could conduct activities such as drawing and painting,

photography, filmmaking, print-making, construction and modeling, fabric art, sensory exploration with the five senses, and art appreciation (Churchill Dower, 2019; Sachant & Blood, 2016). For dance, there are also different types of activities, including free dance, improvisation dance, creative dance, body awareness exercises, dance appreciation, etc. (Biasutti & Habe, 2020; Chun, 2019). Finally, for drama, teachers could conduct activities such as free role play, guided role play, creative drama, puppetry, theatre production, etc. (Griffiths, 2018; Karaolis, 2023).

In Hong Kong, there is no previous large-scale study to investigate the types of arts activities teachers conduct for children in the four art forms (i.e., music, visual arts, drama, and dance). While these four art forms are officially stipulated in the Guide, we do not know what types of activities are commonly implemented in practice in kindergarten. Investigating this question will shed light on how local kindergarten teachers enact the Arts and Creativity learning area in practice. This information is particularly important for teacher educators, curriculum designers, and policymakers. Hence, the third empirical study explores the provisions of arts education activities in music, visual arts, drama, and dance.

Theoretical Perspectives

Influence of Globalization in Education and Policy Borrowing

The inclusion of Arts and Creativity in the Hong Kong kindergarten curriculum was new in 2017, as a response to the global trend of policy borrowing in education (CDC, 2017). In recent years, countries around the globe started to borrow educational policies and notions from one another due to the influences of globalization and the efforts of several international organizations (Nir et al., 2018). These organizations, which include the National Association for the Education of Young Children [NAEYC] (2019), the Organisation for Economic Co-operation and Development [OECD] (2018), and the World Bank (2002), contribute to informing educational policies around the globe. Educational policy borrowing could be described as

processes involving the conscious and deliberate adoption of policy from another jurisdiction/country to the local education system (Kuhlee, 2017). Policy borrowing helps jurisdictions and countries to advance their education systems and enables them to meet international standards. Given that there is a growing body of research evidence highlighting the importance of Arts and Creativity, this learning area has been deliberately incorporated by many countries into their policy agenda (Churchill Dower, 2019; Theodotou, 2020).

Yet, some scholars have been questioning whether countries should fully borrow educational policies and notions from another context, given the fact that each society has different cultural backgrounds and educational values (Bautista, Yeung, et al., 2025; Yang & Li, 2022). For example, Jackson (2016) indicated that policy borrowing has led to the standardization of pedagogies, assessments, and curricula across societies around the world. Several scholars have expressed their concerns that policy borrowing will become a hegemonic force to overwhelm the development of local values and educational objectives (Misra, 2012; Patel, 2017). In the context of arts education, while some societies emphasize children's originality, imagination, and free exploration in arts activities, other societies value children's conformity, obedience, and standardized arts skills (Moravcik et al., 2013; Yeung et al., 2022). Based on authors such as Bautista, Bull, et al. (2021) and Yang and Li (2020), this dissertation is based on the tenet that it is neither viable nor realistic for a jurisdiction to borrow educational policies and notions related to the arts without taking stakeholders' perspectives into consideration. To ensure the viability of educational policies and notions, we need to understand the perspectives of kindergarten stakeholders on arts education (Bautista, Bull, et al., 2021). Their perspectives could help policymakers and relevant authorities to design a curriculum that is culturally situated in the local contexts.

Glocalization

The three studies in this dissertation portfolio were conducted based on the construct of glocalization (Bautista, Bull, et al., 2021; Chen, 2022; Yang & Li, 2020). Glocalization refers

to the process of hybridization of global and local perspectives in education, to minimize the negative consequences of policy borrowing (Patel & Lynch, 2013). Glocalization is an approach that acknowledges local principles and values in education, making local curricula more socio-culturally appropriate and situated. This approach aims to adapt educational notions from other societies, instead of fully adopting them to the local system (Bautista, Yeung, et al., 2025; Li et al., 2012). As mentioned, educational policies and notions in other societies related to the arts may not be fully applicable in Hong Kong. Glocalization could help stakeholders in Hong Kong to face fewer theory/practice tensions and dilemmas, being able to fully achieve the intended curriculum outcomes pertaining to Arts and Creativity (Bautista, Bull, et al., 2021). Consistent with Bautista, Bull, et al. (2021), this dissertation is guided by the conviction that the Arts and Creativity learning area needs to be glocalized in the Hong Kong context to narrow the gap between what the curriculum proposes and the actual practices in kindergartens.

Chen (2022) proposed a three-component conceptual framework for a better understanding of the construct of glocalization. This framework consists of three components: (1) the foreground, (2) the background, and (3) the middle ground (Chen, 2022). The foreground refers to the educational ideologies and notions that are Western-derived. The background refers to cultures, beliefs, and realities in the local contexts. The middle ground refers to the harmonization of the foreground and background. To be specific, this dissertation focuses on the middle ground, aiming to find the space where Western and Hong Kong practices and ideologies pertaining to Arts and Creativity can co-exist and transform each other.

Importantly, existing literature indicates that stakeholders' experiences, difficulties, and expectations are vital for the process of glocalization (Hui et al., 2015; Veraksa et al., 2021). Patel (2017) suggests that to successfully glocalize a curriculum, key stakeholders need to: 1) demonstrate knowledge about glocalization; 2) show sensitivity and understanding about glocalization; 3) agree on action/plan that will be taken to glocalize the curriculum; and 4) act with integrity and fairness in the process of glocalization. For these reasons, kindergarten

stakeholders' perspectives and voices are the foundation for this dissertation to explore the teaching and learning of Arts and Creativity in Hong Kong using the construct of glocalization. In a nutshell, this dissertation explores stakeholders' definitions of the notion of creativity, their perspectives of the teaching and learning of Arts and Creativity within the local context, as well as the provision of the four art forms and its relationship with teachers' demographics. Exploring these issues helps us comprehend the changes and adaptations that should be undertaken in Hong Kong to effectively glocalize Arts and Creativity, thereby making this learning area more culturally appropriate and situated.

Structure of the Dissertation

This dissertation comprises a total of five chapters. Following this Introduction chapter, I present Study 1, Study 2, and Study 3. These three stand-alone but interrelated empirical studies are designed to better understand the teaching and learning of Arts and Creativity from the perspectives of Hong Kong kindergarten stakeholders. Each of these studies focuses on one key issue related to glocalization.

Specifically, **Study 1** is an interview study entitled "Definitions of Creativity by Kindergarten Stakeholders: An Interview Study Based on Rhodes' 4P Model" (Yeung & Bautista, 2024). This study aimed to explore how Hong Kong kindergarten stakeholders defined the notion of creativity in relation to young children. There are two research goals:

- Goal 1.1. Explore the themes and elements that Hong Kong kindergarten stakeholders (i.e., teacher educators, principals, and teachers) refer to in their responses when defining the notion of creativity;
- Goal 1.2. Explore how these stakeholders differ in their responses when defining the notion of creativity.

A total of 50 stakeholders participated in this study (20 teacher educators, 10 kindergarten principals, and 20 kindergarten teachers). Semi-structured individual interviews were

conducted. To address Goal 1.1, I first used the directed content analysis approach (theory-driven) and followed the 4P model proposed by Rhodes (1961) to categorize participants' definitions into four non-mutually exclusive themes (i.e., *person, process, products, press*). Then, I used conventional content analysis approach (data-driven) to analyze the specific elements of definitions associated with each of these themes, eventually identifying 22 non-mutually exclusive elements that emerged from the data. For Goal 1.2, I used descriptive statistics and multiple Fisher's exact tests (2x2) to examine whether any specific group of stakeholders would proportionately refer more to certain themes or elements than the others. This study provided theoretical contributions and practical implications for curriculum design and teacher professional development (PD).

Study 2 is another interview study entitled "Hong Kong Preschool Stakeholders' Perspectives on the Teaching and Learning of Arts and Creativity" (Yeung & Bautista, 2023). This study aimed to investigate how Hong Kong kindergarten stakeholders perceived the Arts and Creativity learning area and its viability in practice. There are three research goals:

- Goal 2.1. Explore their perspectives on the importance and viability of a variety of pedagogical characteristics pertaining to Arts and Creativity, as articulated in the official curriculum framework;
- Goal 2.2. Explore their perspectives regarding the extent to which local preschools foster children's arts creativity;
- Goal 2.3. Explore their suggestions on potential strategies to maximize children's arts creativity in the Hong Kong context.

Participants and the data collection method are the same as the study in Chapter 2. To address Goal 2.1, I used descriptive statistics to analyze the scores given by stakeholders regarding the importance and viability of seven pedagogical characteristics (e.g., opportunities to explore interests freely). To address Goal 2.2, I used thematic analysis with a

bottom-up approach (data-driven), defining three mutually exclusive analytic codes to classify the extent to which preschools were perceived to foster children's creativity (i.e., Large Extent, moderate Extent, and Low/Null Extent. To address Goal 2.3, thematic analysis was used with a top-down approach (theory-driven), allowing me to identify four non-mutually exclusive analytic codes: Culture and Resources in Society; Parent Education and Collaboration; Teacher Training and Conditions, and Pedagogies and Curriculum. This study found that the Arts and Creativity learning area is not perceived to be implemented in accordance to the official curriculum framework and revealed the need to "glocalize" this learning area in the Hong Kong context.

Study 3 is a survey study entitled "Arts Education in Hong Kong Kindergartens: Provision of Activities and Impact of Teachers' Demographics" (Yeung & Bautista, 2024). This study aimed to examine the provision of the four art forms and its relationship with teachers' demographics. There are two research goals:

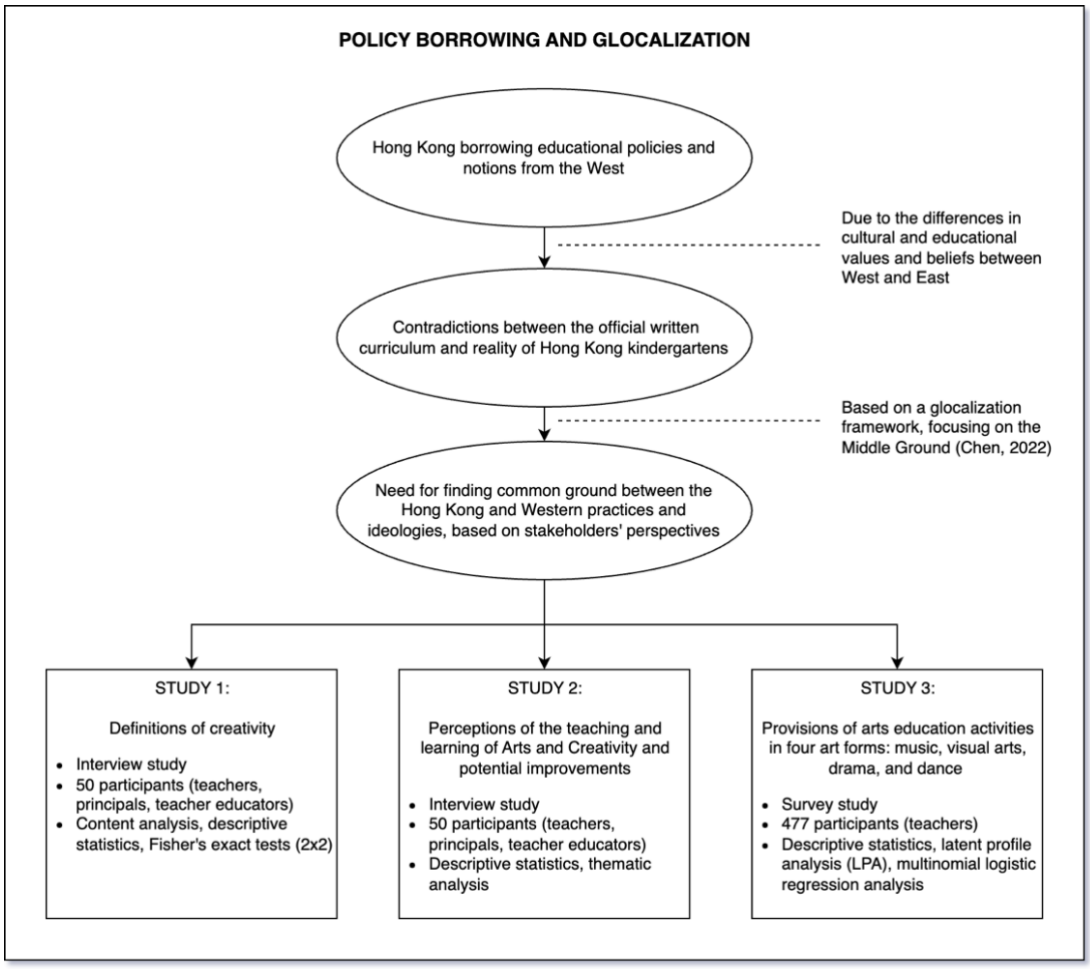
- Goal 3.1. Investigate the frequency with which Hong Kong kindergarten teachers conduct specific types of arts education activities focusing on music, visual arts, dance, and drama;
- Goal 3.2. Identify subgroups of teachers who differ regarding the provision of arts education activities and analyze how key demographic variables (i.e., highest education level, teaching experience, level of teaching, type of kindergarten) predict their memberships to these subgroups.

A total of 477 Hong Kong kindergarten teachers participated in this study and completed a 6-minute-long survey. To address Goal 3.1, I used descriptive statistics to calculate the mean frequency for each activity type within each art form. To address Goal 3.2, I first ran a latent profile analysis (LPA) to identify subgroups of teachers with a similar provision of arts education activities. Then, I used multinomial logistic regression analysis to explore the

association between profile membership and teachers' demographics (i.e., highest education level, teaching experience, level of teaching, type of kindergarten). This study provided an overview of the status of arts education in Hong Kong kindergartens and led to implications towards educational policy and teacher PD.

Figure 1 shows a summary of these three studies and their connections to the theoretical perspectives of this dissertation.

Figure 1. *Theoretical Perspectives of the Dissertation*



Lastly, the General Discussion chapter explains how the three studies collectively respond to the overall aim of this dissertation, within the framework of glocalization (Bautista, Bull, et al., 2021; Chen, 2022; Yang & Li, 2020). Specifically, this chapter provides details on how the results from the three studies contribute to finding a space where

Western and Hong Kong practices and ideologies can co-exist and transform each other. Altogether, results from the three studies help shed light on how to glocalize the Arts and Creativity learning area in the Hong Kong kindergarten curriculum. Based on the three studies, practical implications related to the Hong Kong kindergarten curriculum, teachers' pre-service training, and professional development are discussed. These implications can foster future enhancement for the teaching and learning of Arts and Creativity. Future research directions are also suggested.

Several important considerations have been taken into account in editing and structuring this dissertation. First, the way that the three studies are presented is not entirely identical to the published version in the respective journals. Necessary adjustments, such as changes in terminologies and format, have been made to ensure consistency throughout the dissertation. Second, due to the interconnected nature of the three empirical studies, there are unavoidable overlaps in the background, justifications, and theoretical underpinnings provided for each study. For simplicity, references from all three studies are compiled and presented at the end of the dissertation, rather than being listed after each study. Finally, the ethical approval and ethical exemption pertaining to the three empirical studies are included in the appendixes at the end of this dissertation.

STUDY 1: Definitions of Creativity by Kindergarten Stakeholders: An Interview Study Based on Rhodes' 4P Model[1]

Abstract

In 2017, Hong Kong included the notion of creativity in its official kindergarten curriculum framework. However, the curriculum did not define what creativity means in relation to 3- to 6-year-old children. Stakeholders such as teacher educators, kindergarten principals, and teachers may have different understandings of creativity, possibly leading to difficulties in implementing this notion into practice. We adopted Rhodes' 4P model to examine Hong Kong kindergarten stakeholders' definitions of creativity in relation to young children. We posed two research questions: (1) What are the themes and elements that Hong Kong kindergarten stakeholders refer to in their responses when defining the notion of creativity? (2) How do these stakeholders differ in their responses when defining this notion? We asked 50 kindergarten stakeholders (20 teacher educators, 10 principals, and 20 teachers) to define the notion of creativity using their own words. Content analysis, descriptive statistics, and multiple Fisher's exact tests (2x2) were used to analyze their responses. We found that all stakeholders possessed a partial understanding of creativity, especially teachers. Stakeholders' definitions mainly focused on the importance of creative processes. Other components such as the learning environment, the traits of a person, and the creation of products were rarely alluded to in their definitions. We conclude that there is an urgent need to explicitly articulate and conceptualize the notion of creativity in kindergarten curriculum frameworks, such as Hong Kong's curriculum Guide. This would allow stakeholders to find common ground in the teaching and learning of creativity. Implications for the enhancement

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of creativity education are discussed.

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Introduction

In 2017, Hong Kong included the notion of creativity in the official kindergarten curriculum framework, merging this notion with the arts (Curriculum Development Council [CDC], 2017). The curriculum suggests that pedagogical activities should "stimulate children's creativity and imagination, and encourage them to enjoy participating in creative works" (CDC, p.24, 2017). However, despite the great interest in fostering children's creativity, the curriculum does not clearly articulate what creativity means in relation to young children within the Hong Kong context. Stakeholders such as teacher educators, kindergarten principals, and teachers may have different understandings of creativity, possibly leading to difficulties in implementing this notion into practice (Cho et al., 2017).

The purpose of this study is to understand how kindergarten stakeholders, specifically teacher educators, principals, and teachers, define the notion of creativity in relation to 3- to 6-year-old children. There are two subsections in the literature review. In the first subsection, we introduce the 4P's model (Rhodes, 1961) as our theoretical framework to explore stakeholders' definition of creativity. This model consists of four strands within creativity (i.e., *process*, *product*, *person*, and *press)*. In the second subsection, we examine prior studies that have employed the 4P's model to investigate how stakeholders in the field of education understand creativity.

Literature Review

Theoretical Framework: Rhodes' 4P Model

Creativity is a term frequently employed in everyday language. In fact, creativity

constitutes an overarching part of human development throughout the lifespan (Byun et al., 2023). Numerous studies indicate that the early years are critical to fostering children's creative potential, which lays the foundation of their whole-person development in the future (Dere, 2019; Yusuf, 2009). This is the reason why international organizations such as the Organisation for Economic Co-operation and Development [OECD] (2017) have been actively advocating for integrating creativity within school curricula around the world.

Yet, due to the multifaceted nature of creativity, it is difficult to define this notion and universally accepted definitions do not exist (Fox & Schirrmacher, 2014; Newton & Newton, 2014). As indicated by Han (2003), the notion of creativity varies across different fields, or in other words, it is domain-specific. In the field of early childhood education (ECE), which is the focus of this study, the definition of creativity may not be necessarily the same as in the other fields. The notion of creativity is also age-specific, suggesting that individuals from different age groups can be creative differently (Hui et al., 2019). The exploration of creativity specifically from the perspective of ECE would be vital for stakeholders to move forward regarding children's creativity development.

In this study, we adopted the 4P's model proposed by Rhodes (1961) as our theoretical framework to examine stakeholders' responses when they define the notion of creativity in relation to 3- to 6-year-old children. While multiple creativity frameworks have been proposed by scholars in recent decades (Doyle, 2019; Glăveanu et al., 2019), the 4P's model remains highly influential in the field of education and researchers keep using it to frame and conceptualize contemporary studies (Kirişçi, 2023; Sali & Özbay Özdemİr, 2023). This could be due to the simplicity and comprehensiveness of the 4P's model, which makes it particularly powerful for practitioners to understand that creativity involves several components. According to the 4P's model, the notion of creativity can be divided into four strands – *process*, *product*, *person*, and *press* (Rhodes, 1961). These four interrelated, yet

stand-alone, strands display the multiple components or aspects of creativity, helping us to gain a better understanding of this notion (Said-Metwaly et al., 2017). In the following paragraphs, we elaborate on each of these four strands in detail.

Process. The first strand within the 4P's model is *process*, which can be understood as the mental mechanism that occurs when an individual engages in creative activities (Kozbelt et al., 2010; Rhodes, 1961). According to Rhodes (1961), a few essential questions within *process* are "what causes some individuals to strive for original answers to questions while the majority are satisfied with conventional answers?", "are the processes identical for problem solving and for creative thinking?", and "what are the stages of the thinking process?" (p. 308). These questions reveal that *process* refers to the mechanism that has been employed by an individual to brainstorm, generate, and refine a creative idea. In fact, *process* includes a variety of actions and behaviors exhibited by an individual, both at the conscious level and subconscious level (Sali & Özbay Özdemİr, 2023). Some of these actions can be exploring the environment, solving a problem, seeking answers, expressing ideas verbally or non-verbally, and independent thinking (Compton, 2007; Runco, 2008). To develop creativity, individuals may need to go through some sequential steps in their learning (Fox & Schirrmacher, 2014). These steps can include "sensing problems or gaps in information, forming ideas or hypotheses, testing and modifying these hypotheses, and communicating the results" (Torrance, 1977, p. 7).

Product. The second strand within the 4P's model is *product*. This strand emphasizes the final outcome that is being produced by an individual, as a result of creative learning activities (Rhodes, 1961). *Product* is the result of an idea being transmitted into a tangible artifact (e.g., words, paint, clay, or other materials) or tangible innovation (e.g., new technologies). By examining these tangible artifacts and innovations, we could potentially trace back to the moment of inspiration and events that led to creative ideas (Rhodes, 1961).

In today's rapidly changing world, new challenges and problems arise constantly. Tangible artifacts and innovations provide solutions to these problems and drive progress in contemporary societies (Tan, 2019). For these reasons, among others, scholars such as Sali and Özbay ÖzdemİR (2023) have argued that *product* is one of the most essential components within the definition of creativity.

The literature regarding *product* has focused on two dimensions, namely originality and usefulness (Gruszka & Tang, 2017). Originality refers to the production of ideas that are novel and innovative compared with other ideas that are currently available (Runco & Jaeger, 2012). The level of originality demonstrated by an individual can determine his/her capability to think outside the box, explore alternative perspectives, and challenge established conventions (Dere, 2019; Newton & Newton, 2014). Usefulness refers to the practicality of an idea and highlights its contribution to the betterment of a society (Yue & Rudowicz, 2002). Specifically, a useful idea can create solutions that address real-world problems and improve the quality of life for individuals.

Person. The third strand in Rhodes' (1961) framework is *person*. It encompasses the personality, intellect, temperament, traits, habits, and attitudes that are directly or indirectly related to the aptitude for being creative. Traditionally, some scholars suggested that creativity is inborn for anyone, highlighting that all individuals are creative (Duffy, 2006). Some other scholars suggested that there are certain personal traits/characteristics that make an individual creative, which are the prerequisites of creativity (MacKinnon, 1966). As such, the strand of *person* focuses on identifying creative individuals by examining their personal traits/characteristics. For example, Ata-Akturk and Sevimli-Celik (2020) indicated that creative individuals are typically imaginative and innovative, and able to come up with a variety of ideas. Dere (2019) revealed that creative individuals are flexible in their learning and can easily adapt to different learning environments, teaching approaches, and models.

Furthermore, Dane (2010) and Baer (2015) indicated that the mastery of certain skills (e.g., art skills), knowledge (e.g., understanding the history of arts), and languages (e.g., sufficient vocabulary) could lead to creativity.

Press. Finally, the fourth strand is *press*. This strand refers to the characteristics and conditions of an environment (e.g., classroom) where creativity emerges (Rhodes, 1961). The learning environment is widely recognized as an integral aspect of the definition of creativity (Diakidoy & Kanari, 1999). Although each individual perceives the environment uniquely (Rhodes, 1961), all individuals form ideas in response to the stimuli and sensations they receive. When individuals learn in an environment where they feel enjoyable and relaxed, their creativity tends to flourish (McDevitt & Ormrod, 2014). In fact, Sali and Özbay ÖzdemİR (2023) suggested that *press* (i.e., learning environment) can influence the other three strands within the 4P's model (i.e., *process*, *product*, and *person*). In ECE settings, a rich environment with sufficient learning materials, time, and space will allow young children to solve problems in different ways (Yeung & Bautista, 2023). Furthermore, the atmosphere of teaching and learning varies across different learning environments. While some learning environments cater to individuals' differences and provide more freedom for learning, other environments allow little freedom for self-exploration and free investigation (Leung et al., 2023; Pakarinen et al., 2023).

