



The Standard-Based Creative Arts Curriculum Implementation in Primary Schools: Teacher Perceptions, Agency, and Resource Availability

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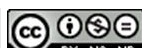
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ABSTRACT

This study examines the impact of teacher agency on the implementation of Ghana's 2019 Standards-Based Creative Arts Curriculum in public and private primary schools. While the curriculum promotes creativity, cultural identity, and critical thinking, its implementation faces challenges such as inadequate resources, limited teacher training, and institutional neglect. Guided by the Concerns-Based Adoption Model (CBAM), the study investigates how teacher perceptions, professional autonomy, and resource environments affect curriculum enactment. A quantitative approach using a descriptive survey design was adopted, with data collected from 387 teachers (96.75% response rate). Structured questionnaires assessed teacher perceptions, instructional autonomy, and resource access. Statistical analysis revealed a mixed picture of teacher empowerment—high autonomy in instruction but limited involvement in decision-making. Resource constraints were a significant barrier, particularly in under-resourced public schools. Despite these limitations, teachers employed adaptive strategies to deliver Creative Arts instruction. The findings offer actionable insights for policymakers, teacher educators, and curriculum developers to strengthen implementation through improved resourcing and teacher support. By centering teacher perspectives, this study highlights the gap between curriculum design and classroom realities, advocating for creative arts as a vital component of holistic education in Ghana and across Africa.

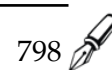


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INTRODUCTION

The worldwide implementation of standards-based curricula has emerged as a fundamental aspect of educational reform, designed to provide students with vital 21st-century competencies, including creativity, critical thinking, cooperation, and communication (Buabeng & Amo-Darko, 2025; Mateo et al., 2022). This movement signifies a purposeful change from conventional rote learning to learner-centred pedagogies that prioritise application, problem-solving, and self-expression. In this global setting, creative arts education is widely acknowledged as an essential medium for fostering the holistic abilities required for personal development, cultural identity, and social advancement (Homepage & Lukaka, 2023).

Numerous nations in sub-Saharan Africa have implemented standards-based curriculum changes in alignment with global development goals, such as the Education for All efforts and the Sustainable Development Goals, namely SDG 4, which promotes inclusive and excellent



education for all individuals. The effective execution of these reforms is frequently hindered by obstacles including restricted teacher capacity, inadequate infrastructure, and insufficient institutional investment in non-examinable disciplines such as the Creative Arts (Chikunda, 2022; Homepage & Lukaka, 2023; Milanka Nikolic, 2024; Raza, 2023). Systemic challenges often result in a disjunction between curriculum design and classroom implementation, thereby diminishing the efficacy of reform initiatives. In Ghana, the National Council for Curriculum and Assessment (NaCCA) instituted the Standards-Based Curriculum (SBC) for basic schools in 2019 to enhance the relevance, inclusivity, and skills orientation of education. The SBC advocates for activity-based learning, the incorporation of soft skills, and the application of learner-centered methodologies (NaCCA, 2019). This curriculum aims to cultivate artistic abilities, cultural awareness, and innovative thinking in elementary school students through creative arts. Notwithstanding these objectives, implementation has encountered numerous problems, including insufficient teaching and learning resources, limited teacher expertise in the arts, inadequate classroom facilities, and constrained instructional time (Agbofa, 2023; Sebola et al., 2024). Furthermore, differences between public and private schools intensify inequities in curricular implementation.

The Standard-Based Creative Arts Curriculum (SBC) framework recognizes the transformative capacity of creative arts education. Nevertheless, research indicates that its implementation frequently exhibits inconsistency and insufficient support. Educators, as primary facilitators of curriculum implementation, sometimes have difficulties in interpreting and modifying the curriculum due to resource limits and institutional constraints. These issues adversely impact their capacity to meet the curriculum's objectives. Although comprehensive assessments of the SBC have been performed, there is a deficiency of empirical research explicitly addressing the implementation of the Creative Arts component, notably with teacher attitudes, agency, and resource accessibility. This study seeks to examine the implementation experiences of the SBC Creative Arts Curriculum through the analysis of three primary constructs: teacher perspective, teacher agency, and resource availability. The constructs were delineated and operationalized via a set of structured questionnaire items.

