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**EXPLORING EDUCATOR PERCEPTIONS TOWARD ARTS: INSIGHTS FROM ERASMUS  
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## ABSTRACT

This study explores the perceptions of educators toward arts, focusing on participants of the ERASMUS Program. Employing a correlational survey method, data was collected using the "Attitudes toward Arts Scale" from 52 educators through convenience sampling. Descriptive statistics revealed moderate to high attitudes across subscales, with a total mean score of 92.73 out of a possible 115. Subscale analysis highlighted nuanced perceptions across four dimensions: Necessity of Arts, Valuing Arts Education, Personal Artistic Inclination, and Participation in Artistic Activities. Analysis of variance (ANOVA) and independent samples t-tests were conducted to explore differences in attitudes based on gender, age, and years of service. Gender-based analysis showed no significant differences, while age-based analysis revealed variations in attitudes toward arts. Despite limitations, such as a small sample size, this study contributes to the understanding of educator perceptions toward arts, offering implications for future research and educational practice within international exchange programs.

**Keywords:** Attitudes toward Arts, Fine arts Education, Erasmus

## INTRODUCTION

Fine arts education serves as a cornerstone in nurturing the creative spirit and fostering holistic development among students, encompassing disciplines such as visual arts, music, drama, and dance. It embodies a multifaceted approach to learning that transcends traditional boundaries, inviting students to immerse themselves in a world of creative expression and aesthetic appreciation. Through hands-on experiences and immersive encounters with various art forms, students unlock their innate creativity, hone artistic skills, and cultivate a deeper understanding of themselves and the world around them.

Beyond the mere acquisition of technical proficiency, fine arts education fosters the development of essential life skills and competencies valued in today's complex world. It nurtures critical thinking, problem-solving abilities, and effective communication skills, empowering students to navigate challenges with confidence and resilience. Moreover, fine arts education cultivates empathy, cultural awareness, and social-emotional intelligence, instilling in students a sense of empathy and compassion for others.

Continuity and development perspectives of fine arts education are gaining importance. Integration of interdisciplinary approaches and technological innovations plays a critical role in developing innovative methods in arts education. In this context, adopting pedagogical strategies that develop students' creative thinking skills is necessary (Sayfullaev, N., 2019). Arts education is not only the teaching of technical skills but also aimed at developing students' ability to produce cultural meaning and aesthetic evaluation. Efland states that the arts are a tool that allows individuals to explore their cultural identity and question social values (Efland, A. D., 2007).

As an integral component of a well-rounded education, fine arts education plays a vital role in shaping students' overall academic success and personal growth. Research has shown that students engaged in fine arts experiences demonstrate higher levels of academic achievement, improved cognitive abilities, and enhanced social-emotional well-being. Furthermore, participation in fine arts education has been linked to increased school attendance, decreased disciplinary issues, and greater overall satisfaction with the learning experience. In essence, fine arts education transcends the confines of the classroom, catalyzing self-discovery, cultural enrichment, and social transformation. It empowers students to embrace their unique talents, express themselves authentically, and contribute meaningfully to the fabric of society.

Educators serve as the guiding lights in the realm of fine arts education, embodying a profound dedication to nurturing creativity, inspiring innovation, and fostering a deep appreciation for artistic expression. As facilitators of learning, educators play a pivotal role in shaping students' artistic journeys, providing them with the knowledge, skills, and encouragement needed to explore and excel in various art forms. Through their expertise, passion, and unwavering commitment to the arts, educators create an environment that fosters creativity, cultivates talent, and instills a lifelong love for the arts in their students. They serve as mentors, coaches, and role models, guiding students through the creative process, offering constructive feedback, and nurturing their artistic growth and development. Moreover, educators play a vital role in promoting inclusivity and diversity within fine arts education, creating opportunities for all students to engage in artistic expression regardless of background or ability. They recognize the unique talents and perspectives that each student brings to the table, celebrating diversity and fostering a sense of belonging and acceptance within the artistic community.

The use of enriched audio-visual materials significantly increases student engagement and motivation. In addition, multimedia-supported arts education contributes to making the learning process more satisfying and interactive (Sun, X., Fu, R., Zhang, G., & Chen, C., 2022). Technological tools and methods have an important potential to enrich arts education. The integration of digital arts tools and online resources enhances students' creativity and critical thinking skills, as well as making learning experiences more interactive and accessible (Mirzahamdammovna, K. B., Erkinovna, A. N., & Jumadillaevich, S. R., 2021).