Prior Studies on How Stakeholders in Education Understand Creativity

The 4P's model (Rhodes, 1961) has informed recent studies regarding how stakeholders in the field of education understand the notion of creativity. As mentioned, while the model was proposed more than 60 years ago, it provides a simple yet comprehensive framework for education stakeholders to understand that creativity involves a wide range of components beyond personal factors. Sali and Özbay ÖzdemİR (2023) employed the 4P's model to investigate how pre-service kindergarten teachers (n=60) in Turkey perceive the notion of

creativity. Participants were asked to explain the concept of creativity by drawing a picture and writing a description for the picture they drew. These drawings and descriptions were analyzed using the 4P's model (Rhodes, 1961). Results showed that participants' definitions of creativity were most frequently alluded to *process*, followed by *person*, *product*, and *press*. Specifically, for *process*, participants' definitions alluded to the actions of generating a large number of ideas, looking at events from different angles, and making creations. In terms of *person*, participants mentioned various personal traits that they deemed were highly important. These traits included being able to develop a different perspective, having a vivid imagination, being able to think freely, having courage, self-confidence, ambition, open-mindedness, etc. For *product*, some participants reported that it is critical for the final learning outcome to be either original or functional/useful. Finally, for *press*, just a few participants reported two characteristics of the environment that were closely related to the definition of creativity – being free without restriction and being natural. It is concluded that although all four strands are important to the notion of creativity, some strands (especially *product* and *press*) tend to be overlooked by participants.

Drawing on the 4P's model, the interview study by Kirişçi (2023) explored how primary and middle school teachers (n=14) in Turkey define gifted students' creativity. Unlike the results in the first study, Kirişçi (2023) found that participants' definitions of creativity alluded most frequently to *product*, followed by *person*, *process*, and *press*. Regarding *product*, most participants used the terms original, unusual, and novel to describe the creative learning outcomes. Note that these terms resonate with the notion of originality. Only a limited number of participants described creative learning outcomes as being functional/useful. For *person*, many participants suggested that creativity is closely related to personal traits such as being open-minded, responsible, inquisitive, observant, sensitive to changes, and good communicators. Regarding *process*, most participants intrinsically

associated the notion of creativity to thinking. Other participants also defined creativity as developing different approaches, solving problems, exploring something, and transforming/changing something that already exists into a new form. Only one participant referred to *press* in her definition of creativity. This participant mentioned that it is vital to prepare an environment that allows children's creativity to thrive. However, she did not provide more elaboration specifically. Overall, Kirişçi (2023) concluded that participants' definitions of creativity tended to be somewhat limited and not comprehensive.

Although these studies have made significant contributions to the field of education by further exploring how teachers understand creativity, there are two major knowledge gaps that need to be filled. First, to the best of our knowledge, previous studies using Rhodes' 4P model have been conducted predominantly in Turkey. Results from Turkey may not be generalizable to other jurisdictions and countries of the world. Second, previous studies have focused on pre- or in-service teachers, without investigating other important stakeholders such as principals and teacher educators. Currently, little is known about principals' and teacher educators' understanding of creativity. The present study seeks to obtain data that will help to address these knowledge gaps in an Asian society, specifically Hong Kong.

Research Goals

In this study, our aim was to examine how Hong Kong kindergarten stakeholders, specifically teacher educators, principals, and teachers, define the notion of creativity in relation to 3- to 6-year-old children. There were two research goals:

Goal 1.1 Explore the themes and elements that Hong Kong kindergarten stakeholders (i.e., teacher educators, principals, and teachers) refer to in their responses when defining the notion of creativity;

Goal 1.2 Explore how these stakeholders differ in their responses when defining the

notion of creativity.

Method

Participants

A total of 50 local kindergarten stakeholders working in different tertiary institutes and kindergartens were recruited across Hong Kong SAR China, which is an urban city with around seven million people. Given the exploratory nature of the study, the participants included 20 teacher educators in ECE (18 females, two males), 10 kindergarten principals (nine females, one male), and 20 kindergarten teachers (18 females, two males). The disparity between the numbers of female and male participants is because the ECE sector in Hong Kong has an over-representation of women, especially in the positions of kindergarten teachers, principals, and university lecturers (Census and Statistics Department, 2022). Regarding work experience in their respective roles, 36% (*n*=18) had 5-9 years of experience, followed by 22% (*n*=11) with more than 20 years, 18% (*n*=9) with 1-4 years, 12% (*n*=6) with 10-14 years, and finally 12% (*n*=6) with 15-19 years of experience. For the highest level of education, 50% (*n*=25) possessed a master's degree, 32% (*n*=16) possessed a bachelor's degree, 16% (*n*=8) possessed a doctoral degree, and 2% (*n*=1) possessed a higher diploma. All participants were familiar with the local kindergarten system. Table 1 shows the detailed demographics within each group of stakeholders.

Table 1. *Demographic Information of the Stakeholders*

	Teacher educators (*n*=20)	Principals (*n*=10)	Teachers (*n*=20)	Total (*n*=50)
Gender				
Female	18 (90%)	9 (90%)	18 (90%)	45 (90%)
Male	2 (10%)	1 (10%)	2 (10%)	5 (10%)
Work experience				
1-4 years	7 (35%)	1 (10%)	1 (5%)	9 (18%)
5-9 years	4 (20%)	3 (30%)	11 (55%)	18 (36%)
10-14 years	4 (20%)	1 (10%)	1 (5%)	6 (12%)
15-19 years	2 (10%)	2 (20%)	2 (10%)	6 (12%)
More than 20 years	3 (15%)	3 (30%)	5 (25%)	11 (22%)
Highest level of education				
Doctoral degree	8 (40%)	0 (0%)	0 (0%)	8 (16%)
Master's degree	12 (60%)	9 (90%)	4 (20%)	25 (50%)
Bachelor's degree	0 (0%)	1 (10%)	15 (75%)	16 (32%)
Higher Diploma	0 (0%)	0 (0%)	1 (5%)	1 (2%)

Data Collection Instrument

Data were collected using semi-structured individual interviews. The interview began with demographic questions. We asked participants to indicate their role in the field (i.e., teacher educator/principal/teacher), gender, work experience in their current position, and the highest level of education. We then posed the following question: "How would you define the notion of creativity, in general, in relation to young children? You do not need to give us a formal definition of creativity. Please feel free to use your own words." Rather than asking participants to provide a formal or scholarly definition, we emphasized that we were interested in exploring their own intuitive understandings of this notion. We piloted the interview protocol with six kindergarten teachers and one teacher educator, ensuring that the items were clear to them.

Procedure

Ethics approval was obtained from the Human Research Ethics Committee (HREC) at the authors' university. To recruit participants, we combined the convenience sampling strategy (Etikan et al., 2016) and the snowball sampling strategy (Mukherji & Albon, 2015).

For principals, an invitation email explaining the overall aim of our study was sent to 50 kindergartens in different districts across Hong Kong. These principals were chosen because they had existing partnerships or other work relationship with the research team, making it convenient to approach them for participation in the study. Once the principals indicated their interests and willingness to participate, we asked them to further extend the invitation to the teachers in their respective schools. To recruit teacher educators, a similar invitation email was sent to potential interviewees who worked for ECE Departments of local universities and colleges. Individual interviews were arranged at a time that was convenient to participants. All participants gave us consent and understood the focus and content of the interview. They were informed that participation was voluntary and anonymous, and that they could withdraw from the study at any time without negative consequences. Interviews were conducted and audio-recorded online, via Zoom. All recorded audios were transcribed for analytical purposes.

Data Analysis

Content analysis was used to analyze stakeholders' definitions of creativity. First, we used the directed content analysis approach (theory-driven). More specifically, we followed the 4P's model proposed by Rhodes (1961) to categorize stakeholders' definitions into the four non-mutually exclusive themes listed below:

(1) Person: The stakeholder refers to what makes a person creative at an individual level (e.g., characteristics, traits, attributes).

(2) Process: The stakeholder refers to the procedure and/or actions used by a person in the creative process.

(3) Product: The stakeholder refers to the results/outcomes of the creative process.

(4) Press: The stakeholder refers to the structural characteristics of the environment in which creativity occurs.

Second, we used conventional content analysis approach (data-driven) to analyze the specific elements of definitions associated with each of these themes. In the Results section, we present the 22 non-mutually exclusive elements that emerged from this data-driven analysis.

The first author independently coded stakeholders' definitions into the four themes and 22 elements. Then, an external coder specialized in the field of ECE was trained and coached by the first author in the usage of the various analytical codes. This external coder independently coded all definitions. Subsequently, the first author and the external coder shared their respective codifications and discussed the disagreements until at least 80% of agreements were reached for all codes. Inter-rater reliability (Cohen's kappa) was higher than 0.61 for all themes and elements, which indicates a substantial agreement among the two coders. The codification by the first author was used to determine the final output of the analysis.

Descriptive statistics (e.g., average, minimum, maximum) were conducted to analyze the number of stakeholders that alluded to each of the themes and elements. We used multiple Fisher's exact tests (2x2) to examine whether any specific group of stakeholders would proportionately refer more to certain themes or elements than the others.

Results

Themes

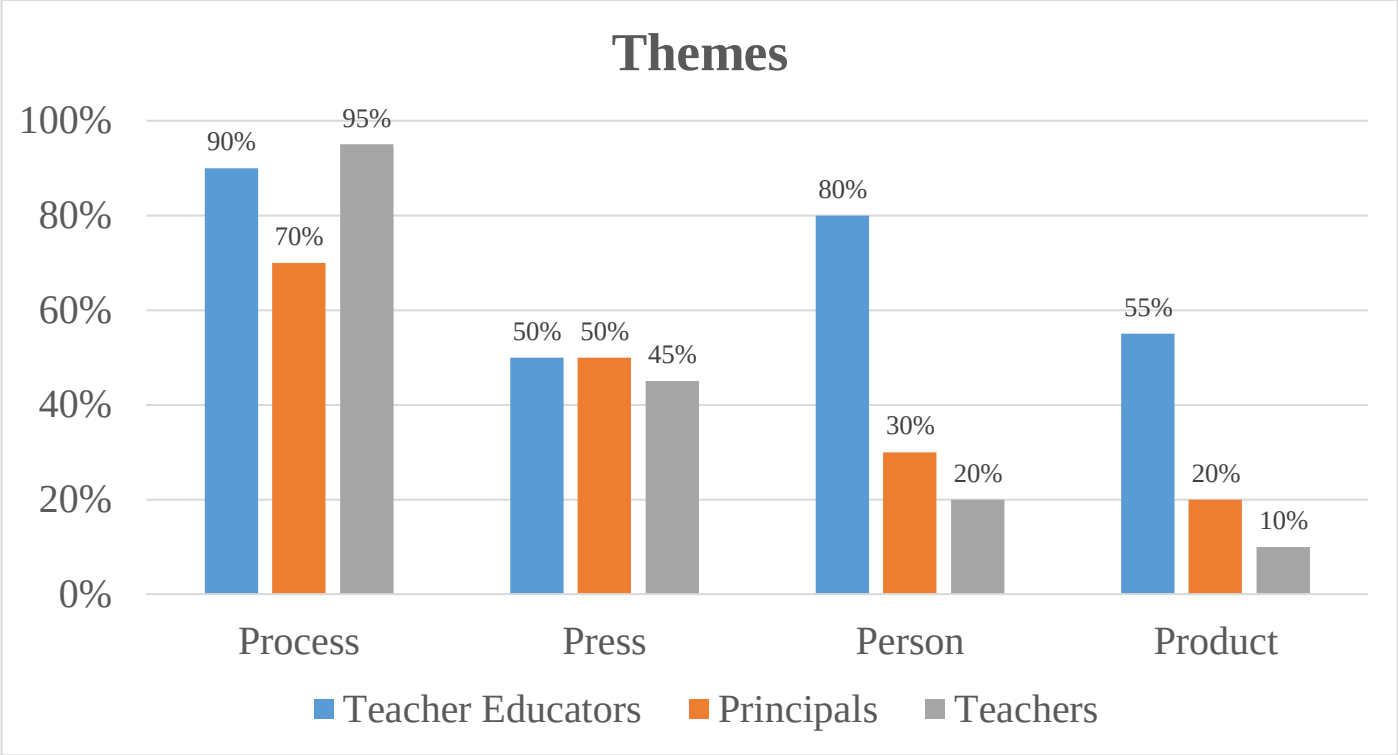
Table 2 and Figure 2 present the frequencies and percentages for different stakeholders under each theme. Overall, stakeholders' definitions of creativity were most frequently associated with *process* (88%), followed by *press* (48%), *person* (46%), and finally *product* (30%). Notably, the percentages of teacher educators that alluded to *press*, *person*, and *product* were higher than that of principals and teachers. In other words, the definitions given by teacher educators were more comprehensive. In addition, we found that teachers

predominantly defined creativity as associated with *process*, but considerably less associated with the other three themes.

Table 2. *Overall Frequencies of the Four Themes*

Themes	In total	Teacher Educators (*n*=20)	Principals (*n*=10)	Teachers (*n*=20)
Process	44 (88%)	18 (90%)	7 (70%)	19 (95%)
Press	24 (48%)	10 (50%)	5 (50%)	9 (45%)
Person	23 (46%)	16 (80%)	3 (30%)	4 (20%)
Product	15 (30%)	11 (55%)	2 (20%)	2 (10%)

Figure 2. *Overall Frequencies Obtained by the Four Themes*



As assessed by Fisher's exact tests, there was a statistically significant difference ($p < .05$) across different stakeholders who referred to *person* (p=.001) and *product* (p=.006). Post hoc analysis involved pairwise comparisons using multiple Fisher's exact tests (2 x 2) with a Bonferroni correction. Statistical significance was accepted at $p < .016667$. We found that the proportion of teacher educators who referred to *person* and *product* was significantly higher than that of teachers.

Elements

As mentioned above, our bottom-up qualitative analysis identified 22 elements as associated with stakeholders' definitions of creativity: Six of them associated with *process* (i.e., *expressing*, *thinking*, *producing*, *exploring*, *solving problems*, and *questioning*), seven associated with *press* (i.e., *freedom*, *space*, *time*, *enjoyable/happy*, *materials*, *child-centered*, and *relaxed*), seven associated with *person* (i.e., *knowledgeable*, *innovative*, *imaginative*, *inborn*, *skillful*, *literate*, and *flexible*), and two associated with *product* (i.e., *new/original* and *reinventive*). In the following sub-sections, we present the definitions and percentages for each element in detail.

Process. Table 3 shows the definitions of the six elements associated with *process*, including *expressing*, *thinking*, *producing*, *exploring*, *solving problems*, and *questioning.*

Table 3. *Definitions of Elements Associated with Process*

Elements of Process	Definitions
Expressing	Refers to the expression of ideas, emotions, and/or thoughts.
Thinking	Refers to the engagement in thinking processes.
Producing	Refers to the production of something that can be seen and/or heard by others.
Exploring	Refers to the process of exploration with children's five senses and/or bodies.
Solving problems	Refers to the solving daily life problems.
Questioning	Refers to asking questions and/or collecting answers to stimulate thinking.

Table 4 presents the frequencies of these elements in participants' responses. As can be observed, the elements most frequently alluded to within this theme were *expressing* (38%) and *thinking* (36%). *Questioning* (2%) and *solving problems* (14%) were least frequently alluded to within this theme. Based on the results of Fisher's exact tests, there was no statistically significant difference in the proportion of stakeholders across the three groups who referred to these elements ($p > .05$). In addition, note that *process* was the theme most frequently alluded to by all stakeholders.

Table 4. *Frequencies of Elements Associated with Process*

Elements of Process	In total	Teacher Educators (*n*=20)	Principals (*n*=10)	Teachers (*n*=20)
Expressing	19 (38%)	7 (35%)	5 (50%)	7 (35%)
Thinking	18 (36%)	9 (45%)	1 (10%)	8 (40%)
Producing	17 (34%)	5 (25%)	2 (20%)	10 (50%)
Exploring	12 (24%)	5 (25%)	3 (30%)	4 (20%)
Solving problems	7 (14%)	3 (15%)	1 (10%)	3 (15%)
Questioning	1 (2%)	1 (5%)	0 (0%)	0 (0%)

Press. Table 5 shows the definitions of the seven elements associated with *press*, including *freedom*, *space*, *time*, *enjoyable/happy*, *materials*, *child-centered*, and *relaxed*.

Table 5. *Definitions of Elements Associated with Press*

Elements of Press	Definitions
Freedom	Refers to an environment where children have the freedom to do what they want.
Space	Refers to an environment where children are given enough space for creativity to emerge.
Time	Refers to an environment where children have sufficient time to engage in creative tasks.
Enjoyable/happy	Refers to an environment where children's enjoyment and/or happiness are emphasized and valued.
Materials	Refers to an environment where children have sufficient materials for exploration and/or creation.
Child-centered	Refers to an environment where teaching and/or learning are child-centered.
Relaxed	Refers to an environment where children are relaxed and do not feel pressure for learning.

Table 6 presents the frequencies of these elements in participants' responses. The element most frequently alluded to within this theme was *freedom* (36%). *Space* (12%) and *time* (10%) were rarely alluded to within this theme. Then, *relaxed* (2%) and *child-centered* (4%) were least frequently alluded to within this theme. We found that there was a statistically significant difference ($p < .05$) in the proportion of stakeholders across different stakeholders who referred to the element *materials* (p=.037). However, as none of the teacher educators and teachers referred to this element, we were not able to perform the post hoc

analysis of pairwise comparisons.

Table 6. *Frequencies of Elements Associated with Press*

Elements of Press	In total	Teacher Educators (*n*=20)	Principals (*n*=10)	Teachers (*n*=20)
Freedom	18 (36%)	6 (30%)	4 (40%)	8 (40%)
Space	6 (12%)	4 (20%)	1 (10%)	1 (5%)
Time	5 (10%)	2 (10%)	2 (20%)	1 (5%)
Enjoyable/happy	3 (6%)	0 (0%)	2 (20%)	1 (5%)
Materials	2 (4%)	0 (0%)	2 (20%)	0 (0%)
Child-centered	2 (4%)	1 (5%)	0 (0%)	1 (5%)
Relaxed	1 (2%)	1 (5%)	0 (0%)	0 (0%)

Person. Table 7 shows the definitions of the seven elements associated with *person*, including *knowledgeable*, *innovative*, *imaginative*, *inborn*, *skillful*, *literate*, and *flexible*.

Table 7. *Definitions of Elements Associated with Person*

Elements of Person	Definitions
Knowledgeable	Refers to children having prior/existing knowledge that can contribute to the generation of creative ideas.
Innovative	Refers to the ability to think of ideas that are out of expectation, not ordinary, and/or innovative.
Imaginative	Refers to the ability to use imagination and/or go beyond imagination.
Inborn	Refers to an inborn characteristic of children, indicating that children are born with or without creativity.
Skillful	Refers to children having prior skills that can support their creative processes.
Literate	Refers to children having language skills such as sufficient vocabulary to support their creative processes.
Flexible	Refers to children being sufficiently flexible to support their creative processes.

Table 8 presents the frequencies of these elements. Overall, the elements most frequently alluded to within this theme were *knowledgeable* (20%) and *innovative* (18%). *Flexible* (2%) and *literate* (4%) were the least frequently alluded to within this theme. There was a statistically significant difference ($p < .05$) in the proportion of stakeholders who referred to *innovative* (p=.046). Post hoc analysis involved pairwise comparisons using multiple Fisher's

exact tests (2 x 2) with a Bonferroni correction. Statistical significance was accepted at $p < .016667$. The proportion of teacher educators who referred to *innovative* was statistically significantly higher than the proportion of teachers.

Table 8. *Frequencies of Elements Associated with Person*

Elements of Person	In total	Teacher Educators (*n*=20)	Principals (*n*=10)	Teachers (*n*=20)
Knowledgeable	10 (20%)	6 (30%)	2 (20%)	2 (10%)
Innovative	9 (18%)	7 (35%)	1 (10%)	1 (5%)
Imaginative	5 (10%)	3 (15%)	0 (0%)	2 (10%)
Inborn	4 (8%)	4 (20%)	0 (0%)	0 (0%)
Skillful	4 (8%)	2 (10%)	2 (20%)	0 (0%)
Literate	2 (4%)	1 (5%)	1 (10%)	0 (0%)
Flexible	1 (2%)	1 (5%)	0 (0%)	0 (0%)

Product. Finally, Table 9 shows the definitions of the two elements associated with *product*, including *new/original and reinventive*.

Table 9. *Definitions of Elements Associated with Product*

Elements of Product	Definitions
New/Original	Refers to the results/outcomes of creativity processes being new and/or original.
Reinventive	Refers to the results/outcomes of creativity processes being reinventive, building upon and/or combining existing ideas.

Table 10 presents the frequencies of these elements. As can be seen, *new/original* (18%) was slightly more frequently alluded to within this theme, compared with *reinventive* (16%). Based on the results of Fisher's exact tests, there was no statistically significant difference in the proportion of stakeholders across the three groups who referred to these elements ($p > .05$).

Table 10. *Frequencies of Elements Associated with Product*

Elements of Product	In total	Teacher Educators (*n*=20)	Principals (*n*=10)	Teachers (*n*=20)
New/Original	9 (18%)	6 (30%)	1 (10%)	2 (10%)
Reinventive	8 (16%)	6 (30%)	1 (10%)	1 (5%)

Discussion

By using the 4P's model (Rhodes, 1961), we found that all kindergarten stakeholders had a relatively partial understanding of creativity, as they tended to associate creativity with only certain aspects of the notion. Specifically, similar to Sali and Özbay ÖzdemİR (2023), we found that most stakeholders intuitively linked creativity to the strand *process* and tended to overlook the importance of *product*. Our findings revealed that creativity is a *fuzzy* notion that is difficult to define, even for stakeholders with more training and experience (Mohammed, 2018). Indeed, several studies have shown that educators worldwide commonly encounter similar difficulties in defining creativity (Kirişçi, 2023; Sali & Özbay ÖzdemİR, 2023), given that this notion is highly complex, multifaceted, domain-specific, and even age-specific (Han, 2003; Hui et al., 2019). Our findings may also reflect the phenomenon of social desirability (Holden & Passey, 2013), specifically the belief that demanding children to come up with products to show their creativity is inadequate or undesirable. In recent years, scholars have increasingly elaborated on the importance of free exploration, self-investigation, and questioning to foster children's active construction of knowledge (McDevitt & Ormrod, 2014; van Liempd et al., 2018). These ideas may have somehow led stakeholders to a misconception that generating final products (e.g., paintings, music compositions, dance movements) is unrelated or insignificant to creativity development. As a result, although generating products is actually essential for children to exhibit their creativity (Tan, 2019), stakeholders seem to overlook or neglect this component, perhaps to avoid giving the impression of being product-oriented. This belief is problematic, as it would result in pedagogical activities that do not provide children with

opportunities to create tangible products or ideas, as a result of creative processes (Li & Li, 2019).