Teacher perception encompasses educators' opinions, attitudes, and assessments of the content, relevance, and applicability of the Creative Arts program within the SBC framework. This encompasses their interpretations of the curriculum's goals, its connection with learners' requirements, and its practicality within their teaching environments. Sample questionnaire item: "The Creative Arts curriculum content is suitable for the age group and pertinent to my students." "I consider the goals of the SBC Creative Arts curriculum to be explicit and attainable." The curriculum embodies the cultural and artistic values of my town. Teacher agency denotes the ability of educators to make autonomous instructional decisions, modify curricular content, and utilize professional judgment to improve student results. This framework includes independence in lesson design, adaptability in teaching methods, and assurance to innovate within curriculum limitations. Questionnaire items encompass: "I possess the confidence to modify creative arts lessons according to the requirements of my students." "I am at liberty to select teaching strategies that align with my classroom context." "I proactively adjust learning activities in the absence of adequate curriculum resources."

Resource availability refers to the accessibility and sufficiency of physical, human, and instructional materials necessary for the efficient implementation of the Creative Arts curriculum. This encompasses instructional resources (e.g., artistic materials, musical instruments), time distribution, facilities (e.g., areas for hands-on activities), and technological assistance. Examples of questionnaire items include. Each construct was assessed via a 5-point Likert scale (1 = Strongly Disagree to 5 = Strongly Agree) to gauge respondents' concurrence with each item. These conceptions informed the questionnaire's design and the results' interpretation, facilitating the study's assessment of the linkages among educators' perspectives, their agency levels, and the resources accessible during curriculum implementation. To ensure validity, the draft instrument

was reviewed by curriculum experts, arts educators, and educational researchers for content relevance and clarity. Revisions were made based on their feedback. A pilot study was conducted with a small sample of primary school teachers to test the reliability of the questionnaire. The internal consistency of each construct was measured using Cronbach's alpha, yielding the following results:

1. Teacher Perception: $\alpha = 0.869$ (10 items)
2. Teacher Agency: $\alpha = 0.866$ (9 items)
3. Resource Availability: $\alpha = 0.908$ (13 items)

All reliability coefficients exceeded the acceptable threshold of 0.70, confirming the instrument's reliability for use in large-scale educational research. This gap limits the understanding of how policy is translated into practice and restricts the development of effective support systems for teachers.

This study aims to fill the existing gap by investigating the implementation of creative arts in the classroom settings of public and private primary schools in Ghana. The emphasis is on understanding teachers' perceptions of the curriculum, their exercise of agency, and their navigation of systemic challenges within their instructional practices. Incorporating lesson observations with interviews and survey data provides a detailed and contextual understanding of the dynamics of curriculum implementation as it occurs in actual classroom settings. This study aims to highlight the often-overlooked significance of creative arts within educational policy and research, thereby reinforcing its importance as a fundamental area of basic education in Ghana and across the broader African landscape.

The analysis highlights essential systemic and institutional factors that facilitate or hinder effective curriculum implementation from a policy standpoint. These insights play a crucial role in guiding teacher training, resource distribution, and the enhancement of curriculum. This study provides a detailed account of innovative and context-sensitive approaches employed by educators to integrate creative arts in environments with limited resources. The results offer valuable insights for educators, administrators, and curriculum designers focused on enhancing the effectiveness of arts education delivery. The specific objective of this study is to investigate the interrelationships among teacher perception, teacher agency, and resource availability in the implementation of the Creative Arts standards-based curriculum in Ghanaian primary schools. This research is designed to answer the following research questions, which systematically direct the study of the problems, objectives, and scope of the research conducted.

1. RQ1. What is the correlation between creative arts teachers' perception and their agency in the standard-based curriculum implementation?
2. RQ2. What is the relationship between creative arts teachers' perception and teaching resources availability in the standard-based curriculum implementation?
3. RQ3. How does teacher agency influence the implementation of the creative arts standard-based curriculum in Ghana's public and private primary schools?

The incorporation of creative arts into elementary education has garnered considerable international interest, resulting in diverse degrees of execution and effectiveness. The Organisation for Economic Co-operation and Development (OECD) endorses the integration of creative arts in primary education, highlighting its role in cultivating creativity, critical thinking, and cultural awareness, thereby enhancing students' innovative abilities and equipping them for future challenges (Bouckaert, 2023; Taguna & Frid, 2024). The implementation of arts education varies significantly among countries, shaped by policy priorities, resource distribution, and cultural values.