Beyond the classroom, educators serve as advocates for the arts, championing the importance of fine arts education and its role in fostering well-rounded individuals and vibrant communities. They collaborate with colleagues, engage with parents and community members, and advocate for resources and support to ensure that the arts remain an integral part of the educational experience. In essence, educators are the heart and soul of fine arts education, embodying a passion for creativity, a dedication to excellence, and a commitment to empowering students to realize their full artistic potential. Their tireless efforts and unwavering advocacy are instrumental in shaping the future of fine arts education and inspiring generations of artists, creators, and innovators.

By recognizing the profound impact of fine arts education and the pivotal role of educators within this domain, this study aims to delve deeper into educators' perceptions toward arts, particularly within the unique context of international educational exchanges such as the Erasmus Program. Through an exploration of educators' attitudes, beliefs, and experiences, this study seeks to shed light on the factors influencing fine arts education and its potential implications for educational practice, policy, and student outcomes. By bridging the gap between theory and practice, this research endeavor strives to inform future efforts in curriculum development, teacher training, and advocacy for fine arts education, ultimately contributing to the ongoing dialogue surrounding the importance and relevance of the arts in education.

Tepecik, Mercin, and Özdoğlar (2009), by examining the views of the students of the Faculty of Fine Arts on the European Union Erasmus student exchange program, draw attention to how the program broadens the students' perspective on arts education and intercultural experiences. Through Erasmus programs, students have the opportunity to enrich their artistic expression and deepen their intercultural understanding by interacting with artists and educators from different cultures. Such an experience is invaluable in enhancing students' creativity, developing their artistic skills, and gaining a global perspective. In this context, it is stated that the Erasmus program functions as a platform where arts education goes beyond just technical skills and increases students' social and cultural awareness.

Fine arts education plays a vital role in fostering creativity, critical thinking, and emotional expression among students. However, despite its recognized importance, there remains a gap in our understanding of educators' perceptions of arts, particularly within the context of international educational exchanges such as the Erasmus Program. While numerous studies have explored the impact of fine arts education on student outcomes, few have delved into the perspectives of educators who facilitate these experiences. Understanding educators' perceptions of arts is crucial for several reasons. Firstly, educators' attitudes and beliefs can significantly influence their instructional practices, curriculum decisions, and interactions with students in the Fine arts classroom. By gaining insights into educators' perspectives, policymakers and curriculum developers can make informed decisions to enhance the quality and effectiveness of Fine arts education initiatives. Additionally, educators' perceptions may also influence students' experiences and attitudes toward fine arts education, thereby influencing their academic achievement, social-emotional well-being, and overall engagement in school.

Moreover, exploring educators' perceptions within the unique context of international educational exchanges like the Erasmus Program adds a layer of complexity and relevance to the research. The Erasmus Program provides educators with the opportunity to engage in cross-cultural experiences, exchange pedagogical practices, and collaborate with colleagues from diverse cultural backgrounds. Understanding how participation in such international programs may influence educators' perceptions of arts can provide valuable insights into the potential impact of global mobility on educational practices and policies.

Within this framework, this study seeks to address the gap in the literature by investigating educators' perceptions of arts, focusing specifically on participants of the Erasmus Program. By examining the attitudes, beliefs, and experiences of educators within this unique context, this research aims to contribute to a deeper understanding of the factors influencing fine arts education and its role in promoting holistic learning experiences for students.

## **METHOD**

### **Study Design**

This study employs a survey method to explore educators' perceptions of arts, particularly within the context of international educational exchanges like the Erasmus Program. Through the administration of the "Attitudes toward Arts Scale," participants are invited to respond to a series of Likert-type items assessing their attitudes toward various aspects of fine arts education. This approach allows for comprehensive data collection regarding attitudes, beliefs, and experiences (Büyüköztürk et al., 2008).

### **Sample and Participants**

Convenience sampling was utilized to select participants for this study, resulting in a sample size of 52 individuals. Participants were selected based on their accessibility and willingness to participate in the research. The study targeted educators and students involved in fine arts education, particularly those at the high school level. Through the researcher's involvement in an Erasmus program facilitating educational exchanges among European countries, a group of educators from various European nations was approached for participation. The Erasmus mobility program in question was completed from 2022 to 2024 including the cooperation of Italy, Poland, Portugal, Lithuania, and Turkey. These educators, along with students from participating institutions, were invited to complete a personal information form and the "Attitudes toward Arts Scale," serving as the primary data collection tools for this study. The convenience sampling approach was chosen due to its practicality and accessibility, allowing for the efficient recruitment of

participants from a specific population of interest within the constraints of the researcher's resources and timeframe.