Among the various stakeholders, teacher educators appeared to have the most comprehensive or sophisticated understandings of creativity. In fact, the proportion of teacher educators who referred to the strands *person* and *product* was significantly higher than that of teachers. Teachers focused primarily on the learning processes (i.e., what to do with children?) and learning environments (i.e., what are the most conducive classroom setups?), but their levels of attention to person and product were lower. This could be related to the fact that teachers received less theoretical training in ECE compared with teacher educators (Yeung & Bautista, 2023), hence they have a relatively shallow understanding of how children develop and exhibit creativity through tangible outcomes (Sali & Özbay Özdemİr, 2023; Yeung & Bautista, 2024). These findings indicate that, while creativity is a central notion in the Hong Kong curriculum framework (CDC, 2017), there is no agreement among stakeholders regarding what creativity means in relation to young children.

Furthermore, even though teacher educators defined creativity more comprehensively than the other stakeholders, they still encountered difficulties in providing a complete definition for this notion. Only half of the teacher educators referred to the strand *press* when they defined creativity. This is not positive for the field of ECE, as teacher educators play a crucial role in shaping the knowledge and skills of teachers (Loughran & Menter, 2019). If teacher educators themselves do not have sophisticated understandings of creativity, they might not be able to effectively convey the importance of creativity to pre-service teachers and kindergarten principals. Also, they may not adequately equip teachers with the knowledge and skills necessary to foster creativity, which can eventually hinder children's creativity development (Ariffin & Baki, 2014). To acquire a sophisticated understanding of the notion of creativity, stakeholders would require advanced training that is specific to the teaching and learning of

creativity.

We attribute stakeholders' lack of complete understanding of creativity to two specific reasons. First, Hong Kong has adopted the notion of creativity without conceptualizing it thoroughly in the curriculum. Due to the influence of globalization, Hong Kong has adopted many educational notions (e.g., creativity, play, interactional quality) proposed by international organizations such as OECD (2017) and the United Nations Educational, Scientific and Cultural Organization [UNESCO] (2014). However, when these notions were adopted in the Hong Kong curriculum, they were not thoroughly defined and conceptualized based on local values, beliefs, and cultures (Bautista, Yu, et al., 2021). Particularly for the notion of creativity, it seems that there has not been a comprehensive effort to establish shared understandings among Hong Kong ECE stakeholders. For instance, the term creativity is mentioned in the curriculum without specifying concrete learning objectives, standards, or teaching directions (CDC, 2017). Therefore, stakeholders seem to struggle to interpret the essence and meaning of creativity, leading to ambiguity and varied interpretations.

Second, pre- and in-service ECE teacher preparation programs do not provide sufficient depth for participants to fully understand the notion of creativity (Alkuş & Olgan, 2014; Kampylis et al., 2009). Currently, the emphasis in Hong Kong's teacher preparation primarily lies on enhancing pedagogical competencies in areas such as literacy, numeracy, sciences, language competency, etc. (Rao et al., 2018). These areas are considered central to children's academic performance, which are highly valued in a competitive education system like Hong Kong (Cheung, 2017). The focus on how to foster creativity in each of the learning areas tends to be low (Yeung et al., 2022). This may contribute to hindering stakeholders' understanding of creativity and, therefore, their ability to implement effective strategies to foster children's creativity in the classroom.

Conclusion and Significance

Through the lens of 4P's model (Rhodes, 1961), we conclude that ECE stakeholders have a relatively superficial understanding of creativity. Our findings provide further evidence that creativity is a fuzzy notion that is difficult to define (Mohammed, 2018), even for stakeholders with higher educational attainment and practical experience. There is a lack of common understanding of what creativity means in relation to young children, and this is possibly because the current curriculum does not clearly define this notion (CDC, 2017) and because existing teacher preparation programs do not sufficiently prepare stakeholders to fully understand it in depth (Bautista et al., 2024). Our findings provide valuable insights for curriculum designers and professional development providers, serving as a starting point for the development of relevant strategies to move forward. Stakeholders need to understand that creativity is not just a process, but it also requires the existence of conducive learning environments, the traits of a person, and ultimately creating products, be it tangible or intangible. It is therefore a timely and critical moment to reform creativity education, given the central role of this notion in ECE curriculum frameworks.

Limitations and Future Research

This research has several limitations. First, the study is based on a single data source (i.e., individual interviews), hence it would be essential to triangulate the findings with other data sources (focus group interview, survey). Second, we do not know the extent to which our results reflect what stakeholders do in their practice. Observational studies could be conducted in kindergarten to investigate how teachers and principals foster children's creativity (Eckhoff, 2011), as well as universities, to explore how teacher educators train teachers. Third, this study focused only on the Hong Kong context. Our results might not be generalizable to other jurisdictions and countries around the world, particularly to those in Western societies. Future comparative studies should be conducted to investigate how

stakeholders in other contexts define the notion of creativity. Finally, participants in the study were mainly female, which reflects the characteristics of the ECE population in Hong Kong (Census and Statistics Department, 2022). However, in future research, it would be positive to over-represent the number of males to explore potential differences between the understandings of males and females in both Hong Kong and other jurisdictions.

Practical Implications for Curriculum and Professional Development

This study has two practical implications for curriculum and professional development, which would be relevant to curriculum designers, professional development providers, kindergarten principals, and teachers. First, we recommend that curriculum designers adopt well-structured frameworks to clearly articulate the meaning of creativity, as this notion is poorly conceptualized in the curriculum at the moment. While there are multiple creativity frameworks, the 4P's model (Rhodes, 1961) used in this study can be appropriate and powerful due to its simplicity and comprehensiveness. Curriculum designers may incorporate the various components of creativity, introducing the standards and expectations related to *process*, *press*, *person*, and *product*. Specifically, they need to outline the procedure and/or actions that should be used by children to develop creativity (Kozbelt et al., 2010). Clear explanations of the environmental characteristics and classroom conditions that are conducive to creativity shall be described (McDevitt & Ormrod, 2014). The personal traits and attributes necessary for creativity shall be highlighted (MacKinnon, 1966). Lastly, the importance of tangible learning outcomes shall be emphasized (Tan, 2019). We believe that the 4P's model (Rhodes, 1961) constitutes a powerful frame for the different ECE stakeholders to better understand the multiple components of creativity, with high potential to help them to conceptualize creativity in more sophisticated and holistic ways.

Second, universities and colleges should revise their pre- and in-service ECE courses and provide participants with deeper knowledge about what creativity means in the different

learning areas (Blase & Blase, 2000). These courses should cover multiple theoretical perspectives, research findings, and practical strategies for integrating creativity into ECE classrooms (Bautista et al., 2024). Hands-on experiences (e.g., micro-teaching activities) can also be incorporated to promote participants' reflective practice. Furthermore, we acknowledge that not all teacher educators may possess a comprehensive understanding of creativity, therefore it would be positive for each university and college to designate at least one faculty member who specializes in children's creativity development. This faculty member would be responsible for ensuring the development and implementation of creativity courses in kindergarten education (Albert & Swapna, 2015). As a final remark, creativity is vital to children's development and future learning. While creativity is a fuzzy and multifaceted notion (Mohammed, 2018), we believe that our proposed implications for curriculum and professional development would contribute to the enhancement of creativity education across countries and jurisdictions, including in Hong Kong.

STUDY 2: Hong Kong Preschool Stakeholders' Perspectives on the Teaching and Learning of Arts and Creativity[2]

Abstract

Globalization has significantly influenced preschool education around the world, including Hong Kong, where the official curriculum framework has recently integrated the Western notion of creativity as part of arts education, forming a new learning area: Arts and Creativity. The purpose of this study was to investigate how Hong Kong preschool stakeholders perceived Arts and Creativity and its viability in practice. We interviewed 20 teachers, 10 principals, and 20 teacher educators specializing in arts education (N = 50). Descriptive statistics and thematic analysis were used. Findings showed that Hong Kong preschool stakeholders: (1) perceived most Western pedagogical characteristics as important but not fully viable in the local context; (2) expressed that children's arts creativity is fostered from a low/null to a moderate extent, due to constraints such as parental demands, time, and resources; (3) suggested strategies to maximize children's arts creativity focusing on curricular amendments, parental education, teacher preparation, and societal changes at large. We conclude that Arts and Creativity is not perceived to be implemented in accordance to the official curriculum framework. The study reveals the need to "glocalize" this learning area in the Hong Kong context. Implications for moving forward in arts creativity preschool education are discussed.

***Keywords*:** Preschools; Arts; Creativity; Glocalization; Education Policy; Curriculum

[2] Yeung, J., & Bautista, A. (2024). Hong Kong preschool stakeholders' perspectives on the teaching and learning of Arts and Creativity. *Pedagogy, Culture & Society, 32*(5), 1475-1494. https://doi.org/10.1080/14681366.2023.2190751.

Introduction

This study relates to the teaching and learning of Arts and Creativity in Hong Kong preschools. We aim to document the voices of different stakeholders (specifically teachers, principals, and teacher educators) on the teaching and learning of this learning area. In the following sections, we first review literature related to the phenomenon of educational policy borrowing in Asian societies. We also introduce the Hong Kong preschool curriculum framework (Curriculum Development Council [CDC], 2017), in which the government has recently included the Arts and Creativity learning area. Drawing on prior research studies, the following section discusses the factors that may influence Hong Kong children's development of arts creativity. We then present the theoretical framework that guides the current study.

Policy Borrowing in Preschool Curriculum Frameworks: The Case of Creativity in Hong Kong

In recent years, because of the influence of globalization, Early Childhood Education (ECE) systems in Asia have been borrowing educational notions and policies from the Western societies. Policy borrowing refers to the process in which a country or jurisdiction deliberately appropriates a policy from another context (Bautista, Yu, et al., 2021; Nir et al., 2018). Although learning from other parts of the world is a powerful strategy for governments, researchers have recently warned that blind policy borrowing may lead to serious difficulties when it comes to policy enactment, as each education system has unique features (Ball et al., 2011). Policymaking must be socio-culturally situated, taking the characteristics, norms, and values of a given community into consideration (Bautista, Bull, et al., 2021).

Hong Kong is one of the jurisdictions that has actively borrowed Western notions and pedagogies to design its educational policies and curriculum frameworks, as demonstrated in the following quote: "Our education system is infused with the essence of eastern and

western cultures, preserving the basic elements of traditional Chinese education while absorbing the most advanced concepts, theories and experiences from modern western education" (Education Commission, 2000, p. 2). This statement from an official report explicitly reflects the Hong Kong government's effort to appropriate aspects from Western educational systems and integrate them with local pedagogical notions (Yang & Li, 2020).

The influence of Western educational systems can be seen in Hong Kong's preschool curriculum framework (children aged three to six years), specifically in the Arts and Creativity learning area (CDC, 2017). In 2006, Hong Kong first introduced the learning area of Arts in the official curriculum (CDC, 2006). However, due to the increasing importance given to creativity around the globe (Aktürk & Demircan, 2017), the notion of creativity was introduced in 2017 and combined with the arts to form a new learning area: Arts and Creativity (CDC, 2017). While there is a variety of definitions for creativity, most include originality (being novel and unusual) and usefulness (being valuable, adaptive, and appropriate) as common characteristics associated with this notion (Ata-Akturk & Sevimli-Celik, 2020). For example, Plucker et al. (2004) defined creativity as "the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context" (p.90). However, some scholars have argued that creativity does not necessarily require outcomes that are fully new or innovative. For instance, Radford (2004) indicated that creativity stimulates another outcome and extends existing ideas. In contrast, Gallagher (2007) suggested that creativity can simultaneously be 'new' and 'already known'. This author considers that the sense of familiarity and resonance with something already known, or 'within us', is important for creativity and the production of new ideas.

The Hong Kong preschool curriculum states that classroom activities must foster children's originality, freedom, imagination, and innovation via four art forms: Visual Arts,

Music, Dance, and Drama (CDC, 2017). Preschools are currently required to allocate a certain amount of time per day (45 minutes in half-day programs; 90 minutes in full-day programs) on activities that foster arts creativity and physical development. The curriculum states that children should be able to complete activities in multiple ways and should be given opportunities to explore their interests freely, providing them with choices of materials and resources. It is argued that activity time should not be constrained, particularly when children are showing interest and engagement in the task at hand. Moreover, teachers are asked to promote children's positive learning attitudes and happiness during learning activities. However, research shows that this curriculum vision is not fully viable in local preschools, as discussed in the following section (Bautista, Bull, et al., 2021).

Factors that Affect Curriculum Viability in Hong Kong Preschools

Several studies have shown the existence of factors that affect the viability of non-academic areas such as Arts and Creativity, as articulated in Hong Kong's official curriculum guideline (CDC, 2017), in practical settings. Arts and Creativity plays a relatively marginal role in the local preschools (Yeung et al., 2022). The focus tends to be on children acquiring factual knowledge and academic skills, rather than fostering their originality and freedom (Cheung, 2012). Teachers often find it difficult to put creativity into practice because parents are especially concerned with children's learning of academic subjects such as Language (Chinese and English) and Mathematics (Rao et al., 2018). Teachers are often required to conduct reproductive arts-and-craft activities to showcase children's development and mastery of skills (Leung, 2020), which suggests that the production of final products is highly regarded by the society. Children's collaboration and group work are also key in Hong Kong preschools, as a reflection of Chinese collectivist values (Yang & Li, 2019). However, the pedagogical approach of art activities is often oriented to the acquisition of skills and the main goal is fostering learnings pertaining to other areas (e.g., vocabulary acquisition, fine

motor development), instead of fostering arts creativity *per se* (Leung, 2020).

Based on our review of the literature (Bautista, Bull, et al., 2021; Bronfenbrenner, 1979; Rao et al., 2018), there are different factors that could hinder the implementation of Arts and Creativity in Hong Kong, namely: societal, parental, school, and teacher-related factors. Societal factors refer to cultural elements such as beliefs, values, and ideas in the society that affect children's development (Ettekal & Mahoney, 2017). Hong Kong citizens (including teachers, principals, and teacher educators) are strongly influenced by Confucianism (Yang & Li, 2020), which includes the values of collectivism (i.e., work together instead of individually), conformity (i.e., follow standards and rules), and interdependence (i.e., rely and depend on one another) (Li, 2010). As a reflection of these values, classroom activities are rarely based on children's individual differences and interests, and children are required to follow teachers' instructions, instead of exploring the arts freely (Leung, 2020).

Parental factors refer to the behaviors and expectations of the adults in charge of educating and interacting with children in the home environment (McDevitt & Ormrod, 2014). Because preschools in Hong Kong are privately run (Fung & Lam, 2009), the ECE sector is subject to the market forces and preschools need to compete against each other. Teachers are often required to satisfy parental expectations to guarantee a minimum number of children per classroom (Rao et al., 2018). As parents in Hong Kong tend to have high expectations on children's academic learning (Fung & Lam, 2009), preschools prioritize academic subjects and reduce the proportion of time spent in other non-academic areas, including creativity-related activities. All these societal values and parental priorities and expectations obviously hinder the enactment of creativity pedagogies on the ground.

School-related factors refer to the conditions, pedagogies, and curriculum that can influence the teaching and learning of Arts and Creativity (McDevitt & Ormrod, 2014). Hong

Kong preschools tend to allocate insufficient time, space, and resources to this learning area (Leung, 2018). This tendency is particularly noticeable in half-day preschools, where the space and environment are shared by two groups of children in the morning and afternoon classes (Rao et al., 2018).

In turn, teacher-related factors relate to teachers' level of pedagogical preparation in the various arts forms (Hui et al., 2015). There is wide agreement that preschool teachers are rather ill-prepared to teach Arts and Creativity to young children, as there is a limited provision of courses focusing on Visual Arts, Music, Drama, and Dance within preschool teacher preparation programs (Bautista et al., 2024). There is also limited in-service professional development in the arts, especially in Asian societies (Bautista, Ng, et al., 2016). Front-line teachers may consequently feel insecure when teaching arts to children, and this could also influence the quality of their pedagogical practices. Note that school-related and teacher-related factors are often a reflection of parental priorities and societal values (Rao et al., 2018). Therefore, these various factors should be carefully considered to better understand how the teaching and learning of Arts and Creativity is perceived by the preschool stakeholders in Hong Kong.

Theoretical Framework

In addition to the theoretical notion of policy borrowing, this paper is based on the socio-constructivist paradigm, which suggests that human development, ideas, and behaviors are socially and culturally constructed through interaction with others and the environment (Vygotsky, 1978). Preschool stakeholders' perspectives about the teaching and learning of specific learning areas are important because they affect the quality of the instruction provided to children in preschools (Hui et al., 2015; Veraksa et al., 2021). Existing local studies on Arts and Creativity have primarily focused on teachers, without considering the perspectives of other key stakeholders. Because teachers encounter multiple difficulties to

foster children's arts creativity (Cheung & Mok, 2013), it is vital to understand the perspectives of other relevant stakeholders such as principals and teacher educators.

Teachers, principals, and teacher educators in Hong Kong have different roles and responsibilities in the ECE sector (Rao et al., 2018). In preschools, there are normally 2-3 teachers per classroom. Teachers design and implement teaching and learning activities to foster children's development. Principals are responsible for managing the staff and monitoring the overall quality of teaching and learning, ensuring that the school meets the expectations and requirements of the government. Teacher educators provide training to pre- and in-service teachers in universities and other tertiary institutions, focusing on ECE theories and pedagogical practices. We consider that stakeholders' voices about Arts and Creativity should be the foundation for understanding the teaching and learning of this learning area. Investigating their voices will allow us to better understand the roots of the difficulties that have been previously documented and identify the changes that need to occur to make the curriculum vision of Arts and Creativity possible in Hong Kong.

Research Goals

The aim of this study was to examine Hong Kong preschool stakeholders' perspectives on the teaching and learning of the Arts and Creativity learning area. The study focused on preschool teachers, principals, and teacher educators. There were three goals:

Goal 2.1 Explore their perspectives on the importance and viability of a variety of pedagogical characteristics pertaining to Arts and Creativity, as articulated in the official curriculum framework (CDC, 2017);

Goal 2.2 Explore their perspectives regarding the extent to which local preschools foster children's arts creativity; and

Goal 2.3 Explore their suggestions on potential strategies to maximize children's arts

creativity in the Hong Kong context.

Method

Participants

Given the exploratory nature of the study, we recruited a total of 50 local preschool stakeholders across the territory. They included 20 preschool teachers (18 females, two males), 10 preschool principals (nine females, one male), and 20 teacher educators in the arts (18 females, two males). Among these 20 teacher educators, 7 of them specialized in visual arts, 7 in music, 1 in dance, and 5 in drama. Currently, the minimum academic qualification required to become a preschool teacher in Hong Kong is possessing a Higher Diploma in ECE, which involves two years of post-secondary education. To become a principal, candidates must obtain a Bachelor's degree in ECE, with a recognized certificate course on principalship. Teacher educators hold Masters' and/or Doctoral degrees (PhD, EdD), commonly in disciplines such as ECE, Child Development, Psychology, and Pedagogy. Regarding work experience in the field of preschool education, 36% of them (n = 18) had 5-9 years of experience, followed by 22% (n = 11) with more than 20 years, 18% (n = 9) with 1-4 years, 12% (n = 6) with 10-14 years, and finally 12% (n = 6) with 15-19 years of experience. Stakeholders were from different preschools (teachers and principals) and tertiary institutions (teacher educators), representing different geographical areas in Hong Kong. All participants were familiar with the local preschool system.

Data Collection Instrument and Materials

Data were collected using semi-structured individual interviews. Based on an extensive literature review, we designed two semi-structured interview protocols: one for preschool teachers and principals and the other one for teacher educators. In addition to the demographic questions, both protocols had three questions related to the three research goals of this study. These three questions included both close-ended (i.e., five-point Likert scales)

and open-ended items. We piloted the interview protocols with six preschool teachers and one teacher educator. The three questions were adapted for the various stakeholders:

Related to Goal 2.1:

> "We are going to show you seven pedagogical characteristics of activities in the Arts and Creativity learning area. From your personal perspective, you need to rate how important these characteristics are to foster creativity in the arts and how viable they are in your kindergarten?" The scale ranges from 1 (Not Important/Not Viable) to 5 (Very Important/Very Viable)
>
> *Activities can be completed in different ways (no right or wrong)*
>
> *Children have freedom regarding materials and resources*
>
> *No time constraint (the activity can take several days)*
>
> *Children collaboration and group work*
>
> *A final product (e.g., art piece, invented song, dance) is required*
>
> *Children are given opportunities to explore their own interests freely*
>
> *Children feel happy and relaxed while doing the activity*

Related to Goal 2.2:

> "To what extent do you think kindergartens in Hong Kong foster children's arts creativity?"

Related to Goal 2.3:

> "Considering the Hong Kong culture, and also considering the constraints of kindergarten education in Hong Kong, what can be done to maximize children's arts creativity?"

Procedure

Ethics approval was obtained from the Human Research Ethics Committee (HREC) at authors' university. To recruit teachers and principals, an invitation email explaining the

overall aim of our study was sent to 50 preschools in Hong Kong, covering all geographical areas. To recruit teacher educators, a similar email was sent to potential interviewees who worked for the ECE Departments in local universities and colleges. All participants gave us consent and understood the focus and content of the interview. They were informed that participation was voluntary and anonymous, and that they could withdraw from the study at any time without negative consequences. Interviews were conducted and audio-recorded online, via Zoom. During the interviews, we utilized the share screen function to show participants the questions, which were imported into 'Qualtrics Online Survey Software' (https://qualtrics.com/). Each interview was around one hour long. All recorded audios were transcribed by the first author for analytical purposes.

Data Analysis

For Goal 2.1, we used descriptive statistics (e.g., average, minimum, maximum) to analyze the scores given by stakeholders regarding the importance and viability of the above-mentioned seven pedagogical characteristics. Findings are presented both by stakeholders (i.e., teachers, principals, teacher educators) and aggregated (i.e., grouping all stakeholders together).

For Goal 2.2 and Goal 2.3, we used the thematic analysis (Creswell, 2018). To address Goal 2.2, we designed three mutually exclusive analytic codes to classify the extent to which preschools were perceived to foster children's creativity: (1) Large Extent; (2) Moderate Extent, and (3) Low/Null Extent. These codes were defined using a bottom-up approach (data-driven). We read the interview transcripts multiple times to identify common ideas and patterns emerging from the stakeholders' responses. To address Goal 2.3, we defined four non-mutually exclusive analytic codes: (1) Culture and Resources in Society; (2) Parent Education and Collaboration; (3) Teacher Training and Conditions, and (4) Pedagogies and Curriculum. These codes were selected using a top-down approach (theory-driven), drawing

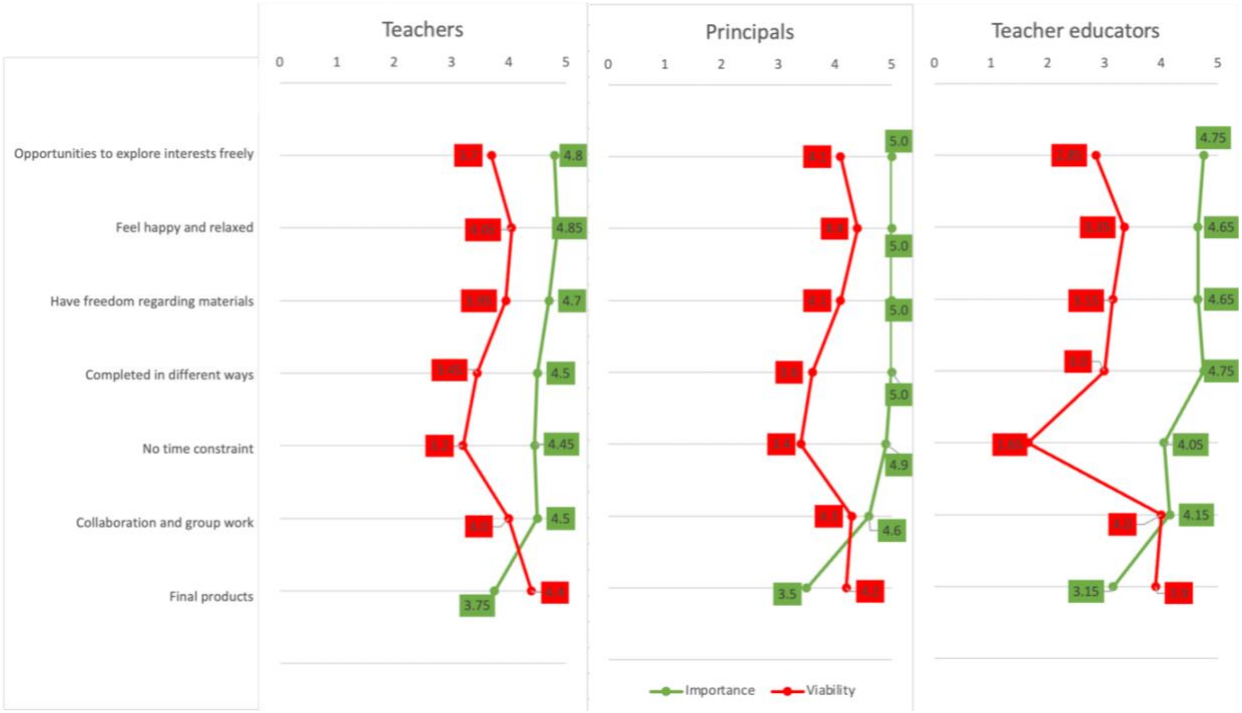
on theories and literature related to the different factors that may hinder the implementation of Arts and Creativity. The authors then analyzed the responses to determine whether or not participants had alluded to each of these codes. Disagreements were solved by discussion. For higher clarity and due to space limitation, definitions of the codes and literal excerpts from the interviews are presented in the Results section.