In recent years, there has been an increasing promotion of the STEAM (Science, Technology, Engineering, Arts, and Mathematics) methodology, which incorporates the arts into the conventional STEM framework. This interdisciplinary approach seeks to cultivate a comprehensive educational experience by fostering creativity in conjunction with technical abilities. Sánchez and Cortés (2024) examine how STEAM pedagogies can improve student

engagement and learning results while also addressing obstacles such as the necessity for teacher training and curricular modifications. Notwithstanding these gains, difficulties persist. Selmanović et al. (2020) investigated the application of interactive digital storytelling for integrating cultural heritage into educational settings, highlighting the imperative of merging technology with the arts to captivate students. They observe, however, that effective implementation depends on addressing teacher readiness and resource availability.

In sub-Saharan Africa, initiatives to integrate creative arts into basic education have faced both enthusiasm and challenges. The New Partnership for Africa's Development (NEPAD) initiated the e-School Program to supply Information and Communication Technology (ICT) equipment to educational institutions, aiming to improve multiple facets of education, including the arts. Nonetheless, the initiative has encountered obstacles, including limited infrastructure, insufficient teacher training, and sustainability issues (Murtaza, 2024; Sebola et al., 2024).

The African Storybook project is a significant endeavor that aims to publish openly licensed picture storybooks in several African languages to enhance literacy and foster creative interaction among youngsters (Mulei et al., 2023; Uworwabayeho et al., 2024). This program mitigates the scarcity of culturally pertinent reading materials; yet, its efficacy relies on successful curriculum integration and teacher involvement. The implementation of the Standards-Based Curriculum (SBC) in Ghana in 2019 was a pivotal transition to competency-based education, with Creative Arts as an essential element designed to promote creativity and cultural awareness (NaCCA, 2018). The execution of the Creative Arts curriculum has encountered numerous obstacles. Research by Sjöqvist et al. (2021) underscores the challenges encountered by generalist teachers, who frequently lack specialized training in the arts, hence impairing their capacity to properly implement the curriculum.

The study underscores the necessity for specialized in-service training to augment teachers' competencies in creative arts education. Ampomah et al. (2023) examined evaluation procedures among creative arts educators in Ghana, indicating that although teachers can evaluate students' creative endeavors, they encounter difficulties with specific assessment techniques. The study advocates for professional development initiatives centered on varied evaluation methodologies to enhance curriculum execution. Morrissey and Kenny (2023) investigated the relationship between the academic performance of Colleges of Education graduates in visual arts and their proficiency in implementing the primary school creative arts curriculum. Their findings demonstrate that academic achievement does not inherently correlate with teaching proficiency, indicating a necessity for curricular alignment and practical training within teacher education programs. This literature highlights a worldwide acknowledgement of the significance of creative arts in elementary education, with many projects focused on incorporating arts into the curriculum. A prevalent difficulty across several contexts is the readiness and capability of educators to provide effective arts education. In sub-Saharan Africa, particularly in Ghana, inadequate teacher preparation, insufficient resources, and a misalignment between teacher education programs and curricular needs impede effective implementation.

The STEAM approach offers a means to integrate the arts into a comprehensive educational framework, fostering interdisciplinary learning. Nonetheless, Sánchez & Cortés (2024) assert that effective implementation necessitates systemic alterations, encompassing curriculum modifications and extensive teacher training. The incorporation of creative arts into basic school possesses considerable potential for enhancing creativity and cultural awareness in children. Although global and regional programs demonstrate a dedication to arts education, its implementation depends on overcoming problems associated with teacher capacity, resource availability, and curriculum alignment. In Ghana, focused initiatives emphasizing teacher training, resource allocation, and curriculum alignment are crucial for achieving the goals of the Creative Arts curriculum within the SBC framework.

This research utilizes the Concerns-Based Adoption Model (CBAM) as its principal theoretical framework (Hall & Hord, 2011). CBAM offers a paradigm for examining the adoption of educational innovations by highlighting the developmental aspect of change, especially as it is seen by individuals inside institutional settings. The model perceives change not as an isolated occurrence but as a process that progresses via a continuum of phases and activities. The diagnostic elements—Stages of Concern (SoC), Levels of Use (LoU), and Innovation Configuration (IC)—facilitate researchers in examining the varied reactions of educators to the implementation of new curricular mandates (Israel et al., 2025; Vom Brocke et al., 2021). This study employs CBAM to examine teachers' advancement in adopting the standards-based Creative Arts curriculum, highlighting the evolution of their concerns, their engagement with curriculum content, and the impact of school-level variations on the fidelity and quality of implementation. Numerous educators are expected to begin at the "Awareness" or "Informational" levels, especially in contexts where curriculum modifications are mandated from above and where preparation is insufficient. As educators progress through the "Personal" and "Management" stages, their reactions often reveal profound concerns over self-efficacy, time limitations, and resource deficiencies—challenges that are especially evident in creative arts education (Denee et al., 2024). In this context, CBAM is strongly aligned with the qualitative design of the study, which seeks to reveal the lived experiences and developing professional concerns of educators managing curriculum reform.