Results

Goal 2.1: Importance and Viability of Pedagogical Characteristics

Appendix 1 shows the descriptive statistics obtained by each pedagogical characteristic, including average, minimum, and maximum scores, as well as the mode and standard deviation. The characteristics are displayed according to the overall importance scores (from highest to lowest). To facilitate interpretation, Figure 3 shows three vertical line charts that graphically represent the differences between importance and viability mean scores for teachers, principals, and teacher educators.

Figure 3. *Comparison Between Importance and Viability Mean Scores*



All stakeholders viewed the seven characteristics as highly important (scores over 4.0), with the only exception of the item "A final product (e.g., art piece, invented song, dance) is required", which obtained an overall score mean score of 3.47. Viability scores were lower than importance scores in six of the pedagogical characteristics presented. Furthermore, the viability scores of the characteristics rated by teacher educators were lower than the viability scores obtained from teachers and principals.

Overall, the importance of "Children are given opportunities to explore their own interests freely" (*M*=4.85) obtained the highest score, followed by "Children feel happy and relaxed while doing the activity" (*M*=4.83) and "Children have freedom regarding materials/resources" (*M*=4.78). The standard deviations for these three characteristics were low, ranging from 0 to 0.56, indicating a high level of agreement among stakeholders. While the overall importance score of producing "A final product" (*M*=3.47) was rated lowest, standard deviations for this characteristic were relatively high, ranging from 1.01 to 1.43, which indicates that the responses given by the various stakeholders varied widely. The second lowest characteristic in terms of importance was "Children collaboration and group work", which scored 4.42.

The perceived importance of these characteristics varied across stakeholders. Scores obtained from principals were higher than those obtained from teachers and teacher educators. In fact, principals attached greater importance to most characteristics. Out of seven characteristics, four of them scored 5 (Very Important). The other three ranged from 3.5 to 4.9. Although the teachers scored the seven characteristics lower than the principals, differences from the lowest score to the highest score were not large, ranging from 3.75 to 4.85. Overall, the importance scores in the group of teacher educators were the lowest, ranging from 3.15 to 4.75.

In terms of viability, the characteristic perceived as least viable was having "No time

constraint (the activity can take several days)" (*M*=2.75), followed by "Activities can be completed in different ways" (*M*=3.35) and "Children are given opportunities to explore their own interests freely" (*M*=3.55). The item "Final products (e.g., art piece, invested song, or dance are required)" was the characteristic perceived to be the most viable (*M*=4.17), but interestingly, it was also considered the least important. The second most viable characteristic was "Children collaboration and group work" (*M*=4.1).

Stakeholders also had different views on the viability of these pedagogical characteristics. Viability scores ranged from 3.4 to 4.4 for principals and 3.2 to 4.4 for teachers, while the range was wider for teacher educators (*M*=1.65 to 4.0). In other words, the gap between importance scores and viability scores was perceived to be narrower by *principals and larger by teacher educators.*

Goal 2.2: Extent to which Preschools Foster Creativity

Table 11 presents the definitions of the three analytic codes, the percentages and number of participants' responses coded in each code, and the overall results.

Table 11. *The Extent to which Preschools Foster Children's Arts Creativity*

Codes and definitions	Teachers	Principals	Teacher educators	Overall
Large Extent Stakeholders perceived preschools to foster children's arts creativity to a large extent, justifying their responses with positive arguments or comments.	15% (*n*=3)	0 (*n*=0)	0% (*n*=0)	6% (*n*=3)
Moderate Extent Stakeholders perceived preschools to foster children's arts creativity to a moderate extent, justifying their responses with both positive and negative arguments or comments.	30% (*n*=6)	60% (*n*=6)	60% (*n*=12)	48% (*n*=24)
Low/Null Extent Stakeholders perceived preschools to foster children's arts creativity to a low/null extent, justifying their responses with only negative arguments or comments.	55% (*n*=11)	40% (*n*=4)	40% (*n*=8)	46% (*n*=23)

Overall, most responses fell into Moderate Extent (48%), closely followed by Low/Null Extent (46%). Only a minority of responses fell into Large Extent (6%).

Stakeholders who fell into Moderate Extent were typically principals (60%) and teacher educators (60%), followed by a minority of teachers (30%). While stakeholders suggested that preschools highly valued children's arts creativity and there were time and resources allocated for children in this learning area, they acknowledged that there were some barriers that hindered preschools from fostering arts creativity. One teacher described Hong Kong preschools' intention to improve Arts and Creativity pedagogies: "I think now kindergartens are starting to change and they are more open-minded. They have started to use different ways to teach children, providing many materials for exploration. I think kindergartens are improving towards this direction." However, stakeholders acknowledged that there was a mismatch between the curriculum framework and actual pedagogical practices, which was attributed to the societal expectations on children's academic performance and the preschools' outcome-oriented approach. One principal stated: "I think only part of them [the preschools] can do it. What Hong Kong preschools do is based on parents. If parents value academics, preschools spend more time on academics […]. Not all preschools are brave enough to insist on creativity." A teacher educator further elaborated on this, suggesting that local preschools were outcome-oriented: "Firstly, I will look at teachers. Teachers can only foster children's creativity when they have their mindset. I know the whole arts education system is mainly target-oriented […]. If teachers have taken ECE courses, they will adjust their teaching in this aspect."

We found 55% of teachers, 40% of principals, 40% of teacher educators whose responses were coded under Low/Null Extent, as they expressed that local preschools did not focus on Arts and Creativity or that the focus was superficial. These participants attributed the low presence of arts creativity to teachers' insufficient preparation in this learning area.

One principal stated, "They (teachers) are not very creative. Not much training is provided to teachers in this aspect. Teachers do not know creativity." The marginalization of arts creativity was also perceived to be due to the standardization of art products in preschools. A teacher elaborated on how children were required to produce art pieces in the same way: "When schools show children's art products to you, you would realize all of them are the same. In general, there is no creativity […]. Their principals ask teachers to do it in this way […]. It is easier for them to control […]. A teacher educator echoed this point, explaining how children's arts creativity was limited and that freedom of choice was not possible in local preschools: "Children are not given enough time and room to explore different ways of expression. They have enough art education, the skills, but not creativity. They are not encouraged to create new things."

Lastly, only three teachers (15%) considered that preschools fostered children's arts creativity to a Large Extent. However, when these teachers elaborated on their responses, their justifications tended to be superficial and/or based on rather unrelated arguments. For example, one teacher said, "Because Hong Kong kindergartens use a lot of colors and pictures in the environment, making children enjoy the environment and engage […]. Children need to be happy, and the environment in preschools is fine […]. It allows children to observe more." As can be observed, this explanation did not speak to the level of arts creativity fostered by preschools. Note that teachers were also the stakeholders who indicated that preschools fostered children's arts creativity to a Low/Null Extent, which reveals the wide variability of perspectives among practitioners.

Goal 2.3: Suggestions to Maximize Children's Arts Creativity

Table 12 presents the definitions of the four analytic codes, the percentages and number of participants' responses coded in each code, and the overall results.

Table 12. *Stakeholders' Suggestions to Maximize Children's Arts Creativity*

Codes and definitions	Teachers	Principals	Teacher educators	Overall
Culture and Resources in Society Suggestions that involve changing cultural and/or societal values and providing more arts-related resources	5% (*n*=1)	10% (*n*=1)	20% (*n*=4)	12% (*n*=6)
Parent Education and Collaboration Suggestions that involve providing educational activities (e.g., workshops, seminars) to parents and/or working with parents in partnership	40% (*n*=8)	90% (*n*=9)	60% (*n*=12)	58% (*n*=29)
Teacher Training Suggestions that involve providing training (e.g., workshop, seminars, courses) to pre-service and/or in-service teachers	15% (*n*=3)	30% (*n*=3)	55% (*n*=11)	34% (*n*=17)
Conditions, Pedagogies, and Curriculum Suggestions that involve enhancing the conditions (e.g., time, resources), pedagogies, and/or curriculum structure in preschools	85% (*n*=17)	60% (*n*=6)	40% (*n*=8)	62% (*n*=31)

Results show that, depending on stakeholders' role, their suggestions focused on different factors. Teachers tended to focus more on school-related factors; principals focused on school-related and parental factors; and teacher educators focused on parental and teacher-related factors. In addition, we found that very few stakeholders referred to societal factors.

First, most teachers (85%) alluded to school-related factors, focusing on the need to change the conditions, pedagogies, and/or curriculum in preschools. Given the insufficient time available to foster children's arts creativity in schools, one teacher shared that "Schools can assign a particular time for Arts and Creativity […]. I think creativity takes time. The most important thing is to provide time for them." Teachers also suggested the need to give children more freedom to make choices, including in "little moments". For example, "When children go to the toilet and sing songs, teachers should allow them to choose what they want to sing." Another teacher recommended that "Teachers can provide more chances for children to express what they want. Teachers should support them accordingly." Lastly, some teachers

referred to the need to adopt curriculum integration approaches: "Promoting integrated curriculum is the key. Because it is very important to have Arts and Creativity aspect in the school life of young learners […]. It gives them the motivation to learn […]. Everything can be learned through music and games."

While many principals (60%) also mentioned school-related factors, most of them (90%) alluded to parental factors in their responses. One principal mentioned the need for parents to learn: "Parents take care of children more time than schools, so our school can let them know some knowledge about creativity." This principal further explained that children's learning at preschool and home needed to be consistent, and therefore parents' role was indispensable in helping children to be creative: "If we let children have more creativity in schools, but when they go back home are the same, the parents have ruined that change […]. If we teach the children, also we need to teach the parents." Moreover, principals expressed that preschools need to "Show the parents why we have to do something very creative." One of the principals said, "Parents need to do the activities with children […]. It is good to do something very fun, but through the program, parents can see children are interested, concentrated, and learning something […]. It is a piece of good evidence to show parents […]." A principal suggested a way for teachers to collaborate with parents: "Teachers can bring creativity to home. Children can develop creativity at home […]. There is time when children can take materials and create at home […]. Children will gradually get used to this process."

In addition to the need to educate and collaborate with parents, 55% of the teacher educators mentioned the need to enhance teacher preparation. One teacher educator stated that "A lot of teachers are quite helpless or quite rigid in their thinking". She explained that local universities and colleges "had to change teachers' attitudes" towards arts and help them understand the importance of arts". Another teacher educator echoed this idea, suggesting that

teachers "Need to understand why they need to do it and why it is beneficial for children." The importance of equipping teachers with art knowledge and skills was also alluded to: "Teachers' professional development is important […]. Teaching and learning are inseparable […]. It depends on teachers' ability and knowledge. If their professional development is good, we can spare a lot of time, without having them try different things." Another participant mentioned that it was necessary for teachers "to improve their questioning and teaching skills". Teacher educators also suggested that sufficient teacher preparation "can also give parents confidence of including Arts and Creativity in the curriculum".

Finally, very few stakeholders (5% of teachers, 10% of principals, and 20% of teacher educators) referred to the need to change the culture and provide more arts-related resources within the Hong Kong society. For example, one teacher stated that the government should better promote the culture of creativity among the society. She stated that the government "can establish more events related to creativity and arts". Similarly, a principal indicated that more arts-related resources in the city would be beneficial for children's arts creativity: "We should be encouraged to visit more places, such as art museums, so that children can see more." A teacher educator shared that Hong Kong should change the "reward system". She argued that the existing system does not reward the arts, and local artists are undervalued, while "other professionals get paid a lot more. It is the core of the problem".

Discussion

Goal 2.1 was to investigate the importance and viability of key Arts and Creativity pedagogical characteristics, as articulated in the Western literature and Hong Kong's preschool curriculum framework (CDC, 2017), from the perspectives of preschool stakeholders in the territory. We found that many characteristics were perceived to be highly important but not fully viable. This is possibly related to the fact that preschool teacher education and curriculum design in Hong Kong are directly inspired by Western theories and

educational approaches (Lam, 2015), which are typically presented as the internationally accepted, science-based theories and approaches within higher education programs. Most, if not all, participants surely learned about the notion of creativity as conceptualized in the West (Gallagher, 2007; Plucker et al., 2004; Radford, 2004). However, when asked about the viability of the pedagogical characteristics at hand, the stakeholders' responses were based on their own practical understandings, and hence they rated them as not fully viable. This suggests that the education received by these stakeholders was not aligned with local values and expectations (e.g., importance of children's academic performance, knowledge acquisition, discipline) (Tam et al., 2021). Stakeholders are therefore likely to experience tensions between their theoretical knowledge of education and the reality of preschools in Hong Kong (Bautista, Bull, et al., 2021; Cheung, 2012).

Nonetheless, we identified differences in the views of the various stakeholders, as the gap between importance scores and viability scores was perceived to be narrower by principals and larger by teacher educators. This difference could be due to the fact that principals and teacher educators have different roles and responsibilities in the field (Rao et al., 2018). While principals are responsible for fulfilling the preschool curriculum expectation and regulations in schools, teacher educators are typically engaged in teacher training and research-related activities. Therefore, principals would be more likely to give responses that reflect the demands of the official curriculum framework and are socio-cultural desirable (CDC, 2017; Education Bureau, 2020). In contrast, teacher educators do not have the obligation to show the alignment between curriculum and practice, and consequently they could be more critical of the practices on the ground (Frisby, 2006).

The perspectives of stakeholders challenge the appropriateness of including pedagogical notions such as originality, freedom, and exploration in the Hong Kong curriculum framework (CDC, 2017), which are key to Western definitions of creativity (Ata-

Akturk & Sevimli-Celik, 2020; Plucker et al., 2004). The pedagogical characteristic perceived to be most viable was that of generating final products (e.g., drawings, arts-and-crafts, plays), which is central to the Western notion of creativity, as explained above (Ata-Akturk & Sevimli-Celik, 2020). However, studies conducted in Hong Kong have shown that art-making approaches in local preschools tend to be reproductive and teacher-led (Leung, 2020; Tam, 2018). Such approaches do not foster children's originality and free exploration, as recommended in the official curriculum framework (CDC, 2017). Instead, these final products are often completed to showcase children's skills and learning outcomes in portfolios submitted for admission to elementary schools (Karsten, 2015). These portfolios reflect the importance given to the notion of 'usefulness' in the definition of creativity (Ata-Akturk & Sevimli-Celik, 2020; Gallagher, 2007; Radford, 2004).

Goal 2.2 was to explore the extent to which local preschools foster children's arts creativity, based on the perspectives of the various stakeholders. Their responses, which ranged from low/null to moderate, were justified referring to factors such as academic expectations, parental demands, time limitations at school, and insufficient teacher preparation in Arts and Creativity. Hong Kong's education system is highly academic-oriented; non-academic subjects are rarely given priority (Bautista et al., 2024; Leung, 2018). An emphasis on rote-learning of factual knowledge and drilling of academic skills has been widely reported in preschool settings (Cheung, 2017; Mak et al., 2018), which is consistent with our findings. In societies like Hong Kong, such emphasis could be an undesirable result of the privatization and marketization of the preschool system (Fung & Lam, 2009; Rao et al., 2018). The stakeholders who perceived the extent to be low/null were mainly teachers, which reflects the fact that they are closer to the frontline, as compared with principals and teacher educators. Teachers' connection with the reality of the classroom would make them more aware of the existing limitations and constraints in practical settings (Blegen & Kennedy,

2000).

Finally, Goal 2.3 was to identify suggestions on potential strategies to maximize children's arts creativity. Stakeholders proposed strategies regarding societal, parental, teacher, and school-related factors. A common perspective held by stakeholders was that the Hong Kong society does not sufficiently value arts creativity. In their view, enhancing the status of this learning area does not only require efforts from preschools but also changes of society at large (Li, 2010). All stakeholders suggested that the Hong Kong government should make further efforts to promote the importance of arts creativity for young children among the population. Participants also expressed that preschools are unlikely to maximize children's arts creativity without helping parents to understand the importance of this learning area. Consistent with research that has documented the parental emphasis on children's academic outputs (Rao et al., 2018), stakeholders argued that parent attitudes toward the arts need to be enhanced. Extensive literature (e.g., Bautista et al., 2024; Leung, 2020) has already reported that teachers do not have sufficient preparation in specific art forms. Thus, the present paper reveals the need to enhance teachers' pedagogical preparation in this area. Lastly, the learning conditions in preschools need to be further improved (e.g., time and resources provided to children. This finding echoes other studies that revealed the insufficient time and resources teachers commonly have in preschools to foster children's art creativity (e.g., Lau & Grieshaber, 2018). Teachers themselves should be given more flexibility and freedom to enact the official curriculum.

Depending on their role (teacher, principal, or teacher educator), the stakeholders tended to offer suggestions pertaining to different factors. While teachers tended to focus on school factors, principals and teacher educators focused on parental factors. Interestingly, stakeholders did not allude to suggestions directly related to their own role. Instead, they offered suggestions that required the actions of others. Stakesholders seemed to have

difficulties to acknowledge their own responsibilities in terms of developing children's creativity, perhaps due to limited training in this area (Wong & Rao, 2015). Instead of giving responses that related directly to their own roles, it was easier for them to offer suggestions that related to the roles of other stakeholders. This behavior could also be explained by the Self-Serving Bias social psychological theory (Blaine & Crocker, 1993), which describes the common habit of people taking credit for positive events or outcomes, while attributing negative events to outside or external factors. Stakeholders in our study were likely to be affected by this bias, as they attributed negative events (i.e., low/null and/or moderate extent of arts creativity) to external factors (i.e., other stakeholders). This tendency of minimizing one's own responsibility is not desirable for the improvement of young children's arts creativity education (Harrist et al., 2007). It is therefore important for the multiple parties (i.e., government, preschool, teachers, parents) in Hong Kong to take ownership of the above-mentioned factors and work collectively.

Limitations and Future Research

This study has three limitations that must be acknowledged and overcome in future studies. First, findings are only based on individual interviews. We deemed the use of individual interviews to be the most suitable approach for us to achieve the three research goals, as our focus was participants' own perspectives. Future research should draw on other data sources (e.g., surveys, focus group interviews) to reach a higher number of participants and triangulate findings. Second, we have only investigated the perspectives of teachers, principals, and teacher educators. The views of parents and children should also be included in future studies. Finally, this study included only Hong Kong preschool stakeholders. Similar studies should be conducted in other Asian societies and investigate whether the findings identified herein could be generalized.

Conclusion

While Arts and Creativity was recently introduced in Hong Kong's official preschool curriculum, our findings suggest that this learning area is not perceived to be implemented in a way that aligns with its intended objectives. The present study, therefore, challenges the appropriateness of borrowing the notion of creativity as conceptualized in the West, as we found that: 1) many arts creativity pedagogical characteristics described in the Western literature are perceived to be important but not fully viable in Hong Kong; 2) preschool stakeholders perceived that local preschools are only able to foster children's arts creativity from a low/null to a moderate extent; and (3) even though stakeholders suggested ways to maximize children's arts creativity, they proposed strategies that only required actions from others and did not involve collaborative work. For these reasons, we believe this study has two main practical implications.

Implications

First, curriculum designers should adapt the notion of creativity in order to explicitly acknowledge the principles and values of the Hong Kong society, instead of directly adopting the Western definitions in the local system (Li et al., 2012). We argue that it is neither viable nor realistic for Hong Kong to follow the Western standards of creativity, as certain key characteristics are at odds with what local parents want and demand for their children (Bautista, Bull, et al., 2021). Thus, the learning area of Arts and Creativity could be redefined in a more socio-culturally appropriate way, according to the construct of "glocalization" (Xu et al., 2020). Glocalization refers to the process of hybridization of global and local perspectives in education, which is intended to minimize the negative consequences of policy borrowing (Patel & Lynch, 2013). Glocalization combines the advantages of both globalization and localization, considering the importance of globality in specific cultural contexts (Robertson, 2012).

During the process of glocalization, the different preschool stakeholders' perspectives should be taken into account, including their experiences, expectations, and difficulties (Hui et al., 2015; Veraksa et al., 2021). The official curriculum framework should clarify viable pedagogies and learning outcomes that are more aligned with local priorities and values (CDC, 2017). Frontline practitioners in preschools would therefore have a better understanding of what is expected of them, viable, and desirable in this learning area. Defining creativity in a glocalized way would also help practitioners to face fewer theory/practice tensions and dilemmas, being able to fully achieve the intended curriculum objectives with children (Bautista, Bull, et al., 2021). Similar arguments related to glocalization would be applicable to other Asian societies with similar characteristics as Hong Kong.

Finally, an action plan should be developed by the Hong Kong government to engage the different stakeholders in promoting the quality of the Arts and Creativity learning area. An action plan can be defined as a detailed plan outlining actions that have to be undertaken to reach specific goals (Schlechty, 2001). Preschool stakeholders will need to take on responsibility in their own roles, contributing to enhance the societal, parental, school-related, and teacher-related factors mentioned above, which should be the foundation for building up and developing this action plan. For example, the government should promote the value of arts creativity in education. More art-related events for young children (e.g., galleries, exhibitions, performances, concerts) could be organized regularly (Leong & Leung, 2013). Parents must understand the importance of arts creativity, support children's learning at home, and collaborate with teachers (Lau & Ng, 2019). Preschools should give more flexibility to teachers regarding the ways they teach and the materials they use in the classroom (Lau & Grieshaber, 2018). Last but not least, teachers should be offered more professional development opportunities to further improve their pedagogies and confidence in the arts

(Hui et al., 2015; Leung et al., 2023). Universities and other higher education institutions also need to put more emphasis on this learning area, by offering more formal and informal learning opportunities. Other Asian societies could apply similar action plans to glocalize their curricula and enhance the teaching and learning of Arts and Creativity. We believe these steps are essential to make the curriculum more socio-culturally appropriate and viable in practice (Yang & Li, 2020).

STUDY 3: Arts Education in Hong Kong Kindergartens: Provision of Activities and Impact of Teachers' Demographics[3]

Abstract

Arts and Creativity is one learning area of Hong Kong's official kindergarten curriculum framework. Kindergarten teachers are expected to foster children's creativity via four art forms: music, visual arts, dance, and drama. However, prior studies have investigated the provision of activities for each of the art forms in isolation and have not explored the demographic variables that predict teachers' provision of arts education activities. Investigating the provision of the four art forms and its relationship with teachers' demographics could provide an overview of the status of arts education in Hong Kong kindergartens. We had two research goals: (1) investigate the frequency with which kindergarten teachers conduct arts education activities focusing on music, visual arts, dance, and drama; (2) identify subgroups of teachers who differ regarding the provision of arts education activities and analyze how key demographic variables predict their memberships to these subgroups. We surveyed 477 teachers. Descriptive statistics, latent profile analysis, and multinomial logistic regression analysis were performed. We found that the presence of the four art forms was unbalanced. Participants reported conducting music and visual arts activities frequently, while dance and drama activities were occasionally or rarely conducted. Moreover, we identified three subgroups of teachers who provided arts education activities with different frequencies. Participants with a master's degree and those who worked in government-funded kindergartens were more likely to be in the highest arts provision group. Findings suggest that the curriculum is not being implemented accurately, as teachers do not

[3] Yeung, J., & Bautista, A. (2024). Arts Education in Hong Kong kindergartens: Provision of activities and impact of teachers' demographics, *Arts Education Policy Review*, 1-17. https://doi.org/10.1080/10632913.2024.2336514.

equally expose children to the four art forms. We interpret these findings as a reflection of teachers' uneven preparation in the various art forms. Implications for educational policy regarding professional development are discussed.

***Keywords*:** Early Childhood Education; Arts Education Provisions; Classroom Practices; Survey; Curriculum

Introduction

In Hong Kong, kindergarten education caters to children aged three to six years. Arts education has been one of the learning areas of the Hong Kong's official kindergarten curriculum since 2006 (Curriculum Development Council [CDC], 2006). In 2017, the notion of creativity was introduced in the curriculum and merged with arts education, forming the learning area Arts and Creativity (CDC, 2017). The current curriculum elaborates on the importance of fostering children's creativity through the arts, specifically via four art forms: music, visual arts, dance, and drama. A recent study has investigated how Hong Kong kindergarten teachers define the notion of creativity (Yeung & Bautista, under review). Drawing on Rhodes's (1961) 4P theoretical framework, it was found that teachers' intuitive understandings of creativity tend to be somewhat limited, focusing primarily on the dimension of *Process* (i.e., learning mechanism), with limited attention to the dimensions of *Person* (i.e., personal traits), *Product* (i.e., final learning outcomes), and *Press* (i.e., characteristics of the learning environment). In terms of arts education, neither the provision of arts-related activities for the four art forms nor the demographic variables that predict teachers' provision of such activities have been empirically investigated.

To provide an overview of the status of arts education in Hong Kong kindergartens, the present study aims to address these research gaps. Findings will uncover the most common types of arts-related activities conducted in Hong Kong kindergartens, and will shed light on

whether this provision corresponds to the guidelines provided in the official curriculum framework (CDC, 2017). Findings will also reveal the demographic characteristics of teachers who tend to engage children in arts education activities with different frequencies, which will be helpful to design policies that guide future professional development initiatives. In the literature review, we first analyze the inclusion of arts education in kindergarten curriculum frameworks around the world and outline the most typical activity types that teachers may conduct in the classroom for each art form. We then review existing arts education studies conducted in kindergartens and analyze their limitations. Finally, we describe the context for the present research and provide information specific to Hong Kong kindergarten teachers, to introduce the demographic variables considered in the study.

Literature Review

Arts in Kindergarten Education Around the Globe

Arts education has become a central part of early childhood education (ECE) curriculum frameworks around the globe (e.g., Australian Government Department of Education [AGDE], 2022; Curriculum Development Council [CDC], 2017; Ministry of Education [MOE], 2013; New York State Education Department, 2019). Arts education is included in ECE curriculum frameworks for a wide range of reasons. The arts are essential parts of human culture. They provide meaning to our lives and help us better understand the world (Siesling, 2015). Moreover, arts education is connected to 21st-century skills (i.e., critical thinking, creativity, collaboration) and the four pillars of education proposed by UNESCO (i.e., learning to know, learning to do, learning to live, and learning to be) (Aspin, 2000). Education in the arts can equip children with the necessary skills and mindsets to contribute to contemporary societies. Arts education also allows us to focus on problems and issues derived from real-life situations, connecting to children's authentic everyday life circumstances (Temmerman, 2006). Children become more independent learners and apply

what they learn from the arts to their lives. The focus of arts is not on finding right answers but on discovering multiple ways to solve problems (Moravcik et al., 2013). For these reasons, among others, educators, researchers, curriculum designers, and policymakers agree in that arts education should play a central role in preparing young children for the future (Isenberg & Jalongo, 2018).

While the number of specific art forms may vary across official curriculum frameworks, four art forms are typically included in most curricula, namely: music, visual arts, dance, and drama. Research shows that each art form fosters specific developmental skills (Moravcik et al., 2013). For example, music activities can support neurological growth, self-regulation, and the executive functions (Cabedo-Mas et al., 2023; Williams et al., 2023). Visual arts can help children develop their visual-spatial awareness, aesthetic perception, and the ability to understand the world around them (Novakovic, 2015). Dance activities contribute to enhancing children's physical fitness, strength, flexibility, and coordination (Chun, 2019). Lastly, drama improves children's self-confidence, self-expression, communication, and interpersonal skills (Goldstein & Lerner, 2018). Because the art forms contribute to children's creativity development, many kindergarten curriculum frameworks, such as the one in Hong Kong, have combined arts and creativity as part of the same learning area (Yeung et al., 2022). In the following, we describe the most typical activity types that kindergarten teachers can conduct with young children for each of these four art forms.

Music. Music refers to the art form that uses vocal or instrumental sounds to express emotions, ideas, and experiences (Moravcik et al., 2013). Music encompasses elements such as melody, harmony, rhythm, tone, and timbre. Some typical music activities in kindergartens include listening and singing to music (e.g., nursery rhymes, classical music, lullabies), music appreciation activities (e.g., musical genre exploration, music history exploration), musical games (e.g., musical chairs, musical statues), and playing the musical instruments normally

available in kindergartens, both conventional and unconventional (Campbell & Scott-Kassner, 2019). Children can also engage in activities that involve higher levels of creativity such as music improvisation (i.e., using voices and simple instruments to make their own music without predetermined elements) and music composition (i.e., making their own creations with sounds, rhythms, and melodies) (Guderian, 2012).

Visual Arts. Visual arts uses visual symbols and tools such as lines, colors, shapes, forms, spaces, and designs to communicate meaning, ideas, interests, and experiences (Essa & Burnham, 2019). Visual arts activities can mainly be divided into two categories: two-dimensional (2D) art, which includes activities such as drawing and painting, photography, filmmaking (e.g., photo collage, nature documentary), and print-making (frottage, fingerprint) (Sachant & Blood, 2016); and three-dimensional (3D) arts, includes activities such as construction and modeling (e.g., clay, playdough) and fabric art (e.g., weaving, sewing) (Churchill Dower, 2019; Sachant & Blood, 2016). In addition, children may engage in sensory exploration activities with their five senses (i.e., sight, hearing, smell, taste, and touch), as well as art appreciation activities to learn about the concepts, artists, and history of visual arts (Schabmann et al., 2015).

Dance. Dance is a performing art that allows the expression of feelings and emotions with bodily movement (Elpidoforou, 2016). Children can dance individually or collaboratively to experience the joy of moving, which can satisfy their innate desires for action (Cone & Cone, 2012; Koff, 2012). Typical dance activities in kindergarten classrooms include free dance or improvisation, creative dance (using dance elements such as body, space, and force to create own movements), body awareness exercises (e.g., dance to action songs), and dance appreciation (e.g., dance observation, dance history) (Biasutti & Habe, 2020; Chun, 2019). Teachers can also guide children to enact children's stories based on the storyline. They also often prepare children for rehearsed public dance performances, which

are offered during graduation ceremonies or parents' days (Geršak, 2015; Verma, 2011).

Drama. Finally, drama is a playful process that combines both real-life experiences and imaginative narratives to act out a storyline in the real-world (Tombak, 2014). In drama activities, children "learn to examine relations and events while they define roles and situations in the drama they design" (Tombak, 2014, p. 375). Typical child-directed drama activities in kindergartens include free role play in learning corners, creative drama (i.e., children's spontaneous story performances), and puppetry such as shadow play and shoebox theatre (Griffiths, 2018; Karaolis, 2023). These activities tend to provide freedom for children to choose their own ways to explore ideas, leading to more self-expression and autonomy. Additionally, teacher-directed drama activities include guided role play, which is proposed by teachers with educational purposes, theatre production (e.g., performance for ceremonial events), process drama (application with drama techniques), and theatre appreciation (e.g., theatre visit) (Brown, 2017; Griffiths, 2018).

Arts-related Activities in Kindergartens: Prior Classroom-based Studies

Despite the importance of arts education for young children, to the best of our knowledge, few studies have focused on documenting the content of the various arts-related activities in kindergartens. In Singapore, Bautista et al. (2018) used observation to explore the frequency of each specific type of arts education activity in 113 K1 classrooms (children aged 4 to 5). Teachers' arts-related practices were observed and videotaped on regular school days, aiming to capture the typical teaching and learning schedule. Findings showed that arts education activities were present in 22.4% of the video clips, which suggests that arts played a relatively important role in Singapore kindergartens. The most common activities included singing, drawing, painting and/or coloring, and dramatic play in learning corners. Some relatively uncommon activities included music performances, building 3D geometrical shapes, acting performances, and dramatic creations. Choreographed dance was the least

common activity, which was observed only on one occasion.

Yeung et al. (2022) analyzed the role of the four art forms in Hong Kong kindergartens, drawing on the Quality Review (QR) reports written by government officials to assess the quality of kindergarten education. The QR reports are published on the website of Hong Kong's Education Bureau[4]. It was found that arts education is rather secondary in kindergartens, as reflected by its marginal presence in the QR reports (Yeung et al., 2022). The levels of presence of the four art forms were unequal. Content pertaining to music and visual arts was significantly more present than content pertaining to drama and especially dance. Some activities were mentioned more frequently for three art forms: music (i.e., singing songs, modifying lyrics, and playing musical instruments); visual arts (i.e., drawing, painting, and producing arts-and-crafts); and drama (i.e., role-play during free-play time). While dance form was rarely reported, the few instances identified focused on choreographed dances and freestyle dance performances.

Most studies have focused on only one art form, primarily on music. For example, (Bautista et al., 2023) conducted a comparative study to investigate the frequency with which kindergarten teachers in Hong Kong (n=199) and Spain (n=199) conducted specific musical activities. They found that there were large differences in the frequencies of different activities within music. While teachers in both jurisdictions reported implementing musical activities that involved singing and movement, generative musical activities such as inventing songs or the lyrics of music were rarely conducted. Rajan (2017) explored the types of musical activities that 178 kindergarten teachers in the United States reported as present in the classrooms. Participants reported that music was mainly presented through the use of prerecorded CDs and/or singing. They provided children with a variety of musical

[4] Please visit: https://www.edb.gov.hk/en/edu-system/preprimary-kindergarten/quality-assurance-framework/qr/qr-re-port/index.html

instruments such as maracas and drums. In addition, teachers often played music in the background when children were exploring the classrooms, reading, or painting.

Fewer studies have focused on the art forms of visual arts, drama, and dance. Novakovic (2015) used questionnaires to examine the frequency of visual arts activities conducted by 207 kindergarten teachers in Croatia. Results showed that teachers rarely brought children to arts galleries and museums and exposed children to existing artworks. Using questionnaires, Geršak (2015) investigated the frequency with which Slovenian kindergarten teachers incorporated dance activities in their classrooms. It was found that choreographies were prepared twice per year. In addition, teachers often engaged children in movement games and relaxation activities. Finally, Wee (2009) conducted a case study to investigate how drama education was taught by a drama specialist in the US. After a 9-week observation period, it was found that the drama activities taught to children were mainly storytelling, story-making, and acting it out.

The studies available have three main limitations. First, the content of teaching and learning activities has not been investigated for certain art forms, particularly in Hong Kong kindergartens. Second, most of these studies have investigated the art forms in isolation, even though they appear integrated as part of the same learning area in kindergarten curriculum frameworks (AGDE, 2022; CDC, 2017; Ministry of Education [MOE], 2013; New York State Education Department, 2019). Finally, the existing studies have not taken teachers' demographic variables into consideration (e.g., highest education level, teaching experience, level of teaching, type of kindergarten). The present study was designed to address these limitations. We draw on a large sample size of teachers, bring the four art forms together, and focus on how teachers' key demographics predict their provision of arts education activities in Hong Kong kindergartens. The following subsection provides details regarding the specific demographic variables analyzed herein.

Context for the Research: The Hong Kong Kindergarten Sector

In Hong Kong, kindergarten education is universally available to children for at least 15 hours a week. Most children start to enroll in kindergartens at the age of 3. There are three years of kindergarten education. K1 refers to nursery class for 3- to 4-year-olds, K2 refers to lower kindergarten class for 4- to 5-year-olds, and K3 refers to upper kindergarten class for 5- to 6-year-olds (Wong & Rao, 2015). Although kindergarten education is non-mandatory, Hong Kong has a nearly 100% of attendance rate, partially due to Chinese cultural values that emphasize education and academic achievement (Rao et al., 2018).

As mentioned, Arts and Creativity is one of the learning areas in the official kindergarten curriculum (CDC, 2017). Teachers are expected to cover music, visual arts, dance, and drama. It is stated that "through diversified and interesting activities in creating, presenting and appreciating arts, children's imagination and creativity can be inspired and nurtured" (CDC, 2017, p.47). There are three learning objectives: (1) "to develop sensory abilities and accumulate art experiences"; (2) "to express feelings and unleash creativity through presenting and creating the arts"; and (3) "to develop creativity through active exploration in art activities" (CDC, 2017, p.47). Teachers are expected to engage children in diversified arts education activities and avoid drilling of skills and rote learning, allowing children to enjoy the pleasure of learning. They are also encouraged to design arts education activities that foster self-expression, creativity, imagination, happiness, and freedom.

In the 2022/23 academic year, Hong Kong had 1026 kindergartens, which can be divided into two types: government-funded kindergartens (73%, *n*=749) and non-government-funded kindergartens (27%, *n*=277) (Education Bureau, 2024). Government-funded kindergartens are required to follow the official kindergarten curriculum (CDC, 2017). They also have to undergo a Quality Review conducted by the government every few years (Yeung et al., 2022). In return, they received subsidies from the government to support

their operations. Parents are only required to pay a minimal tuition fee (Rao et al., 2018). Non-government-funded kindergartens are not required, but only encouraged, to follow the official curriculum. They have indeed more flexibility regarding their curriculum design and schedule, hence allowing parents to select the type of educational program that best aligns with their child's learning needs. Parents need to pay higher tuition fees. Note that these kindergartens are not mandated to include Arts and Creativity in their curriculum.

There are different routes for candidates to become kindergarten teachers and gain professional qualifications in ECE. Candidates who intend to work in kindergartens, at minimum, are required to complete a higher diploma course in ECE, which usually takes two years (Cheng, 2022). However, many kindergartens, especially the government-funded kindergartens, prefer to hire teachers with a higher level of qualifications (Chan, 2016). The Hong Kong government suggests that, for the appointment or promotion to senior teacher posts, priority should be given to teachers with bachelor's degrees (Education Bureau, 2016). Therefore, many candidates who intend to work in kindergartens will undertake a bachelor's degree in ECE (four to five years, full-time), which provides with more comprehensive knowledge of children's development and pedagogies (Rao et al., 2018). Some teachers would even choose to pursue a master's degree in ECE, which is even more academically demanding and rigorous in terms of coursework and standards for completion. Teachers with master's degrees in ECE or above often adopt leadership roles in kindergartens, due to their higher level of specialization.

Currently, Hong Kong does not have a guideline to classify teachers based on their teaching experience. For this reason, this study adopted the classification proposed by Singapore's Early Childhood Development Agency (ECDA) (2013), which distinguishes three levels of expertise and teaching experience: (1) beginning teachers, with less than five years of experience; (2) experienced teachers, with five to 15 years of experience; and (3)

advanced teachers, with more than 15 years of experience.

Research Goals

The study had two research goals:

Goal 3.1 Investigate the frequency with which Hong Kong kindergarten teachers conduct specific types of arts education activities focusing on music, visual arts, dance, and drama.

Goal 3.2 Identify subgroups of teachers who differ regarding the provision of arts education activities and analyze how key demographic variables (i.e., highest education level, teaching experience, level of teaching, type of kindergarten) predict their memberships to these subgroups.

Method

Data Collection Instrument

We designed a survey protocol that contained two sections. The first section collected information on participants' demographics. Teachers were asked to indicate their highest level of education, their years of teaching experience, the level of children they taught, and the type of kindergarten they were working at. Data from this section was used to address Goal 3.2.

The second section collected information on the frequency with which participants implement specific types of arts education activities in the classroom. Data from this section was used to address Goal 3.1. We asked participants "How often do you do the following activities in your classroom?". This question was followed by a list of 26 items. For each art form, we presented a set of six/seven activity types that are developmentally appropriate for children aged three to six years. There were six items for music and for dance, and seven items for visual arts and for drama (the items are presented in the Results section). Each item included a five-point Likert scale, ranging from *very frequently (every day)*, *frequently (several times per week)*, *occasionally (once a week or less*), *rarely (1-3 times per year)*, and

never/I don't know what it means.

These 26 items were identified based on an extensive literature review on arts education in ECE settings. We reviewed curriculum frameworks in different societies (AGDE, 2022; CDC, 2017; MOE, 2013; New York State Education Department, 2019). We also reviewed literature specifically related to each of the four art forms: music (Campbell & Scott-Kassner, 2019; Guderian, 2012), visual arts (Churchill Dower, 2019; Sachant & Blood, 2016; Schabmann et al., 2015), dance (Cone & Cone, 2012; Elpidoforou, 2016; Verma, 2011), and drama (Brown, 2017; Karaolis, 2023; Tombak, 2014).

To ensure the reliability and validity of these items, four art specialists reviewed all the activity types initially proposed. These four specialists were teacher educators with more than 15 years of experience in training kindergarten teachers in music, visual arts, drama, and dance, respectively. In addition, we piloted the items with 10 kindergarten teachers to ensure that all items were clear and comprehensible to the participants. Based on the responses and feedback from the four art specialists and the 10 kindergarten teachers, modifications were made to maximize the quality of the 26 items (e.g., avoiding overly technical terms, vague or imprecise sentences, complicated syntax).

Procedure

Ethics approval was obtained from the Human Research Ethics Committee (HREC) at the authors' University. The survey protocol was uploaded to an online survey system, Qualtrics Online Survey Software (https://qualtrics.com/), for dissemination and data collection. To recruit participants, we employed a convenience sampling strategy (Etikan et al., 2016). An invitation email including the overall aim of the study with the survey link was sent to all kindergarten principals in Hong Kong. Principals were asked to forward the invitation to all teachers in charge of children aged three to six years. Teachers were informed that participation was voluntary and anonymous, and that they could withdraw from the study

at any time without negative consequences. Completing the survey required approximately 6-7 minutes. Due to the sampling strategy employed in this study, we could not track the number of teachers who received our invitation emails. Therefore, we were not able to calculate the survey's response rate. All data were imported into Jamovi 2.3 for analytical purposes.

Participants

In Hong Kong, there are approximately 12,644 kindergarten teachers (Education Bureau, 2023). Participants in our study were 477 kindergarten teachers across the territory (female, 96.6%; male, 2.1%; did not specify, 1.3%). This sample represented approximately 4% of the total population of kindergarten teachers. Based on the statistics released by the Hong Kong government, the demographic characteristics of our participants reflected reasonably well the population of Hong Kong kindergarten teachers regarding the variables considered in this study (Education Bureau, 2024). In terms of their highest level of education, 57.4% (*n*=274) of the participants had a bachelor's degree, 34.6% (*n*=165) possessed an associate degree or higher diploma, and 8% (*n*=38) had a master's degree. Regarding years of experience teaching children aged three to six years, 35.2% (*n*=168) of the participants were experienced teachers (5-15 years of experience), 33.3% (*n*=159) were advanced teachers (more than 15 years of experience), and 31.4% (*n*=150) were beginning teachers (less than 5 years). When we collected the data, 39% (*n*=186) of the participants were K1 teachers, 31.4% (*n*=150) were K3 teachers, and 29.6% (*n*=141) were K2 teachers. Teachers worked at kindergartens across the Hong Kong territory, including both government-funded kindergartens (86%) and non-government-funded kindergartens (14%).

Data Analysis

We first converted participants' responses into numerical values: *very frequently* = 5; *frequently* = 4; *occasionally* = 3; *rarely* = 2; *never/I don't know what it means* = 1. For Goal

1, we averaged the mean frequencies of items within each art form and obtained the overall frequencies, to allow for comparisons across art forms (music, visual arts, dance, and drama). We calculated the mean frequency for each activity type within each art form and performed other descriptive statistics, specifically ranks, standard deviations, and modes.

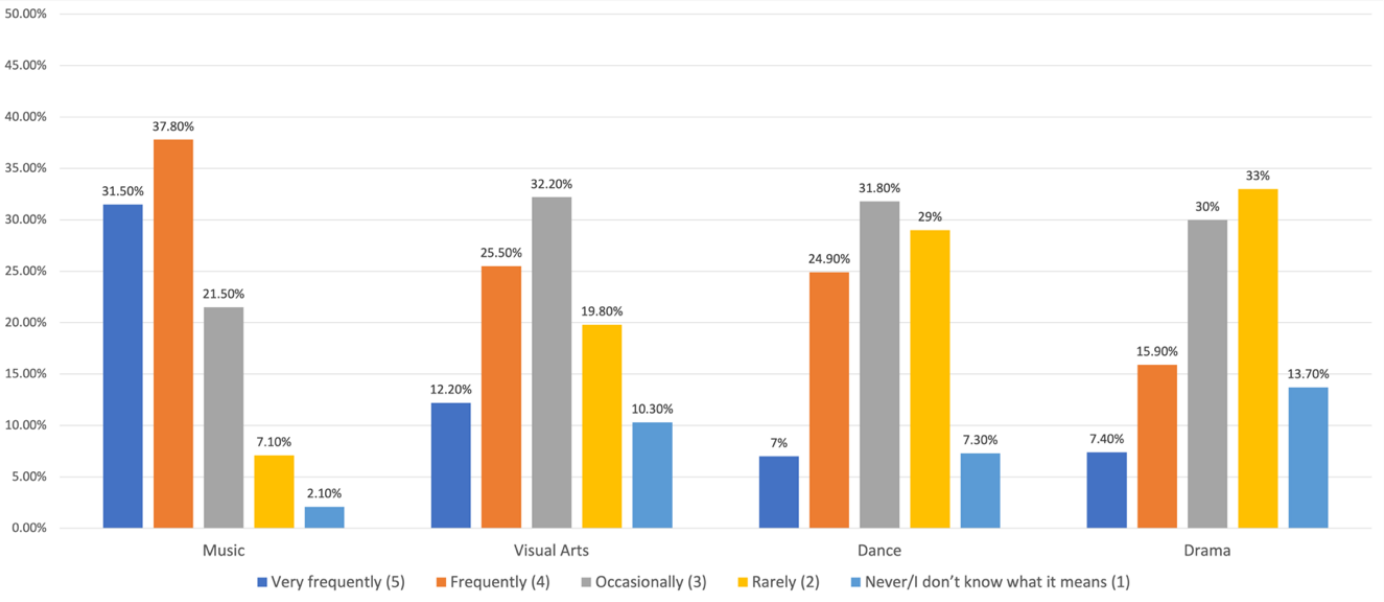
For Goal 2, we first ran a latent profile analysis (LPA) to identify subgroups of teachers with a similar provision of arts education activities. LPA is a statistical method that allows us to identify unobserved subgroups within a given sample, based on their distinct patterns of responses. In our study, teachers were clustered under the same profile membership based on their frequency-based responses. Then, we used multinomial logistic regression analysis to explore the association between profile membership and teachers' demographics (i.e., highest education level, teaching experience, level of teaching, type of kindergarten).