To augment the analytical rigor of the study and consider the wider context of professional development, CBAM is complemented by two supplementary theoretical frameworks: 1. Desimone's (2009) Core Conceptual Framework for Teacher Professional Development; 2. Eisner's (2002) Theory of Arts-Based Educational Practice. Desimone's paradigm delineates five essential characteristics of effective professional development: subject focus, active learning, alignment with curriculum objectives, sustained duration, and group engagement. This study evaluates the alignment of training and support mechanisms for instructors with the requirements of the SBC's Creative Arts curriculum through this lens. The findings reveal deficiencies in content understanding, insufficient practical experience, and restricted collaborative learning—problems clearly linked to inadequate professional development frameworks. This observation corroborates the CBAM-based understanding that educators remain mired in initial worry phases due to inadequate institutional support.

Eisner's Theory of Arts-Based Educational Practice presents a pedagogical viewpoint that positions artistic teaching as interpretative, experiential, and culturally anchored. This viewpoint is especially pertinent for analyzing the qualitative data in this study, which encompasses accounts of educators improvising resources, incorporating indigenous art forms, and opposing inflexible assessment frameworks. Eisner asserts that successful arts education relies on adaptability, educator autonomy, and cultural significance—elements recognized in this study as strategies for coping. Thus, Eisner's theory offers a vital pedagogical framework for analyzing educators' innovative modifications in resource-limited settings.

The CBAM Levels of Use diagnostic is especially proficient in evaluating the extent of curriculum engagement. Educators functioning at the "Routine" or "Refinement" levels demonstrate reflective practices and localized curricular modifications, signifying robust professional agency. In contrast, "mechanical" or "orientation" levels may indicate little involvement or passive acquiescence, frequently stemming from external pressures, insufficient training, or a disconnect between teacher readiness and curriculum requirements (Duarte & Brewer, 2022; Gradini et al., 2025; Siregar, 2025).

Furthermore, Innovation Configuration is crucial for comprehending variations in curriculum implementation among diverse schools. Certain institutions, possessing specialized arts educators and supportive leadership, may exhibit high-fidelity execution of the curriculum. Conversely, some, limited by generalist personnel and scarce resources, offer fragmented or diluted iterations of the curriculum—a phenomenon also examined via the perspectives of



resource equality and systemic responsiveness (Yang & Knight, 2023). This study integrates CBAM with teacher professional development theory and arts education methodologies, providing a comprehensive perspective on the challenges and instructional strategies that influence curriculum implementation. These frameworks jointly inform the research design by directing the theme structure of interview protocols and influencing the analytical perspective for interpreting data. They provide a detailed understanding of teacher agency, capacity-building requirements, and the systemic limitations that affect the implementation of the Creative Arts curriculum (Dela Peña & Galigao, 2024).

In conclusion, the amalgamation of CBAM, DeSimone's framework for professional development, and Eisner's philosophy of arts pedagogy facilitates a context-sensitive, educator-centered, and pedagogically informed analysis of curricular change in the creative arts. Collectively, these lenses augment the study's ability to produce practical insights for effectively assisting primary school instructors in implementing standards-based innovations in arts teaching.

RESEARCH METHOD

This study employed a quantitative research methodology within a positivist research paradigm, which posits that valid knowledge is best derived from objective measurements and observable phenomena (Maretha, 2023; Mohammad Ali, 2024). A descriptive survey design was used to examine the relationships among teacher perception, agency, and resource availability in the implementation of the Creative Arts curriculum in Ghanaian primary schools. This methodology was selected for its suitability in large-scale evaluations and its ability to provide statistically generalizable insights (Long, 2021). Given the study's aim to assess patterns across a wide sample, quantify variables, and test correlations, a quantitative survey approach was most appropriate (Kumar, 2021; Siedlecki, 2020). In this case, the survey was used to systematically collect information from teachers and headteachers on their experiences with the SBC implementation.

The target group comprised educators and school leaders from elementary institutions in urban, peri-urban, and rural regions of Ghana. A purposeful and convenience sampling technique was employed to guarantee broad geographical representation and educational contexts. Four hundred questionnaires were disseminated, producing 387 valid responses, so achieving a return rate of 96.75%. The large sample size improved the generalizability of the results and facilitated significant statistical inferences (Yarkoni, 2022). Both male and female educators, as well as respondents with diverse teaching experience and professional roles, were incorporated to represent the variety of the teaching population engaged in curriculum implementation. The principal data collection instrument was a structured questionnaire, commonly employed in educational research for its efficacy in collecting data from extensive samples and enabling response comparability (Taherdoost, 2021). The questionnaire included both closed-ended and Likert-scale items aimed at eliciting participants' perspectives, experiences, and obstacles about SBC implementation. The questionnaire was divided into three key sections:

Table 1. Reliability and description of questionnaire constructs

Construct	Description	Number of Items	Cronbach's Alpha
Teacher Perception	Measures beliefs, attitudes, and perceived relevance of the curriculum	10	0.869
Teacher Agency	Captures autonomy in instructional decisions and curriculum adaptations	9	0.866
Resource Availability	Evaluates accessibility of materials, space, and support systems	13	0.908



A pilot study was undertaken with a small subset of the target population to ensure the instrument's reliability and validity. The main aim of the pilot study was to assess the clarity, consistency, and suitability of the questionnaire items. The feedback from this pilot study enabled the clarification of unclear items and improved the overall coherence of the instrument. The questionnaire's internal consistency was evaluated using Cronbach's alpha, resulting in reliability coefficients over the acceptable level of 0.70 (Izah et al., 2024; Trabelsi et al., 2024). The Cronbach's alpha for teacher perception was 0.869 with 10 items, for teacher agency was 0.866 with 9 items, and for resource availability was 0.908 with 13 items, thereby affirming the instrument's appropriateness for extensive data collection.

Table 2. Reliability statistics: Teacher perception

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	No. of Items
.869	.872	10

Table 3. Reliability Statistics: Teacher Agency

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	No. of Items
.866	.867	9

Table 4. Reliability Statistics: Resources Availability

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	No. of Items
.908	.908	13

The validity of the content was enhanced via expert evaluation. Curriculum specialists, seasoned educators, and academic researchers assessed the pertinence and alignment of the items with the study objectives. Their comments guaranteed that the instrument comprehensively covered all facets of the implementation landscape under examination. Following the validation of the instrument, data collection was executed throughout a designated timeframe. Participants were apprised of the study's objective and supplied with informed consent documents, guaranteeing anonymity and confidentiality of data. Quantitative data from 387 valid replies were analyzed utilizing Statistical Package for the Social Sciences (SPSS) version 26, a dependable and versatile software extensively employed in social science research for both fundamental and sophisticated statistical analysis (Pallant, 2020). The analysis encompassed both descriptive and inferential statistics. Descriptive statistics, including frequencies, means, and percentages, encapsulated overarching trends and demographic data. Inferential statistics, including Pearson's correlation coefficient, were employed to analyze the correlations among critical variables such as teacher experience, resource availability, and perceptions of curriculum implementation. This methodology enabled the researcher to evaluate hypotheses and determine the statistical significance of observed patterns.

Ethical permission was acquired from the Humanities and Social Sciences Ethics Research Committee (HSSERC) at Kwame Nkrumah University of Science and Technology, and informed consent was secured from all participants. Anonymity and confidentiality were preserved, and participants were apprised of their ability to withdraw at any moment (Fernandes et al., 2023; Razak et al., 2020).

RESULTS AND DISCUSSION

Result

The demographic data of the respondents provides an overview of the educators who participated in the study on the implementation of the creative arts standard-based curriculum. A total of 387 teachers responded, with a majority (70.8%) employed in public primary schools



and 29.2% in private institutions. In terms of gender, 64.1% identified as female and 35.9% as male, indicating a predominance of female educators in primary education.

Regarding age, 45.5% of the teachers were aged 26 to 35, and 33.1% were aged 36 to 45. Teachers aged 18 to 25 made up 9.3%, those aged 46 to 55 comprised 11.1%, and only 1.0% were 56 or older. The data on teaching experience shows that over half (55.0%) had 0 to 5 years of experience, 25.1% had 6 to 10 years, 13.2% had 11 to 15 years, and 6.7% had more than 16 years, indicating a relatively young workforce.