Results

Goal 3.1: Frequency of Activities in Each Art Form

Overall, music (*M*=3.90, *SD*=.61) was the most commonly implemented art form, followed by visual arts (*M*=3.10, *SD*=.58), dance (*M*=2.96, *SD*=.73), and drama (*M*=2.70, *SD*=.67). Figure 4 presents the percentages for each response choice under each art form. Note that the highest response choice was frequently for music, occasionally for visual arts and dance, and rarely for drama.

Figure 4. *Overall Frequency of Art Forms*



Music. Table 13 presents the frequencies of the six music activities presented in the survey, including the means, standard deviations (*SD*), and modes. These activities were organized according to their frequency means, from high to low. Mean scores ranged from 3.03 to 4.73. The most commonly implemented activity was singing. This was followed by active music listening/music appreciation, music games, playing instruments, improvisation with music/sound, and finally composition with music/sound.

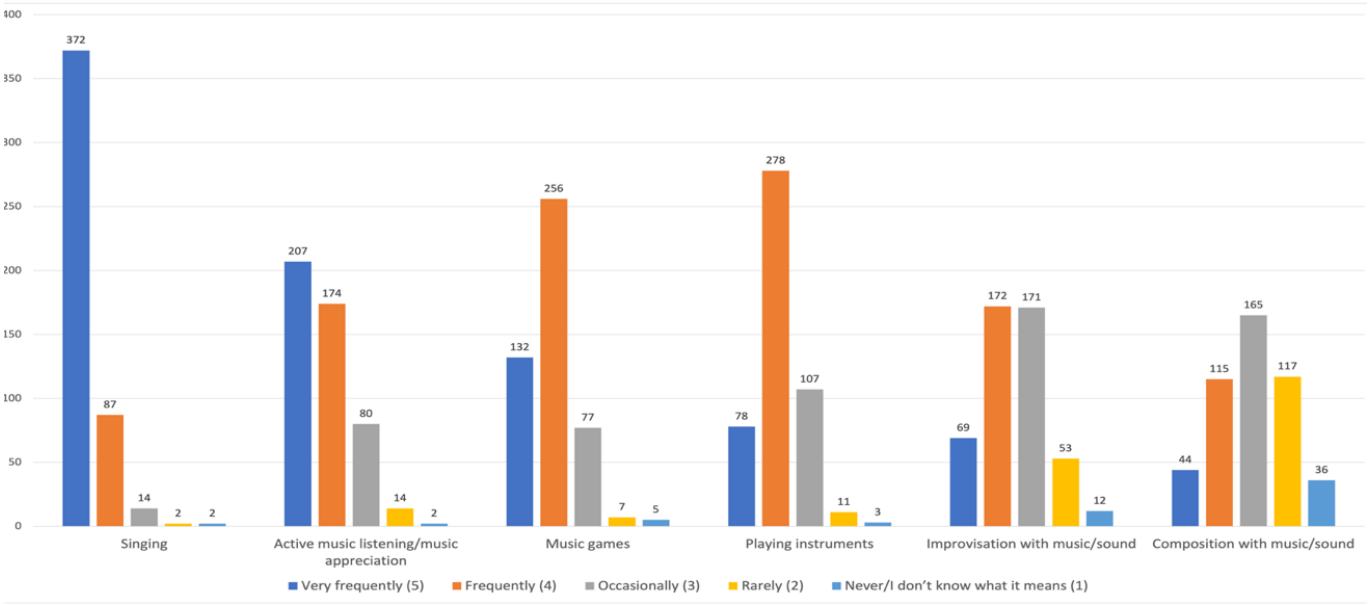
Table 13. *Frequency of Music Activities*

Activities	Rank	Mean (*SD*)	Mode
Singing	1	4.73 (.576)	5
Active music listening/music appreciation	2	4.19 (.849)	5
Music games	3	4.05 (.768)	4
Playing instruments	4	3.87 (.722)	4
Improvisation with music/sound	5	3.49 (.956)	4
Composition with music/sound	6	3.03 (1.076)	3

Note. 5 *(very frequently)*; 1 *(never / I don't know what it means).*

Figure 5 shows the distribution of the response choices for each music activity. Note that there was a wide variability of responses for the different activities. As can be observed, singing was conducted more frequently than other activities. In fact, most teachers indicated that they implemented singing very frequently. Regarding singing and active music listening/music appreciation, the most typical response choices were very frequently followed by frequently. For music games, playing instruments, and improvisation with music/sound, the most common response choice was frequently. Finally, composition with music/sound was only conducted occasionally by most teachers.

Figure 5. *Frequency of Music Activities*



Visual Arts. For visual arts, the mean scores of frequencies ranged from 2.16 to 4.25 (Table 14). The most commonly implemented activities were drawing and painting, followed by sensory exploration art activities, print-making, construction and modeling, art appreciation activities, photography or filmmaking, and finally fabric art.

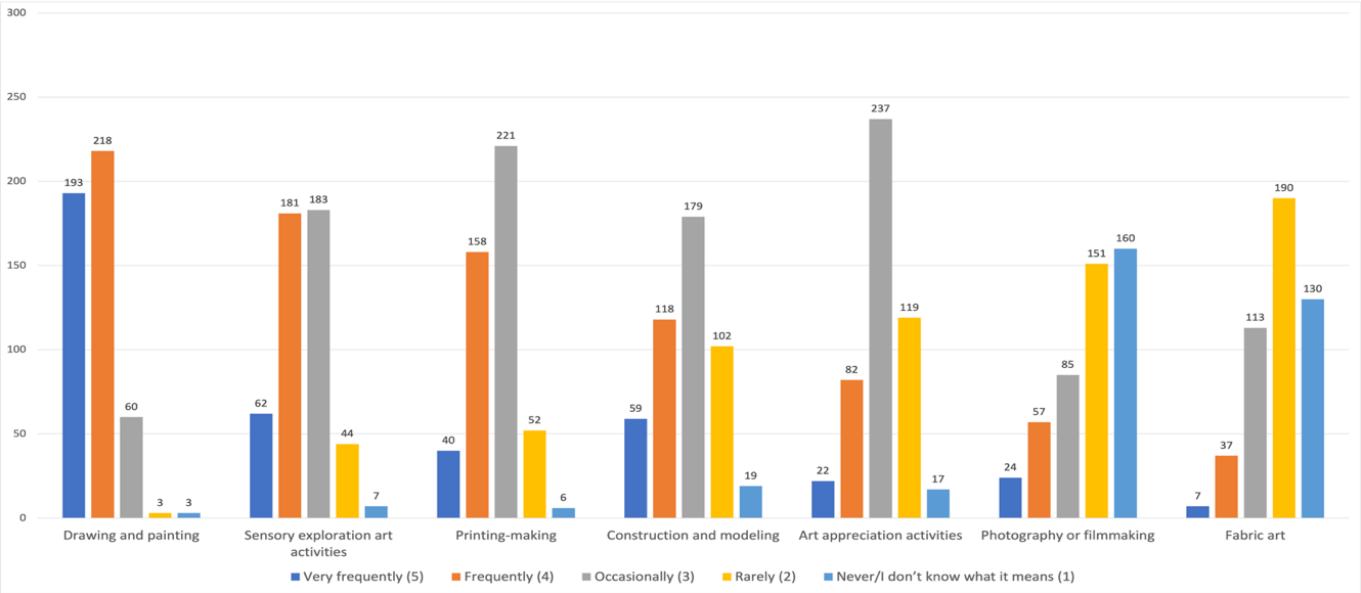
Table 14. *Frequency of Visual Arts Activities*

Activities	Rank	Mean (*SD*)	Mode
Drawing and painting	1	4.25 (.743)	4
Sensory exploration art activities	2	3.52 (.885)	3
Print-making (e.g., collage, frottage, fingerprint)	3	3.36 (.833)	3
Construction and modeling (e.g., clay, sculpture, playdough)	4	3.20 (1.038)	3
Art appreciation activities (e.g., artists, history, concepts)	5	2.94 (.864)	3
Photography or filmmaking	6	2.23 (1.180)	1
Fabric art (e.g., weaving, sewing)	7	2.16 (.963)	2

Note. 5 *(very frequently)*; 1 *(never / I don't know what it means)*.

For all visual arts activities, the response frequently was higher than very frequently (Figure 6). The frequencies for drawing and painting were much higher than other visual arts activities. In fact, most teachers implemented drawing and painting very frequently or frequently. Occasionally was the most common response given by teachers regarding sensory exploration art activities, printing-making, construction and modeling, and art appreciation activities. For photography or filmmaking and fabric art, the most common responses were never/I don't know what it means and rarely, respectively.

Figure 6. *Frequency of Visual Arts Activities*



Dance. For dance, mean scores were much lower than those of music and visual arts, ranging from 2.45 to 3.49 (Table 15). The most commonly implemented activity was free dance/improvisation, followed by creative dance, body awareness exercises, enacting stories with bodily movements, dance appreciation, and finally rehearsed dance for public performances.

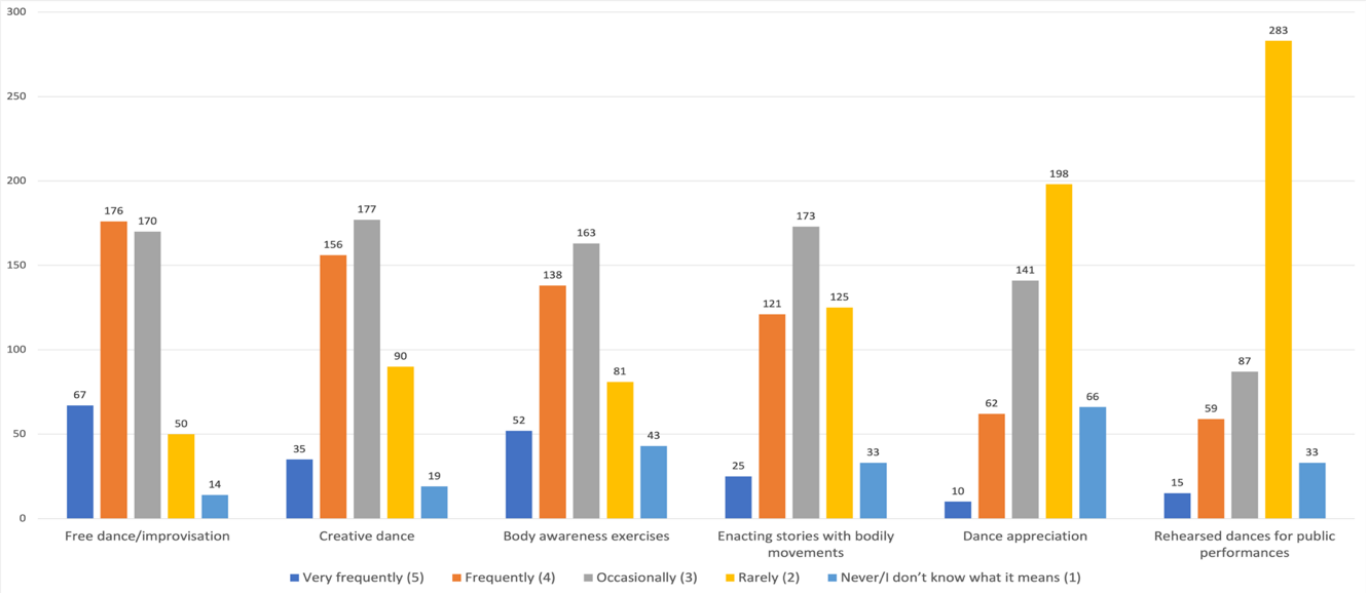
Table 15. *Frequency of Dance Activities*

Activities	Rank	Mean (*SD*)	Mode
Free dance/improvisation (i.e., moving to music spontaneously)	1	3.49 (.958)	4
Creative dance (i.e., working on children's own bodily creations using dance elements)	2	3.21 (.963)	3
Body awareness exercises	3	3.16 (1.111)	3
Enacting stories with bodily movements	4	2.96 (1.001)	3
Dance appreciation (e.g., watching different dance styles)	5	2.48 (.956)	2
Rehearsed dances for public performances (e.g., festivals, parents' day)	6	2.45 (.908)	2

Note. 5 *(very Frequently)*; 1 *(never / I don't know what it means).*

Occasionally and frequently were the most common response choices given by teachers in free dance/improvisation, creative dance, and body awareness exercises (Figure 7). Most teachers reported to rarely engage children in dance appreciation and rehearsed dances for public performances.

Figure 7. *Frequency of Dance Activities*



Drama. Regarding drama, the least commonly implemented art form, the mean scores ranged from 1.93 to 3.74 (Table 16). The most commonly implemented activity was free role play, followed by guided role play, creative drama, puppetry, theatre production, process drama, and finally theatre appreciation.

Table 16. *Frequency of Drama Activities*

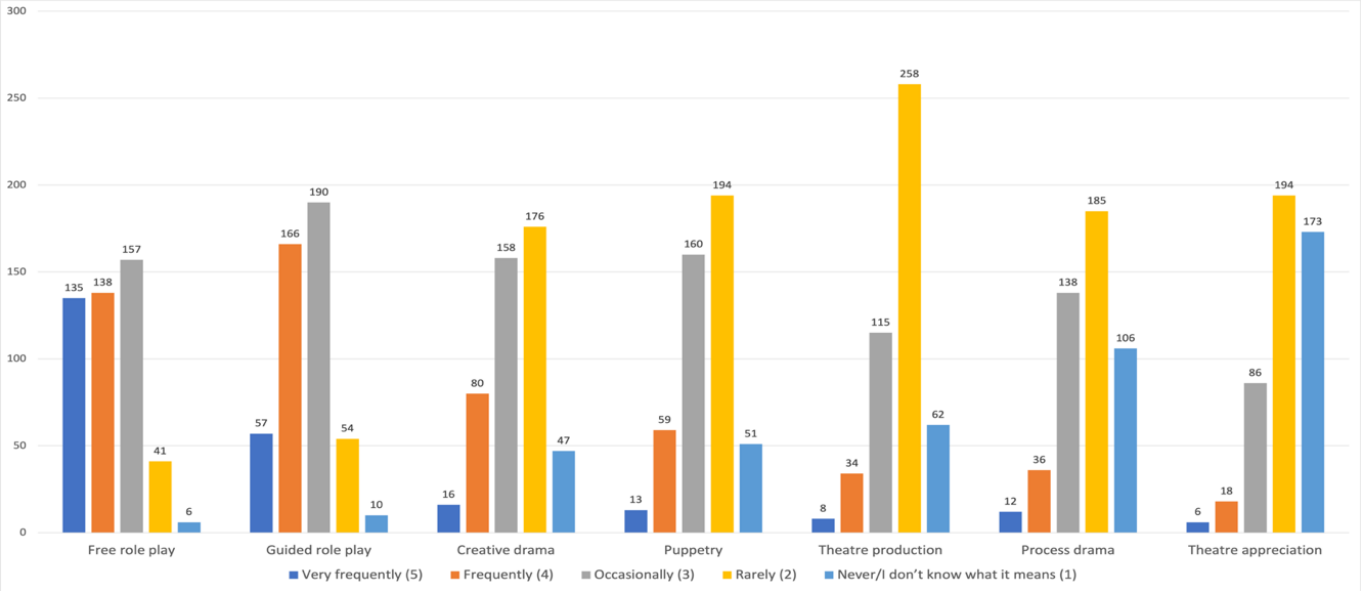
Activities	Rank	Mean (*SD*)	Mode
Free role play (in learning corners)	1	3.74 (1.003)	3
Guided role play (proposed by teacher with educational purposes)	2	3.43 (.916)	3
Creative drama (i.e., children's spontaneous story performances)	3	2.67 (.978)	2
Puppetry (e.g., shadow play, shoebox theatre)	4	2.56 (.934)	2
Theatre production (e.g., performance for ceremonial event)	5	2.30 (.846)	2
Process drama (i.e., application with drama techniques for theatrical or educational purposes)	6	2.29 (.978)	2
Theatre appreciation (e.g., theatre visit)	7	1.93 (.897)	2

Note. 5 *(very frequently)*; 1 *(never / I don't know what it means).*

Overall, occasionally and frequently were the most common response choices given by teachers in free role play and guided role play (Figure 8). Most teachers indicated that they

rarely conducted other types of drama activities. Results also showed that over 36% of teachers had never conducted theatre appreciation activities or did not know what it means.

Figure 8. *Frequency of Drama Activities*



Goal 3.2: Teachers' Demographic Variables that Predict Arts Education Provision

The results of LPA are shown in Table 17, including the model fit indicators. We followed the standard procedure to determine the most optimal model for data interpretation and additional analysis.[5] After combining all indicators, the 3-profile model was found to be the best. Hence, teachers were statistically divided into three subgroups.

Table 17. *Fit Statistics for 2-5 Latent Profile Models (n=477)*

Models	Log-Likelihood	AIC	BIC	Entropy	Proportion
2-Profile	-1659	3345	3399	0.73	0.352/0.648
3-Profile	**-1575**	**3186**	**3261**	**0.78**	**0.623/0.184/0.193**
4-Profile	-1557	3160	3256	0.71	0.390/0.052/0.447/0.111
5-Profile	-1512	3081	3197	0.84	0.574/0.004/0.197/0.010/0.214

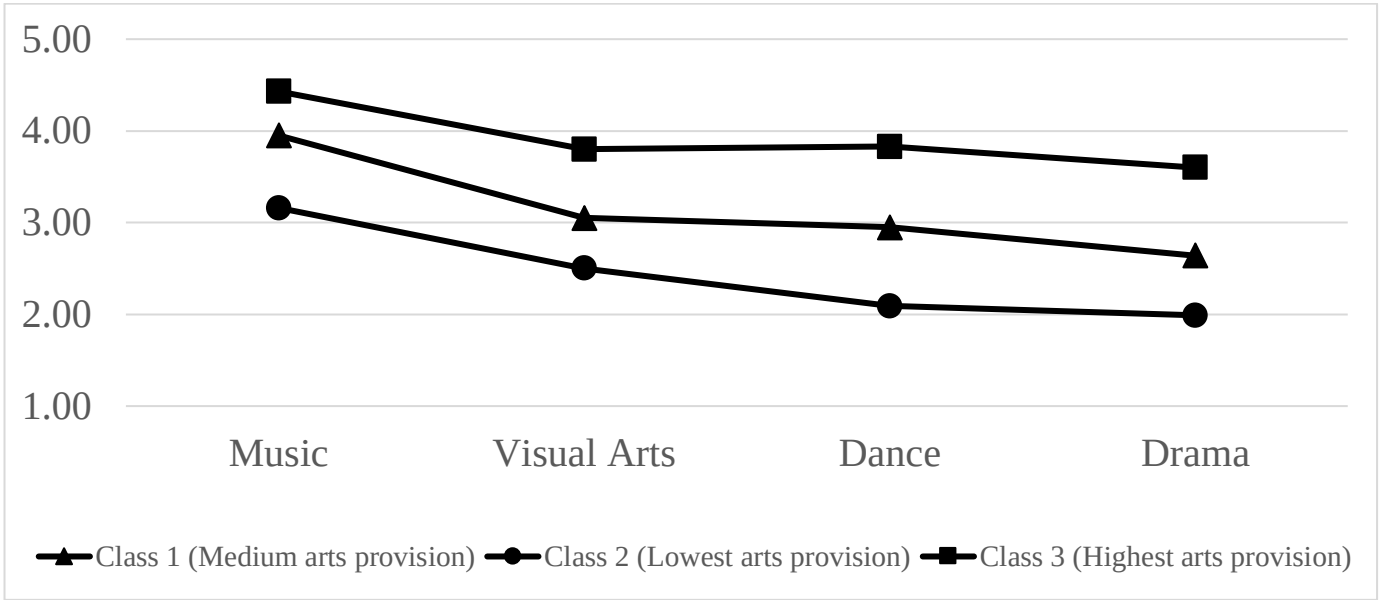
[5] When comparing models, if the Akaike information criterion (AIC) and Bayesian information criterion (BIC) are smaller and the entropy is higher, the better the model fit is. As can be seen, the 5-profile model has the lowest AIC and BIC and the highest entropy. However, the proportion for the most minor class was only 0.004, which is considered not large enough.

The distribution of art forms in the 3-profile model is described in Table 18 and Figure 9. First, the mean scores of the art forms significantly differed among the three classes (all $p<0.001$). Class 3 had the highest level of frequency ($M=3.92$) in implementing the four art forms and it was the second largest class ($n=92$, 19.3%). Class 1 had a medium level of frequency ($M=2.44$) and it was the largest group ($n=297$, 62.3%). Finally, Class 2 had the lowest level of frequency ($M=2.44$) and it was the smallest group ($n=88$, 18.4%). Based on these results, Class 3 was labeled as "highest arts provision", Class 1 was labeled as "medium arts provision", and Class 2 was labeled as "lowest arts provision".

Table 18. *Distribution of Art Forms in the 3-Profile Model*

Dimensions	**Total sample (*n*=477)**		**Class 1, medium arts provision (*n*=297)**		**Class 2, lowest arts provision (*n*=88)**		**Class 3, highest arts provision (*n*=92)**		***F***	***p***
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*		
Music	3.90	0.61	3.95	0.45	3.16	0.55	4.43	0.43	169	<0.001
Visual Arts	3.10	0.58	3.05	0.40	2.50	0.40	3.80	0.47	230	<0.001
Dance	2.96	0.73	2.95	0.52	2.09	0.41	3.83	0.48	283	<0.001
Drama	2.70	0.67	2.64	0.42	1.99	0.41	3.60	0.51	310	<0.001
Total means	3.17		3.15		2.44		3.92			

Figure 9. *Distribution of Art Form in the 3-Profile Model*



The differences among the three classes concerning demographic variables are shown in Table 19. To further analyze whether these demographic variables could predict the different levels of frequency in implementing the four art forms, a multinomial logistic regression analysis was conducted. In the analysis, teachers' profile membership (Class 1-3) was used as the outcome variable. The predictor variables were highest level of education, teaching experience, level of teaching, and type of kindergarten. The highest arts provision group was set as our reference group. The final results are shown in Table 20.

It can be seen that highest level of education and type of kindergarten significantly affected profile membership, while teaching experience and level of teaching did not. In the comparison between medium and highest arts provision groups, teachers with a master's degree were more likely to be grouped in highest arts provision, compared with teachers with only a bachelor's degree. Then, in terms of the type of kindergarten, when we compared lowest arts provision to highest arts provision groups, teachers who worked in government-funded kindergartens were more likely to fall into highest arts provision. This suggests that teachers who possessed a master's degree and those who worked in government-funded kindergartens would engage children in arts education activities more frequently.

Table 19. *Interprofile Characteristic Differences*

Variables	Total sample (*n*=477)		Medium arts provision (*n*=297)		Lowest arts provision (*n*=88)		Highest arts provision (*n*=92)	
	n	%	*n*	%	*n*	%	*n*	%
Highest level of education								
Associate degree or higher diploma	165	34.6	105	35.4	29	33.0	31	33.7
Bachelor's degree	274	57.4	172	57.9	53	60.2	49	53.3
Master's degree	38	8.0	20	6.7	6	6.8	12	13
Teaching experience								
Beginning (<5 years)	150	31.4	91	30.7	30	34.1	29	31.5
Experienced (5-15 years)	168	35.2	110	37.1	26	29.5	32	34.8
Advanced (>15 years)	159	33.3	96	32.3	32	36.4	31	33.7
Level of teaching this year								
K1	186	39	121	40.7	33	37.5	32	34.8
K2	141	29.6	90	30.3	22	25	29	31.5
K3	150	31.4	86	29	33	37.5	31	33.7
Type of kindergarten								
Gov-funded	410	86	255	85.9	71	80.7	84	91.3
Non-gov-funded	67	14	42	14.1	17	19.3	8	8.7

Table 20. *Multinomial Logistic Regression Analysis*

Variables	Medium arts provision		Lowest arts provision	
	b	OR (95% CI)	*b*	OR (95% CI)
Highest level of education (ref: Master's degree)				
Associate degree or higher diploma	.832	2.299 (.973, 5.432)	.779	2.179 (.689, 6.890)
Bachelor's degree	.851*	2.342 (1.049, 5.230)	.969	2.634 (.893, 7.772)
Teaching experience (ref: Advanced (>15 years))				
Beginning (<5 years)	-.085	.919 (.501, 1.685)	.026	1.026 (.490, 2.152)
Experienced (5-15 years)	.071	1.073 (.602, 1.912)	-.263	.769 (.370, 1.599)
Level of teaching this year (ref: K3)				
K1	.261	1.298 (.725, 2.325)	-.113	.893 (.438, 1.823)
K2	.022	1.023 (.558, 1.873)	-.507	.602 (.280, 1.297)
Type of kindergarten (ref: Non-gov-funded)				
Gov-funded	-.617	.540 (.240, 1.216)	-1.071*	.343 (.137, .860)

Note. The highest arts provision group was set as our reference group.
*p<0.05.

Discussion

Goal 3.1: Frequency of Activities in Each Art Form

Goal 3.1 was to explore the frequency with which Hong Kong kindergarten teachers implement arts education activities focusing on music, visual arts, dance, and drama. Participants reported implementing music and visual arts activities frequently, whereas dance

and drama activities were relatively infrequently. We are aware that these findings may seem expected from the perspective of primary and secondary education, where both music and visual arts typically exist as formal curricular subjects (Elpus, 2022). However, this is not the case in kindergarten education, where it is assumed that all art forms are equally important to child development and, therefore, all should be included in daily schedules in a balanced fashion (Moravcik et al., 2013). To the best of our knowledge, only one observational study conducted in Singapore (Bautista et al., 2018) has empirically documented the provision of the various art forms in kindergarten classrooms. Hence, our findings are significant to the field of kindergarten education, as the study provides further evidence that children are not equally exposed to the four art forms mentioned in Hong Kong's curriculum framework (CDC, 2017).

We believe that the unequal exposure to the four art forms could be attributed to two factors: (1) teachers may be less familiar with dance and drama education, and therefore they feel less confident to include these art forms in their teaching; (2) teachers may value music and visual arts education more than dance and drama education, and thus they may intentionally allocate more time to the art forms deemed to be more valuable and beneficial to children's development (Zupancic et al., 2015). Since each art form fosters specific developmental skills, children's unequal exposure to the various art forms may potentially lead to an unbalanced development (Moravcik et al., 2013).

Teachers reported different levels of frequencies for the various types of activities, especially within music and visual arts. For music, the most frequently implemented activities reported by teachers were singing, active music listening and appreciation, and music games. This could be due to the fact that, apart from using these activities during music lessons, teachers might also utilize these activities for classroom management purposes, being used to assist children to follow rules and daily routines (Bautista et al., 2023). In fact, prior studies

suggest that ECE teachers often use audible strategies such as singing and playing music to facilitate children's transitions (e.g., toilet time or moving to another room) (Bakkaloglu & Ergin, 2020).

For visual arts, the most frequent activities were drawing and painting, sensory exploration art activities, and print-making, which do not require teachers to have extensive visual arts training, being relatively easy to implement them in the classrooms (Essa & Burnham, 2019). In Hong Kong, kindergartens predominantly adopt the thematic approach for teaching and learning. Teachers may therefore seek to integrate various learning areas by asking children to produce art products related to the learning themes (CDC, 2017). For example, teachers may ask children to make a drawing to represent a bus/taxi to learn about the theme of transportation. Additionally, the necessary materials such as colored pencils, watercolor paints, crayons, and paper are readily accessible in most kindergartens. Hong Kong kindergarten programs are typically short, entailing unrealistically high and demanding expectations on teachers (Huang et al., 2016; Leung, 2018). It is not surprising that teachers would feel more comfortable conducting activities that are simple and less time-consuming, *especially activities that fostered children's academic development efficiently.*

Goal 3.2: Teachers' Demographic Variables that Predict Arts Education Provision

Goal 3.2 was to identify subgroups of teachers who differed in terms of the provision of arts education activities and analyze how key demographics predicted their memberships to these subgroups. We identified three subgroups of teachers with different levels of arts provision: highest, medium, and lowest provision. Most teachers were classified in the medium arts provision group, which adds further evidence that arts education is not a high priority in Hong Kong kindergartens (Yeung et al., 2022). The literature suggests that Hong Kong kindergartens, in response to societal demands (Li, 2004; Rao et al., 2018; Yang & Li, 2020), tend to focus on academic achievement in the areas of literacy, mathematics, and

sciences. Hence, our findings challenge the appropriateness of incorporating arts and creativity at the same level as others such as language and mathematics in the official curriculum (CDC, 2017). Indeed, the current curriculum framework does not seem to reflect the local societal values, as arts education is clearly subordinate to other domains of learning (Bautista, Bull, et al., 2021).

Another innovative finding was that teachers' membership of different arts provision groups was significantly affected by two demographic variables: type of kindergarten and highest level of education. Participants who worked in government-funded kindergartens reported to engage children in more arts education activities, compared with those in non-government-funded kindergartens. This difference could be attributable to the Quality Review process undertaken by government-funded kindergartens, in which Arts and Creativity is one of the key compulsory areas for review (Yeung et al., 2022). Since the outcome of this review determines the eligibility for government subsidies, teachers from government-funded kindergartens may feel a stronger obligation to incorporate arts education in their practice. The requirement for government-funded kindergartens to adhere to the official curriculum framework may also explain why teachers in government-funded kindergartens reported engaging children more in the arts (CDC, 2017). In contrast, teachers in non-government-funded kindergartens do not have the same constraint. They might be more affected by the preferences and priorities of parents, leading them to focus more on children's academic achievement (Rao et al., 2018). This may be one of the factors affecting their lower level of arts education provision.

For teachers' education level, findings showed that teachers with a master's degree were more likely to engage children in arts education activities with a high frequency. One possible reason was that teachers with advanced academic training might be more familiar with the goals and objectives of the official curriculum framework (CDC, 2017). This

familiarity may potentially lead them to respond to our questions in a socially desirable way, reporting higher levels of arts education provision (Li et al., 2011). Another possible explanation was that teachers with higher educational qualifications were more likely to have received more arts education training, and thus they could feel more comfortable and confident in implementing arts-related activities in the classroom (Bautista & Ho, 2021).

Limitations and Future Research

This study has two main limitations. First, while surveys allowed us to recruit a large sample of participants, the study was conducted solely based on self-reported responses, which may not fully reflect the actual classroom practices due to teachers' self-report bias (Mukherji & Albon, 2015). It would be therefore positive to triangulate the findings with other data sources. In line with observational studies conducted in countries such as the United States (Koops & Kuebel, 2018) and Singapore (Bautista et al., 2018), Hong Kong can investigate teaching practices in kindergartens through naturalistic classroom observations. Interview studies can also shed light on the underlying reasons behind teachers' preferences for implementing certain types of arts education activities (Mukherji & Albon, 2015). Second, although this study provided valuable insights into arts provision in kindergartens, it focused solely on Hong Kong. Future comparative studies should be conducted to determine if other cities and jurisdictions follow similar patterns of arts education provision.

Conclusion

While arts education is important to children's development (Moravcik et al., 2013), the present study revealed a gap between the curriculum and practice. Teachers' responses reflected that the curriculum vision for Arts and Creativity does not seem to be implemented accurately, as the actual provision of arts education activities does not align with the official curriculum framework (CDC, 2017). While the provisions of music and visual arts education were reported higher compared with dance and drama education, the specific types of arts

education activities also varied within each of these art forms. Furthermore, we found three subgroups of teachers who provided arts education activities with different frequencies (highest, medium, lowest), which were affected by certain demographic variables. We conclude that it is important to pay more attention to these variables so as to determine the most responsive professional development courses and programs for kindergarten teachers, both pre- and in-service.

Implications

This study has important implications for educational policy, which are relevant to teacher educators, professional development providers, curriculum designers, and administrators in the field of ECE both in Hong Kong and globally.

There is an urgent need to increase the quantity and strengthen the quality of both pre-service teacher preparation courses and in-service professional development programs in arts education (Collins, 2016; Leung et al., 2023). Such courses and programs should equip teachers with the necessary pedagogical content knowledge and skills in the four art forms and promote their confidence in teaching arts education. Our findings reflect that teachers clearly need more training in dance and drama. Providing more training, particularly in these two art forms, would allow teachers to design activities that integrate the teaching and learning of all four art forms (Bautista, Tan, et al., 2016). An interdisciplinary arts approach would be highly beneficial to children's development (Drew, 2020; Graham, 2021), which is consistent with the thematic approach adopted by the official curriculum in Hong Kong (CDC, 2017).

We acknowledge that enhancing teachers' level of preparation and their ability to integrate the four art forms is a difficult task, as teacher education programs are typically short and packed with intensive content within two to five years (Bautista et al., 2024). We therefore recommend the exchange of arts education teaching and learning resources using

online platforms. Resources such as lesson plans, video demonstrations of teaching, and arts content knowledge could be exchanged and shared, aiming to enhance the quality of teaching. The resources should also aim to promote teachers' understanding of the importance of the arts, allowing them to better understand why children need to be exposed to them during early childhood and beyond. Importantly, the online platforms should be designed to engage both teachers and arts specialists, providing collaborative environments with diverse arts education perspectives and experiences (Baum, 2017). While teachers have first-hand teaching experiences in the classrooms, arts specialists have professional knowledge and insights in their respective art forms (Hui et al., 2015). Multiple ways of communication (e.g., forums, real-time chats, emails, Zoom meetings) should be established on the platforms (Bautista et al., 2024), enabling conversations to happen both synchronously and asynchronously. Teachers' self-efficacy in teaching can be affected by the support and resources available to them (Garvis & Pendergast, 2010). We therefore believe that the online platforms mentioned above would allow teachers to feel supported by both their peers and arts specialists, enhancing their self-efficacy and confidence in teaching arts education to young children.

Governments and/or education ministries must take on a leading role to ensure the successful establishment and implementation of such online platforms (Swennen, 2013). It is imperative for them to first identify the specific arts education training needs of teachers in their respective systems and provide content that is tailored to those needs. It is also essential for policymakers to allocate the necessary resources, guidance, and support for maintaining the sustainability and robustness of the platforms. Another strategy that could be adopted in Hong Kong and other similar ECE systems is the creation of the role of arts specialist teachers in kindergartens, instead of relying solely on generalist teachers or external vendors to teach arts (Garvis & Pendergast, 2011). In addition to providing young children with high-

quality learning experiences in the arts, these arts specialists could be responsible for providing timely and frequent advice and training to their fellow generalist teachers. This approach would generate a significant impact on the quality of arts-related teaching and learning experiences in ECE centers. As a final remark, enhancing the quality of children's arts education and arts-related training for teachers is important in early childhood education. The policy implications in this study can serve as initial steps to achieve such a goal.

GENERAL DISCUSSION

In Hong Kong, Arts and Creativity was included as one of the learning areas in the official kindergarten curriculum framework in 2017 (CDC, 2017). This learning area is designed mainly based on educational notions from Western societies, aiming to promote children's imagination, exploration, freedom, child-centeredness, happiness, and originality via music, visual arts, drama, and dance. The overall aim of this dissertation was to enrich the limited literature on Arts and Creativity, drawing on the construct of policy borrowing and glocalization (Bautista, Bull, et al., 2021; Yang & Li, 2022). Specifically, this dissertation focused on the middle ground within the glocalization framework proposed by Chen (2022). The middle ground emphasizes the importance of finding common ground between global and local perspectives in education where practices and ideologies can co-exist and transform each other. Hence, this dissertation sheds light on how to make the Arts and Creativity learning area more culturally situated and appropriate in the Hong Kong context.

To achieve the aim of this dissertation, the voices from three important kindergarten education stakeholders were explored: teachers, principals, and teacher educators. Three empirical studies were included in my PhD folio to explore these stakeholders' definitions of the notion of creativity, their perspectives of the teaching and learning of Arts and Creativity within the local context, as well as the provision of the four art forms and its relationship with teachers' demographics.

This General Discussion chapter first presents and revisits the key findings of each empirical study. Second, I discuss what the Hong Kong EDB could do to glocalize and culturally situate the Arts and Creativity learning area. This is followed by the main conclusions of the dissertation. Next, I present the limitations of the dissertation and propose future research directions. Lastly, the dissertation ends by presenting key practical implications for both local and international audiences.

Summary of Findings

STUDY 1: Definitions of Creativity

Study 1 (Yeung & Bautista, 2024), entitled "Definitions of Creativity by Kindergarten Stakeholders: An Interview Study Based on Rhodes' 4P Model", aimed to examine how Hong Kong kindergarten stakeholders, specifically teacher educators, principals, and teachers, defined the notion of creativity in relation to 3- to 6-year-old children.

- Goal 1.1 explored the themes and elements that these stakeholders referred to in their interview responses when defining the notion of creativity. The results indicated that none of the stakeholders had a complete understanding of creativity. They most frequently associated creativity with the theme of process, followed by the themes of press, person, and product. Using an inductive (bottom-up) approach, six elements were found to be associated with process (i.e., expressing, thinking, producing, exploring, solving problems, and questioning), seven associated with press (i.e., freedom, space, time, enjoyable/happy, materials, child-centered, and relaxed), seven associated with person (i.e., knowledgeable, innovative, imaginative, inborn, skillful, literate, and flexible), and two associated with product (i.e., new/original and reinventive).
- Goal 1.2 explored how these stakeholders differed in their responses when defining the notion of creativity. Statistical tests revealed two main findings. First, teacher educators' understanding of creativity was more sophisticated than that of teachers. Second, teachers predominantly defined creativity as associated with process, but considerably less associated with the other three themes.

In summary, even though the curriculum has included the notion of creativity (CDC, 2017), these ECE stakeholders have a relatively superficial understanding of creativity. This study provides further evidence that creativity is a fuzzy notion that is difficult to define (Fox & Schirrmacher, 2014; Newton & Newton, 2014), even for stakeholders with higher

educational attainment and practical experience. This study offers insights for curriculum designers and professional providers, serving as a starting point to reform creativity education and improve relevant PD (Bautista et al., 2024).

STUDY 2: Perceptions on the Teaching and Learning of Arts and Creativity

Study 2 (Yeung & Bautista, 2023), entitled "Hong Kong Preschool Stakeholders' Perspectives on the Teaching and Learning of Arts and Creativity", aimed to explore Hong Kong kindergarten stakeholders' perspectives on the teaching and learning of the Arts and Creativity learning area.

- Goal 2.1 explored stakeholders' perspectives on the importance and viability of a variety of pedagogical characteristics pertaining to Arts and Creativity, as articulated in the official curriculum framework (CDC, 2017). Results showed that most characteristics in the Guide were perceived as important but not viable. In addition, while stakeholders considered that producing products was highly viable in kindergartens, they also perceived this characteristic to be less important compared with others.
- Goal 2.2 explored stakeholders' perspectives regarding the extent to which local preschools fostered children's arts creativity. Results showed that stakeholders did not perceive kindergartens as effectively fostering children's creativity through the arts. Most of the stakeholders considered that kindergartens were fostering children's creativity merely to a Moderate Extent or Low/Null Extent. Only a minority of stakeholders indicated that kindergartens fostered creativity to a Large Extent.
- Goal 2.3 explored stakeholders' suggestions on potential strategies to maximize children's arts creativity in the Hong Kong context. Stakeholders provided suggestions that revolved around improving the culture and resources in society, parent education

and collaboration, teacher training, and conditions, pedagogies, and curriculum in school.

To sum up, while the Hong Kong kindergarten curriculum borrowed educational notions from the West (CDC, 2017), findings from this study suggest that there is a misalignment between the official curriculum and reality in kindergarten, as described by stakeholders. This study, therefore, challenges the appropriateness of borrowing these notions from the West, without considering the local values and beliefs (Chen, 2022; Yang & Li, 2020).

STUDY 3: Provision of Arts Education Activities in the Four Art Forms

Study 3 (Yeung & Bautista, 2024), entitled "Arts Education in Hong Kong Kindergartens: Provision of Activities and Impact of Teachers' Demographics", was designed to explore the provision of the four art forms and its relationship with teachers' demographics.

- Goal 3.1 investigated the frequency with which Hong Kong kindergarten teachers conduct specific types of arts education activities focusing on music, visual arts, dance, and drama. Results showed that teachers implemented music and visual arts activities more commonly than dance and drama activities. More specifically, teachers tended to conduct activities that did not require extensive training and knowledge and that were relatively easy to implement.
- Goal 3.2 identified subgroups of teachers who differed regarding the provision of arts education activities and analyzed how key demographic variables (i.e., highest education level, teaching experience, level of teaching, type of kindergarten) predicted their memberships to these subgroups. Two statistically significant findings were identified. First, teachers with a master's degree tended to engage children in more arts activities. Second, teachers who work in government-funded kindergartens also engaged children in more arts, presumably because they are expected to meet the

curriculum requirements (CDC, 2017) and include arts education activities regularly in their teaching.

In conclusion, teachers' responses in this study reflected that the curriculum vision for the Arts and Creativity learning area does not seem to be implemented accurately (CDC, 2017), as the provision of arts education activities does not fully align with the official curriculum framework, and teachers tend to conduct significantly more activities in certain art forms than the others. It is therefore necessary to pay more attention to certain art forms (Bautista et al., 2018).

Synthesis: Towards Glocalization in the Arts and Creativity Learning Area

In the Introduction Chapter, the theoretical perspectives of policy borrowing and glocalization were presented (Chen, 2022; Nir et al., 2018). In this section, I synthesize several key aspects that the Hong Kong EDB should consider when glocalizing the official kindergarten curriculum (CDC, 2017) to make it more viable and culturally appropriate and situated (Bautista, Bull, et al., 2021).

Opportunities to Incorporate Creativity should be Embedded Across the Curriculum in All Learning Areas

The first aspect relates to the fact that the local curriculum integrates creativity exclusively with the arts, under the learning area Arts and Creativity. Currently, the curriculum comprises six learning areas, namely Physical Fitness and Health, Nature and Living, Self and Society, Early Childhood Mathematics, Language, and Arts and Creativity. However, the Hong Kong EDB has chosen to relate creativity solely to the arts (CDC, 2017). This is worrisome because creativity is not only related to the arts; rather, creativity is potentially connected to all areas of learning (Han, 2003). Taking a global perspective, many countries have recognized the importance of promoting creativity as a broad objective throughout their entire ECE curriculum, not specifically with the arts. These countries include

but are not limited to Japan (Ministry of Education, Culture, Sports, Science and Technology, 2017), Australia (AGDE, 2022), and Ireland (National Council for Curriculum and Assessment [NCCA], 2009). As can be seen in Study 1, creativity is a generic concept, which means that creative thinking and expression can be applied to various areas beyond the arts (Han, 2003). For example, a child can manifest creativity by solving a mathematical problem in different ways. Children can also manifest their creativity by inventing a new game using everyday objects and existing toys. Integrating the notion of creativity only with the arts in the curriculum may pose a risk of overlooking the potential for creative engagement in other learning areas (Newton & Newton, 2014).

In fact, in practice, arts education activities do not inherently equate to creative thinking and engagement (Backer et al., 2012). For instance, singing along to a song, while artistic, is not necessarily a creative act. It is important to acknowledge that children can engage in arts education activities that involve different levels of creativity. In Study 2, findings revealed that stakeholders in Hong Kong did not perceive a strong cultivation of children's creativity through the arts (Yeung & Bautista, 2023). Most stakeholders suggested that Hong Kong kindergartens were only fostering children's art creativity from a low/null to a moderate extent. It appears that creativity was not being sufficiently emphasized in arts education in Hong Kong (Leung, 2018). To foster children's creativity, the EDB should revise the curriculum in a way that encourages children to develop and express their creativity in all areas of education, and not only in the arts (Backer et al., 2012; Han, 2003). Adopting a more inclusive concept of creativity will allow Hong Kong to better align with international practices and ensure that creativity is fostered holistically across various disciplines.

An Urgent Need to Clearly Define Creativity within the Curriculum

The second aspect pertains to the need for the EDB to clearly define what creativity means in the Hong Kong context in the ECE curriculum. As mentioned, creativity is a

multifaceted and complex notion (Han, 2003; Hui et al., 2019). Each person, therefore, may have a different understanding of this notion. Although the term creativity is mentioned repeatedly in the curriculum, the lack of definition could lead to ambitious and different understandings of creativity. In Study 1, findings provided evidence that the different stakeholders in Hong Kong commonly had a superficial understanding of creativity. As mentioned by Kennedy (2006), stakeholders encounter difficulties working in schools where they do not have clear visions of what they need to accomplish. Kindergarten stakeholders should have a strong sense of purpose, direction, and momentum when they have to implement the notion of creativity. A deeper understanding of creativity and its implications for teaching and learning is therefore necessary among all stakeholders (Cabedo-Mas et al., 2025). As such, I recommend that the EDB urgently explains what creativity means in the Hong Kong context using a well-structured framework or model. Despite the fact that the 4P model (Rhodes, 1961) adopted in Study 1 was developed 60 years ago, it is a potential model that could be used due to its simplicity and comprehensiveness. Aspects that should be explained include what makes a person creative, the actions that are involved in the creative process, the outcomes of the creative process, and the structural characteristics of the environment in which creativity occurs.

Need to Re-evaluate the Appropriateness of Certain Education Notions in the Curriculum Based on Local Values

The third aspect relates to the inappropriateness of including certain Western educational notions and visions in the Hong Kong kindergarten curriculum framework (CDC, 2017). As mentioned, Hong Kong teachers are required to conduct arts education activities that promote children's freedom, happiness, child-centeredness, and exploration in the classrooms, aiming to foster children's originality and imagination. However, in Study 2, we found that these educational notions and visions were not perceived to be viable by stakeholders in the Hong

Kong kindergarten sector. Many stakeholders suggested that it was imperative to make changes to the existing curriculum to narrow the curriculum-practice gap. Our findings are consistent with prior studies that showed that Hong Kong teachers' pedagogical practices are reproductive, prescriptive, and teacher-centered (Cheung, 2012; Leung, 2018). Hong Kong teachers seemed to favor highly structured teaching even in Arts and Creativity, leading to passive learning roles among children (Li, 2004). Our findings provided further evidence that certain notions presented in the curriculum (e.g., children's freedom, child-centeredness, free exploration, originality, imagination) do not seem to be reflective of parental expectations in Hong Kong and, therefore, might not be culturally appropriate (CDC, 2017).

As a reflection of the findings, it is important to embrace and understand local values in Hong Kong to achieve the goal of glocalization for Arts and Creativity (Bautista, Bull, et al., 2021). In Hong Kong, for instance, there is an emphasis on equipping children with knowledge and skills that could contribute to enhancing their artistic capabilities (Huang et al., 2025; McArdle & Grieshaber, 2012). Besides, while there is an emphasis on producing tangible art products through planned instructions and structured frameworks, it is equally vital to provide children with opportunities to express their ideas and interests within these instructions and frameworks (Yeung & Bautista, 2023). It is recommended that the Guide be revised in such a way that it is reflective of and in harmony with these local values and expectations (Bautista, Wong, et al., 2025). Ultimately, the fundamental question at hand is the kind of children we aspire to raise and the kind of citizens we envision for our society in the future. As our evolving society places increasing demands on citizens to produce products that are both novel and useful, as defined within a social context (Plucker et al., 2004), kindergarten education provides an opportunity to align curriculum with these demands. It is through an understanding of and alignment with local values and demands that the EDB can effectively address these critical questions and revise the curriculum appropriately.