In terms of academic qualifications, nearly half (47.8%) held a Bachelor of Education (B.Ed) degree, while 28.2% had a diploma. Other qualifications included Higher National Diplomas (8.8%), Bachelor of Science degrees (4.4%), Bachelor of Arts degrees (4.1%), and other unspecified credentials (6.7%). Regarding professional qualifications, 46.3% obtained a B.Ed., 20.7% held a Diploma in Basic Education, and 14.0% had a Diploma in Education. A smaller proportion possessed postgraduate qualifications, including Postgraduate Certificate in Education (PGCE) (1.3%), Postgraduate Diploma in Education (PGDE) (2.8%), and Master of Education (M.Ed) (3.9%), with 11.1% reporting other forms of professional training. This demographic profile illustrates a well-trained, predominantly early-career teaching cohort engaged in the implementation of the Creative Arts curriculum.

The Correlation Between Teacher Perception and Teacher Agency

This section analyzes the association between teacher perception and teacher agency in the execution of the Creative Arts curriculum using Pearson's correlation analysis. The perception of teachers, including their beliefs and attitudes regarding the curriculum, is posited to affect their sense of agency – defined as the ability to make decisions and execute actions in implementing the curriculum. Pearson's correlation coefficient is a statistical metric that quantifies the intensity and direction of the association between various variables, offering insights into their interaction. Comprehending this association is crucial for recognizing how cultivating favorable opinions among educators may augment their agency, hence promoting more successful execution of the Creative Arts curriculum in Ghanaian primary schools.

Table 5. Pearson's correlation for teacher perception and teacher agency

Variables		Teacher Perception	Teacher Agency
Teacher Perception	Pearson Correlation	1	.739**
	Sig.(2-tailed)		.000
	N	387	387
Teacher Agency	Pearson Correlation	.739*	1
	Sig.(2-tailed)	.000	
	N	387	387

Correlation is significant at the 0.00 level (2-tailed).*

Pearson Correlation Interpretation: 0.800 – 1.00 (Positively Very Strong); 0.600 – 0.799 (Positively Strong); 0.400 – 0.599 (Positively Moderate); 0.200 – 0.399 (Positively Weak); 0.001 – 0.199 (Positively Very Weak); 0.000 (No correlation exist) (Wahyuni & Purwanto, 2020).

The Relationship Between Teacher Perception and Resource Availability in the Implementation of the Creative Arts Curriculum

This section examines the relationship between teacher perception and resource availability in the implementation of the Creative Arts curriculum through Pearson's correlation analysis. Teacher perception, reflecting educators' beliefs and attitudes towards the curriculum, is hypothesised to influence how they recognise access, and utilise available resources for Creative Arts instruction. Resource availability, encompassing materials, facilities, and tools required for effective teaching, plays a crucial role in shaping teachers' ability to deliver the curriculum.

Table 6. Pearson's correlation for teacher perception and resource availability in creative arts curriculum implementation

Variables		Teacher Perception	Resource Availability
Teacher Perception	Pearson Correlation	1	.594**
	Sig. (2-tailed)		.000
	N	387	387
Resource Availability	Pearson Correlation	.584**	1
	Sig. (2-tailed)	.000	
	N	387	387

Correlation is significant at the 0.00 level (2-tailed)*

Pearson Correlation Interpretation: 0.800 – 1.00 (Positively Very Strong); 0.600 – 0.799 (Positively Strong); 0.400 – 0.599 (Positively Moderate); 0.200 – 0.399 (Positively Weak); 0.001 – 0.199 (Positively Very Weak); 0.000 (No correlation exist). (Wahyuni & Purwanto, 2020).

Pearson's correlation analysis was performed to investigate the relationship between teacher perception and resource availability in implementing the Creative Arts curriculum. The results showed a moderate positive correlation between the two variables, with a Pearson correlation coefficient (r) of 0.594, significant at the 0.00 level (2-tailed). According to the interpretation framework proposed by Wahyuni & Purwanto (2020), this correlation is categorized as "positively moderate" (0.400–0.599). The p -value of 0.000 indicates that the correlation is statistically significant, demonstrating a reliable association between teacher perception and resource availability.

Discussion

The findings indicate that when teachers' perceptions of the creative arts curriculum enhance, they are increasingly inclined to acknowledge and employ the resources available for its execution. The moderate correlation strength suggests that additional factors may also affect resource availability and utilization. This analysis, derived from data collected from 387 respondents, underscores the necessity for initiatives that improve teacher perspectives and resource sufficiency to facilitate the effective implementation of the creative arts curriculum in primary schools.