A More Balanced Provision for the Different Art Forms in the School Schedule

The fourth aspect concerns the need for a more balanced provision for the different art forms, especially dance and drama, in order to promote children's holistic development. Prior studies proved that each art form (i.e., music, visual arts, drama, and dance) fosters specific cognitive, socio-emotional, and/or motor skills (Menzer & Winsler, 2018; Moravcik et al., 2013). To promote children's holistic development, the four art forms are equally important, and, hence, all should be included in school schedules in a balanced fashion. This is why the EDB included all of them in the curriculum (CDC, 2017). However, in Study 3, findings revealed that teachers tended to conduct much more music and visual arts activities compared with dance and drama activities. These findings suggest that teachers do not plan activities in alignment with the curriculum vision of including the four art forms in a balanced fashion. One possible reason was that teachers had a stronger pedagogical content knowledge in music and visual arts and, therefore, higher self-efficacy in these art forms (Shulman, 1986). As a result, they felt more confident to include these forms of the arts in their teaching. Another possible reason was that teachers valued music and visual arts more than dance and drama, and thus they may intentionally allocate more time to the art forms deemed to be more beneficial to children's development (Zupancic et al., 2015). In any case, it is essential for the EDB to promote the status of dance and drama in the curriculum and reiterate their important roles in children's development. There should be more explicit elaboration and guidance for dance and drama in the curriculum (CDC, 2017), aiming to support the teaching of these two art forms.

Another way to promote a balanced provision of the four art forms is to provide examples of activity plans in the curriculum. In Study 3, we found that teachers tended to conduct mostly the types of activities that were relatively easy to implement. This approach is against the curriculum vision that requires teachers to conduct a wide range of activities daily

and allow children opportunities to complete tasks in different ways (CDC, 2017). As mentioned by Leung (2020), Hong Kong teachers are often required to cover different learning content within a limited period of time. It is demanding for teachers to plan and implement different arts education activities for children with limited time (Yeung et al., 2022). It would be useful for teachers if the EDB could provide examples of activity plans for the different art forms in the curriculum, similar to the Singaporean curriculum (Ministry of Education [MOE], 2023). These examples of activities should cover information such as the learning objectives, duration of activity, materials required, and step-by-step instructions on how to implement these activities (Bautista et al., 2024; Díaz-Maggioli, 2004). Teachers would, therefore, have a better idea of the types of activities that can be conducted in the four art forms, especially in dance and drama.

The Arts and Creativity Learning Area Should be More Inclusive and Flexible Regarding the Number of Art Forms

As a continuation of the fourth aspect, the fifth aspect pertains to the need for the EDB to be more flexible and inclusive in terms of the number of art forms included in the curriculum. There are more art forms beyond music, visual arts, dance, and drama (Churchill Dower, 2019; Ho et al., 2025). Some ECE curricula around the world have, in fact, included more than four art forms. For example, media arts is part of the curricula in Australia (AGDE, 2022) and Washington in the United States (Washington Office of Superintendent of Public Instruction, 2017). Carpentry and storytelling are included in the New Zealand curriculum (Ministry of Education [MOE], 2017). Role-play and design and technology are included in the United Kingdom curriculum (Department for Education, 2017). However, these are not included in the Hong Kong curriculum (CDC, 2017). It would be beneficial if the EDB can be more open and flexible in admitting other art forms in the curriculum or at least acknowledge the existence of the other art forms that teachers can potentially consider in

their teaching (Isenberg & Jalongo, 2018). This will allow teachers more choices and ideas when they engage children in Arts and Creativity learning, depending on the needs of the schools and the children.

The Important Role of the EDB in the Process of Glocalization

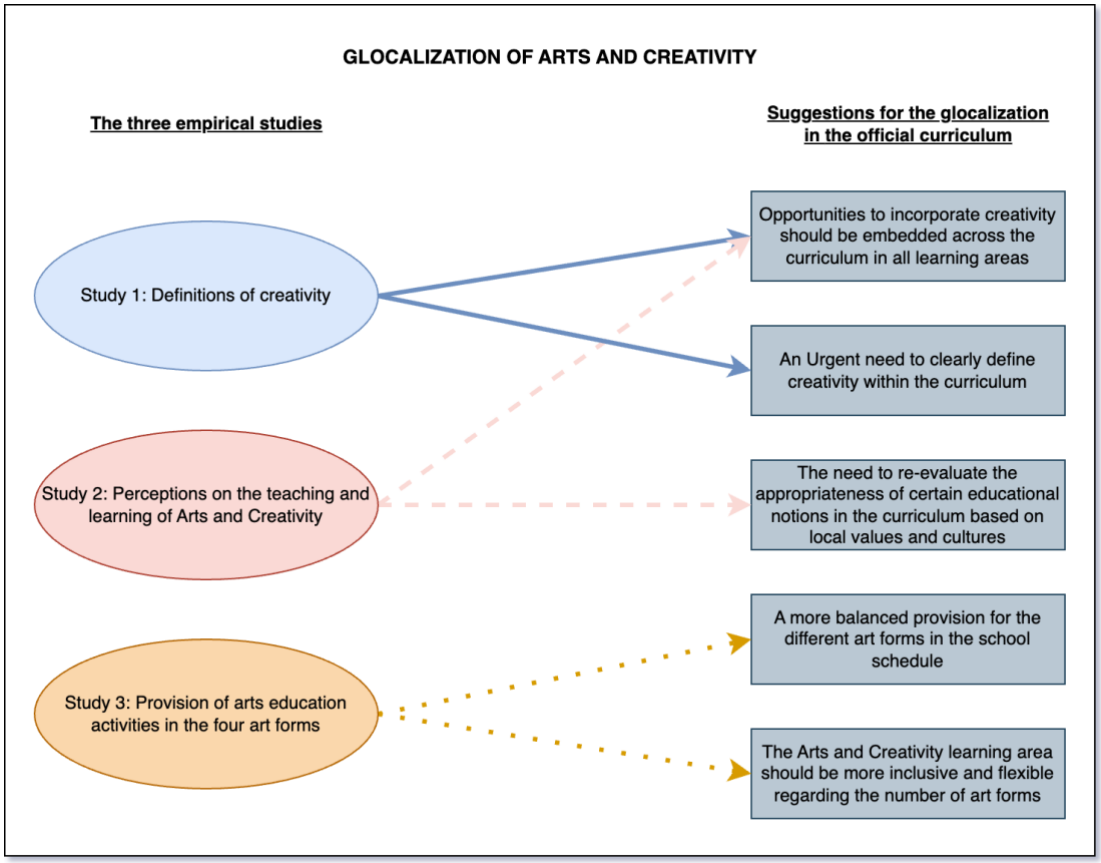
Lastly, it is important to reiterate the importance of EDB in addressing the aforementioned changes. Concerning the need for a more culturally situated and glocalized Arts and Creativity learning area, EDB must play a leading role in revising the curriculum. This process should actively involve all stakeholders, including teacher educators, kindergarten principals, teachers, parents, and even children, ensuring a more comprehensive and inclusive approach (Cohrssen et al., 2023; Hui et al., 2015). In addition, allocating more resources to kindergartens will help facilitate the glocalization of Arts and Creativity. EDB also has to promote the importance of arts education and creativity in Hong Kong society at large, fostering a vibrant and culturally rich environment (Frey, 2002).

Conclusions

Drawing on the framework of policy borrowing and glocalization (Chen, 2022; Nir et al., 2018), this dissertation aims to enrich the limited literature on Arts and Creativity in Hong Kong kindergarten education and help to culturally situate this learning area. More specifically, this dissertation explored stakeholders' definitions of the notion of creativity, their perspectives of the teaching and learning of Arts and Creativity within the local context, as well as the provision of the four art forms and its relationship with teachers' demographics. The overall conclusion of this dissertation is the existence of a profound curriculum-practice gap in the learning area of Arts and Creativity. This curriculum-practice gap is indicated by three main findings from my empirical studies. First, all stakeholders encountered challenges in defining the notion of creativity; their definitions tended to be superficial and incomplete. Second, certain Western educational notions presented in the local curriculum do not seem to

be culturally realistic nor appropriate. Although stakeholders believed that these notions were important, they did not perceive them to be viable in practice. Third, the provision of arts education activities in kindergartens did not match the recommendations and visions in the Guide, as teachers reported that certain art forms were more present in the classrooms.

Figure 10. *Five Suggestions for Glocalization*



There is an urgent need for the EDB to glocalize the Arts and Creativity learning area, taking account for the local characteristics of the Hong Kong society. Figure 10 provides a summary of five suggestions that are essential for the glocalization of this learning area in the official curriculum. For example, the notion of creativity has to be clearly defined in the curriculum, and creativity should be linked to all learning areas of the curriculum, not only in the arts. When the EDB integrates creativity with the arts and other domains, the learning objectives, assessment criteria, key educational notions, and time requirements need to be specified in a way that aligns with the local contexts and educational beliefs. The importance

of dance and drama should be more explicitly stated in the curriculum. Yet, the inclusion and exclusion of the different art forms should be more flexible, depending on the situations and needs in each kindergarten. Policymakers and relevant parties need to be aware that best practice is not necessarily what is promoted globally, but rather what is appropriate locally.

Limitations and Future Research Directions

There are some limitations that need to be acknowledged when interpreting and applying the results from this dissertation. First, the three empirical studies rely solely on self-reported data (Mukherji & Albon, 2015). While the data collection methods of these studies allowed me to access a relatively large number of participants, the responses may not fully reflect the actual classroom practices and situations in kindergartens. In future studies, it would be positive to directly observe teachers' and other stakeholders' practices regarding Arts and Creativity.

Second, each study contains only a single data source (i.e., interview or survey), and there is no triangulation of the findings (Bowen, 2009). This may result in a limited view and weaken the rigor of the studies. Future studies should collect data from multiple data sources to supplement the findings. For example, interview data would be useful to understand why teachers tend to conduct certain types of arts education activities.

Lastly, while this dissertation includes the perspectives of multiple stakeholders (namely teacher educators, principals, and teachers), it does not include the perspectives of children, parents, and policymakers. As such, it would be necessary to include their perspectives in future studies to explore the topic in depth from different angles.

General Implications

While each empirical study has elaborated on its specific practical implications, this section provides an overview of the key general implications deriving from my dissertation. As mentioned earlier, the Hong Kong EDB must take on a central role in adjusting the Arts

and Creativity learning area and make it more culturally situated and viable. Besides the suggestions for the EDB, this dissertation has practical implications for territory institutions (i.e., universities and colleges), teacher educators in ECE, kindergarten principals, teachers, and society at large. Note that these implications can be useful for ECE stakeholders from both Hong Kong and other jurisdictions. Hence, the international audience can consider adopting the changes and directions suggested below.

For Local Higher Education Institutions and Educators

The first implication focuses on the design and content of courses in universities and colleges related to Arts and Creativity. As indicated in the three empirical studies, teachers had commonly encountered difficulties in conducting Arts and Creativity activities. This reflected that the current ECE pre-service training and in-service professional development programs did not sufficiently prepare them for relevant teaching. As such, it would be critical for universities and colleges to redesign their ECE courses, increasing the quantity and quality of these programs (Bautista et al., 2024). For example, more time and resources should be allocated to the courses related to teaching and learning of arts education and children's creativity. Instead of only conducting face-to-face formal courses, learning opportunities in other formats can be arranged (e.g., online Zoom workshop/seminar, online self-learning, conferences/symposiums) (Wong et al., 2024). Ideally, at least one expert in each art form (i.e., music, visual arts, dance, drama) should be assigned to oversee the design of these courses and programs. These courses and programs should not only aim to prepare teachers to teach arts. They should also help teachers understand the meaning of creativity and the fact that creativity is a generic concept that can be applied to all learning areas (Han, 2003).

For Kindergarten Principals and Teachers

The second implication focuses on the operational and teaching practices for

kindergarten principals and teachers when they work in schools. Most importantly, both kindergarten principals and teachers have to recognize the importance of Arts and Creativity towards children's development (Fox & Schirrmacher, 2014). They should allocate more time to the teaching and learning of this learning area, even though it is well-acknowledged that the curriculum is demanding for teachers and the programs in schools are typically short (Bautista et al., 2018). One possible solution is to extend the school hours. Allowing more time to Arts and Creativity will offer children more opportunities for art engagement and also better promote their creativity. Since the participating teachers reported uncertainty and a lack of ideas regarding the types of arts education activities they can conduct, principals should support teachers and encourage them to participate in more professional development in the arts (Garvis, 2010). This may strengthen teachers' pedagogical content knowledge and self-efficacy. It is also important for kindergartens to work with parents, fostering school-parent partnerships to promote artistic creativity learning at home and in other non-formal and informal learning environments (Lau & Ng, 2019).

Final Remarks

Given the vital role of Arts and Creativity in children's holistic development (McDevitt & Ormrod, 2014), there is a need to elevate the status of this learning area in society at large, both in Hong Kong and other jurisdictions with similar characteristics.

Currently, the importance of Arts and Creativity is often underestimated in societies such as Hong Kong due to the emphasis on academic learning (Yeung et al., 2022). It would be positive for the local government to make changes in society and cultivate citizens' awareness of the importance of artistic expression and innovation. The engagement in Arts and Creativity should not be limited to school settings, and it should be maximized outside schools at the societal level (Davies et al., 2013). For example, more musical concerts, performances, and artistic events could be arranged more regularly in art museums, galleries,

and exhibitions. These events should be offered in a way that is accessible to the whole population, especially to the low socioeconomic status families. This will allow cultural and artistic experiences to be more prevalent in society. The socioeconomic status of artists (e.g., musicians, painters, dancers, actors) should also be promoted and guaranteed, attracting more people to start engaging in arts-related activities and events (Baldini, 2022). I believe that, with the suggestions offered to EDB and the different stakeholders in this dissertation, the Arts and Creativity learning area would be more culturally appropriate and valued. Furthermore, both kindergartens and society at large would be able to have a deeper appreciation of this important area.

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APPENDIXES

Appendix 1: *Descriptive Statistics Obtained by Each Pedagogical Characteristic*

Characteristics	Importance and viability	Overall average	Teachers					Principals					Teacher educators				
			Av.	Min	Max	Mode	*SD*	Av.	Min	Max	Mode	*SD*	Av.	Min	Max	Mode	*SD*
Children are given opportunities to explore their own interests freely	Importance	4.85	4.8	4	5	5	0.4	5.0	5	5	5	0	4.75	3	5	5	0.54
	Viability	3.55	3.7	1	5	4	1.05	4.1	2	5	4&5	0.94	2.85	1	5	2&3	1.06
Children feel happy and relaxed while doing the activity	Importance	4.83	4.85	3	5	5	0.48	5.0	5	5	5	0	4.65	3	5	5	0.65
	Viability	3.93	4.05	1	5	4	0.97	4.4	3	5	5	0.66	3.35	2	5	3	0.65
Children have freedom regarding materials and resources	Importance	4.78	4.7	3	5	5	0.56	5.0	5	5	5	0	4.65	4	5	5	0.48
	Viability	3.73	3.95	2	5	4	0.92	4.1	3	5	4	0.54	3.15	2	5	3	0.73
Activities can be completed in different ways (no right or wrong)	Importance	4.75	4.5	4	5	4&5	0.5	5.0	5	5	5	0	4.75	4	5	5	0.43
	Viability	3.35	3.45	2	5	4	0.92	3.6	1	5	4	1.11	3.0	1	5	3	1.05
No time constraint (the activity can take several days)	Importance	4.46	4.45	3	5	5	0.67	4.9	4	5	5	0.3	4.05	1	5	4	1.16
	Viability	2.75	3.2	1	5	2	1.21	3.4	1	5	3&4	1.02	1.65	1	5	1	0.79
Children collaboration and group work	Importance	4.42	4.5	3	5	5	0.59	4.6	4	5	5	0.49	4.15	1	5	5	1.06
	Viability	4.1	4.0	2	5	4	0.84	4.3	3	5	4	0.64	4.0	2	5	4	0.77
A final product (e.g., art piece, invested song, or dance) is required	Importance	3.47	3.75	1	5	4	1.09	3.5	1	5	4&5	1.43	3.15	1	5	3	1.01
	Viability	4.17	4.4	3	5	5	0.66	4.2	3	5	5	0.87	3.9	2	5	4	0.94

Appendix 2: *Ethical Approval*

香港教育大學
The Education University of Hong Kong

5 October 2020

Dr Alfredo BAUTISTA ARELLANO
Associate Professor
Department of Early Childhood Education

Dear Dr Bautista Arellano,

Application for Ethical Review <Ref. no. 2020-2021-0022>

I am pleased to inform you that approval has been given by the Human Research Ethics Committee (HREC) for your research project:

Project title: Arts and Creativity in Hong Kong Kindergartens: Towards 'Glocal' Pedagogies

Ethical approval is granted for the project period from 5 October 2020 to 30 June 2022. If a project extension is applied for lasting more than 3 months, HREC should be contacted with information regarding the nature of and the reason for the extension. If any substantial changes have been made to the project, a new HREC application will be required.

Please note that you are responsible for informing the HREC in advance of any proposed substantive changes to the research proposal or procedures which may affect the validity of this ethical approval. You will receive separate notification should a fresh approval be required.

Thank you for your kind attention and we wish you well with your research.

Yours sincerely,

Patsy Chung (Ms)
Secretary
Human Research Ethics Committee

c.c. Prof CHOU Kee Lee, Chairperson, Human Research Ethics Committee

香港新界大埔露屏路十號
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Appendix 3: *Exemption Approval*

香港教育大學
The Education University of Hong Kong

25 May 2023

Mr YEUNG Cheuk Lam
Research Postgraduate Programmes
Graduate School

Dear Mr Yeung,

Ethical Review <Ref. no. E2022-2023-0063>

The Human Research Ethics Committee (HREC) has noted and reviewed the Ethical Approval obtained from the HREC of your research proposal "*Arts and Creativity in Hong Kong Kindergartens: Stakeholders' Perspectives and Classroom Practices*". It is not necessary for your proposal to undergo review by the HREC.

Best wishes for your research.

Yours sincerely,

Jacqueline Hui (Ms)
Secretary
Human Research Ethics Committee

c.c. Prof HO Wing Kei, Acting Chairperson, Human Research Ethics Committee

Appendix 4: *Inclusion of Publications Statement*

Inclusion of Publications Statement

EdUHK is supportive of candidates publishing their research results during their candidature as detailed in the EdUHK Thesis Examination Procedure.

For each publication included in the folio, provide all of the requested details and signature(s) required. Use one box for each publication.

Details of publication:

Full title: Definitions of Creativity by Kindergarten Stakeholders: An Interview Study Based on Rhodes' 4P Model
Authors: Jerry Yeung; Alfredo Bautista
Journal or book name: Creativity Theories – Research – Applications
Volume/page numbers: 11(2), 1-19
Date accepted/published: Sep 5, 2024 DOI: https://sciendo.com/article/10.2478/ctra-2024-0008

Status [1]	*Published*	✓	*Accepted and In press*		*In progress (submitted)*	

The Candidate's Contribution to the Work

Data collection, conceptualisation, data analysis, and writing manuscript

Candidate's Name	*Candidate's Signature*	*Date (dd/mm/yy)*
YEUNG Cheuk Lam, Jerry		09/12/24

Co-author's Contribution to the Work (Name of co-author: Alfredo Bautista) [2]

Continuous supervision, feedback and recommendation on the design of the study and writing

Co-author's Contribution to the Work (Name of co-author: _____) [2]

Co-authors' Declaration

I declare that:

- I have read the declaration from the all authors
- The information is correct and the description of their contribution is in accordance with my view

Co-author's Name [2]	*Co-author's Signature*	*Date (dd/mm/yy)*
Alfredo Bautista		09/12/24
Co-author's Name [2]	*Co-author's Signature*	*Date (dd/mm/yy)*

Details of publication:

Full title: Hong Kong Preschool Stakeholders' Perspectives on the Teaching and Learning of Arts and Creativity

Authors: Jerry Yeung; Alfredo Bautista

Journal or book name: Pedagogy, Culture & Society

Volume/page numbers: 32(5), 1475-1494

Date accepted/published: April 9, 2023 DOI: https://doi.org/10.1080/14681366.2023.2190751

Status [1]	*Published*	✓	*Accepted and In press*		*In progress (submitted)*	

The Candidate's Contribution to the Work

Data collection, conceptualisation, data analysis, and writing manuscript

Candidate's Name	*Candidate's Signature*	*Date (dd/mm/yy)*
YEUNG Cheuk Lam, Jerry		09/12/24

Co-author's Contribution to the Work (Name of co-author: Alfredo Bautista) [2]

Continuous supervision, feedback and recommendation on the design of the study and writing

Co-author's Contribution to the Work (Name of co-author:_____) [2]

Co-authors' Declaration

I declare that:

- I have read the declaration from the all authors
- The information is correct and the description of their contribution is in accordance with my view

Co-author's Name [2]	*Co-author's Signature*	*Date (dd/mm/yy)*
Alfredo Bautista		09/12/24
Co-author's Name [2]	*Co-author's Signature*	*Date (dd/mm/yy)*

Details of publication:

Full title: Arts Education in Hong Kong Kindergartens: Provision of Activities and Impact of Teachers' Demographics

Authors: Jerry Yeung; Alfredo Bautista

Journal or book name: Arts Education Policy Review

Volume/page numbers: To be confirmed

Date accepted/published: April 5, 2024 DOI: https://doi.org/10.1080/10632913.2024.2336514

Status [1]	*Published*	✓	*Accepted and In press*		*In progress (submitted)*	

The Candidate's Contribution to the Work

Data collection, conceptualisation, data analysis, and writing manuscript

Candidate's Name	*Candidate's Signature*	*Date (dd/mm/yy)*
YEUNG Cheuk Lam, Jerry		09/12/24

Co-author's Contribution to the Work (Name of co-author: Alfredo Bautista **)** [2]

Continuous supervision, feedback and recommendation on the design of the study and writing

Co-author's Contribution to the Work (Name of co-author:_____) [2]

Co-authors' Declaration

I declare that:

- I have read the declaration from the all authors
- The information is correct and the description of their contribution is in accordance with my view

Co-author's Name [2]	*Co-author's Signature*	*Date (dd/mm/yy)*
Alfredo Bautista		09/12/24
Co-author's Name [2]	*Co-author's Signature*	*Date (dd/mm/yy)*

[1] Supporting evidence must be attached, e.g. letter of acceptance, DOI of published works

[2] Delete or add additional co-authors as appropriate

Candidate's Declaration

I declare that:

- I have complied with the Thesis Examination Procedure
- The publications I have include in the folio meet the requirements for the submission of folios, and the publications are listed below.

Name	Signature	Date (dd/mm/yy)
YEUNG Cheuk Lam, Jerry		09/12/24

Principal Supervisor's Declaration

I declare that:

- The information above is accurate
- The thesis proposal presentation panel / qualifying examination panel has approved this candidate to submit their research work in the form of a folio (Date of approval: 13 July 2023)
- All of the co-authors of the publications included have reviewed the above information and signed in the appropriate places

Supervisor's Name	Supervisor's Signature	Date (dd/mm/yy)
Alfredo Bautista		09/12/24

Programme Director's Declaration

I declare that:

- The information above is accurate
- The listed publications are included in compliance with the requirements for the submission of folios
- The minimum requirements for the format of the folio have been met.

Name	PD's Signature	Date (dd/mm/yy)