Table 6 illustrates that Pearson's correlation coefficient analysis was performed to examine the relationship between teacher perception and teacher agency in the implementation of the Creative Arts curriculum. The findings demonstrate a robust positive association between the two variables, evidenced by a Pearson correlation coefficient of $r(385) = 0.739$. This number resides in the "positively strong" range (0.600–0.799), as per the concept delineated by Wahyuni & Purwanto (2020). The connection was statistically significant, with a p -value of 0.000, validating the reliability of the observed link. The robust positive connection indicates that enhancements in teachers' perceptions of the creative arts curriculum correlate with a heightened sense of agency in its execution. The findings underscore the need for cultivating favorable teacher attitudes, as these are intricately associated with increased teacher agency, which is crucial for efficient curriculum implementation. The analysis, comprising 387 respondents, yields substantial evidence of the interrelationship between perception and agency, highlighting the imperative for interventions designed to enhance teachers' perspectives and autonomy to facilitate effective curriculum implementation.

The research sought to determine the association between teacher perception and teacher agency, assessed by Pearson's correlation coefficient. The results indicate a statistically significant and robust positive correlation ($r = 0.739$, $p = 0.000$) between teacher perception and teacher agency in the execution of the Creative Arts standards-based curriculum. This robust positive link suggests that educators with more favorable views of the curriculum are likely to demonstrate greater agency in its execution. The findings correspond with earlier studies and

policy frameworks highlighting the relationship among teacher views, autonomy, and effective curriculum implementation (Imants & Van der, 2020).

The robust correlation highlights the crucial importance of teacher perception in fostering teacher agency. Educators who have favorable opinions about the Creative Arts curriculum are more inclined to feel empowered in making instructional decisions, customizing the curriculum to address student needs, and confronting implementation obstacles. Eisner (2002) contends that positive teacher impressions frequently result in heightened involvement and innovation in arts education, as motivated instructors dedicate greater time and effort to curriculum implementation. Alhassan et al. (2025) similarly discovered that Ghanaian teachers exhibiting positive attitudes towards creative arts were more predisposed to formulate innovative teaching practices and engage in collaboration with colleagues to mitigate resource constraints. These findings correspond with the Ghana Education Service (GES) policy, which underscores the significance of enhancing teachers' capabilities through professional development and supportive leadership. GES recognizes that educators' attitudes towards the curriculum can profoundly impact its efficacy and promotes the cultivation of favorable impressions through training and active participation in decision-making.

Teacher agency is crucial for effective curriculum implementation, particularly in disciplines such as creative arts that require flexibility, creativity, and invention. The association between teacher agency and perception ($r = 0.739$) suggests that when educators regard the curriculum as worthwhile and applicable, they are more inclined to assume responsibility for its implementation. This corresponds with the findings of Owusu-Agyeman & Amoakohene (2020), which indicated that teacher agency improves the capacity to address systemic difficulties, including resource limitations and infrastructural deficiencies prevalent in Ghanaian schools. Furthermore, the results underscore the need for promoting teacher autonomy, an essential component of teacher agency. Educators who possess confidence in their capacity to make instructional judgements and modify the curriculum for diverse classroom circumstances are more equipped to address student needs. This autonomy is especially vital in Ghanaian schools, where the differences between public and private institutions frequently necessitate new solutions for efficient curriculum implementation (Owusu-Agyeman & Amoakohene, 2020). The robust association between teacher perception and agency carries substantial consequences for policy and practice.

Policymakers should prioritize programs that improve favorable teacher perceptions of the Creative Arts curriculum. This can be achieved through specialized professional development programs that provide educators with the requisite skills and knowledge for effective curriculum implementation. Hauge & Wan (2019) contend that professional development emphasizing resource utilization, innovative teaching methodologies, and collaborative practices can substantially enhance teacher agency.

Secondly, school leadership must actively cultivate teacher agency by establishing situations in which teachers feel esteemed and supported. The results demonstrate that empowered educators are more inclined to assume responsibility for the curriculum and innovate their teaching methodologies. Support from leadership, encompassing the inclusion of teachers in decision-making and the provision of resources for creative arts teaching, is essential for sustaining elevated levels of teacher agency. Ultimately, it is imperative to rectify the resource discrepancies between public and private educational institutions. Although teacher agency can alleviate certain resource constraints, enduring curricular achievement necessitates sufficient materials, infrastructure, and support systems. Policymakers must guarantee equitable distribution of resources to both public and private schools to foster an environment that empowers educators to express their autonomy. The correlation between teacher perception and agency underscores the interdependence of belief systems, autonomy, and educational practice. These findings enhance the broader discussion on arts education by underlining the importance of teacher empowerment in cultivating creativity and innovation in the classroom. Eisner (2002)

contends that the efficacy of arts education depends on educators' capacity to manage complexity and meaningfully involve students, a process enhanced by robust teacher agency.

This study underscores the vital significance of teacher perception in augmenting teacher autonomy and proficiently executing a standards-based creative arts program. Educators who perceive the curriculum favorably generally demonstrate elevated autonomy, confidence, and adaptability—attributes crucial for effective curriculum implementation. The robust positive association between perception and agency ($r=0.739$) underscores the necessity for focused interventions to enhance teacher perspectives via professional development, leadership support, and equitable resource allocation. By concentrating on these domains, policymakers and educators may cultivate an atmosphere that empowers teachers and facilitates the effective implementation of the creative arts curriculum in Ghanaian primary schools.

Table 6 further demonstrates the interrelation of educator perception, resource accessibility, and curriculum execution. The perceptions of teachers substantially affect their utilization of resources. According to Gibson and Ewing (2020), a teacher's conviction in the significance of an arts curriculum significantly influences their readiness to optimize existing resources and adjust to constraints. This study demonstrates that educators with positive evaluations of the Creative Arts curriculum exhibit greater resourcefulness and proactivity in addressing problems, including deficits in art materials, equipment, and technologies. Aithal (2025) similarly discovered that educators who regard arts education as essential for comprehensive student development are more inclined to proactively utilize scarce resources to achieve curriculum objectives.

The availability of resources is a critical determinant in the effective execution of the program. The results correspond with prior studies emphasizing the significance of materials such as paints, paper, and musical instruments in enhancing hands-on creative arts education (Asare & Bofo, 2020). The moderate association between perception and resource availability indicates that, although resources are significant, their efficacy depends on teacher agency and perception. Hauge & Wan (2019) found that schools with fewer resources but greater teacher agency frequently attain superior learning outcomes in creative arts compared to resource-abundant schools with diminished teacher engagement. Furthermore, the study by Moyafa Tufa & Demisse Dukale (2024) reveals significant discrepancies in resource allocation between public and private schools. Public schools frequently encounter significant resource limitations yet demonstrate elevated levels of teacher autonomy and ingenuity in the application of available resources. Conversely, private schools may possess superior access to resources yet frequently enforce more stringent administrative regulations that restrict teacher autonomy.

CONCLUSION

The primary finding of this study is that teacher perception, agency, and resource availability are interrelated and together affect the efficacy of curriculum implementation. Teachers who have affirmative ideas regarding the significance, organization, and educational merit of the Creative Arts curriculum are more likely to demonstrate initiative, engage in creative adaptation, and apply professional judgement in its implementation. Furthermore, teacher agency is considerably enhanced when institutional and material resources are both available and adequate. A deficiency of resources, regardless of teachers' motivation, can impede the proper execution of the program.

The findings indicate that the implementation of the Creative Arts curriculum depends on the complex interaction among teacher mentality, professional autonomy, and structural support. Enhancing a single component without considering the others is unlikely to result in enduring curricular advancement. Consequently, educational stakeholders—such as legislators, curriculum developers, and school leaders—must embrace a comprehensive, systems-thinking methodology that incorporates teacher empowerment, professional development, and equitable resource allocation.



Nonetheless, the study possesses drawbacks. The study employed a cross-sectional survey design, which recorded attitudes and practices at a singular moment, failing to consider the potential evolution of teacher perceptions or agency with continued curriculum exposure or training. The study primarily concentrated on teacher-related characteristics and did not directly assess student learning outcomes or engagement, which are critical indications of curricular efficacy.

Future study ought to include longitudinal designs to monitor the evolution of teacher perspectives, agency, and resource accessibility across time. This methodology would yield insights into the enduring impacts of training, experience, and policy initiatives. Moreover, integrating student-centered data—such as learner engagement, creative expression, and skill acquisition—would provide a more thorough evaluation of the curriculum's efficacy. Comparative studies across various regions (e.g., rural versus urban) or school types (e.g., public versus private) would be instrumental in identifying contextual disparities in implementation, particularly regarding infrastructure, leadership support, and community engagement.

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