### Data Collection Tools and Procedure

Data collection for this study involved the administration of two primary instruments: a personal information form and the "Attitudes toward Arts Scale", which was developed by Dede (2016). The personal information form collected demographic data including gender, age, and years of service, providing contextual information about the participants. The "Attitudes toward Arts Scale," a 5-point Likert-type instrument ranging from strongly disagree to strongly agree, comprised Likert-type items assessing participants' perceptions and attitudes toward various aspects of fine arts education. This scale included subscales measuring the necessity of arts, valuing arts education, personal artistic inclination, and participation in artistic activities. Participants responded to items within each subscale, allowing for the exploration of nuanced aspects of their attitudes toward fine arts education. Both the personal information form and the "Attitudes toward Arts Scale" were administered to participants to gather comprehensive data for analysis.

### Data Analysis

In the current study, the statistical analyses were conducted using SPSS version 25. Initial assessments revealed that the data exhibited skewness and kurtosis values of -0.663 and -0.038, respectively. These values fell within the acceptable range of +/- 1.5, signaling a normal distribution of the data. Additionally, the Cronbach's alpha coefficient for the "Attitudes toward Arts Scale" was calculated to be 0.830, indicating good internal consistency reliability. Given the normal distribution of the data, parametric tests were deemed appropriate. Independent samples t-tests were utilized to examine gender differences in attitudes toward arts, while analysis of variance (ANOVA) tests were employed to investigate differences among different age groups and years of service categories. The level of statistical significance was regarded as  $p < 0.05$ .

**Table 1. Demographic Characteristics of the Educators in the Study**

<b>Variables</b>	<b>f</b>	<b>%</b>
<b>Gender</b>		
Male	20	38.5
Female	32	61.5
<b>Age</b>		
25 – 35 years	20	38.5
36 – 50 years	20	38.5
51 years and above	12	23.1
<b>Years of Service</b>		

0 – 10 years	20	38.5
11 – 20 years	14	26.9
21 years and above	18	34.6

Table 1 presents descriptive statistics summarizing the demographic characteristics of the participants in the study. The table reveals that the sample consisted of 52 participants, with a majority being female (61.5%) compared to male participants (38.5%). In terms of age distribution, the largest proportion falls within the 25-35-year-old category (38.5%), followed closely by the 36-50-year-old category (38.5%), while a smaller proportion comprises participants aged 51 years old and above (23.1%). Regarding years of service, the distribution is relatively balanced, with the largest proportion of participants having 0-10 years of service (38.5%), followed by 21 years and above (34.6%), and then 11-20 years of service (26.9%).

## FINDINGS

This section presents the key findings regarding educators' attitudes toward arts. Through an analysis of total scale scores and subsequent examinations of gender, age, and years of service differences, we aim to elucidate the nuanced perspectives that underlie the significance of arts within educational contexts.

**Table 2.** Descriptive Statistics of Subscales and Attitude toward Arts Scale

Subscales & Attitude toward Arts Scale	N	Minimum Score	Maximum Score	Mean	Standard Deviation
Necessity of Arts	52	47	60	54.84	4.38
Valuing Arts Education	52	15	20	18.19	1.65
Personal Artistic Inclination	52	6	15	10.65	1.79
Participation in Artistic Activities	52	7	10	9.03	0.98
Attitude toward Arts	52	77.00	101.00	92.73	6.16

Table 2 provides descriptive statistics for the subscales and the overall Attitude toward Arts Scale, reflecting the attitudes of 52 educators toward arts. For the Necessity of Arts subscale, scores ranged from a minimum of 47 to a maximum of 60, with a mean score of 54.84 and a standard deviation of 4.38. Valuing Arts Education scores ranged from 15 to 20, with a mean score of 18.19 and a standard deviation of 1.65. Personal Artistic Inclination scores ranged from 6 to 15, with a mean score of 10.65 and a standard deviation of 1.79. Participation in Artistic Activities scores ranged from 7 to 10, with a mean score of 9.03 and a standard deviation of 0.98. Finally, the overall Attitude toward Arts Scale scores ranged from 77.00 to 101.00, with a mean score of 92.73 and a standard deviation of 6.16. These findings contribute to our understanding of educators' perceptions of arts within international educational exchanges.

**Table 3.** Gender-Based Differences in Subscales and Attitude toward Arts Scale (t-test)



Subscales & Attitude toward Arts Scale	Gender	N	Mean	Standard Deviation	Standard Error	t	p
<b>Necessity of Arts</b>	Male	20	54.75	4.48	1.00230	-0.124	0.902
	Female	32	54.90	4.40	0.77818		
<b>Valuing Arts Education</b>	Male	20	18.05	1.76	0.39387	-0.486	0.629
	Female	32	18.28	1.61	0.28481		
<b>Personal Artistic Inclination</b>	Male	20	11.15	1.66	0.37187	1.603	0.115
	Female	32	10.34	1.82	0.32257		
<b>Participation in Artistic Activities</b>	Male	20	479.15	1.08	0.24360	0.639	0.526
	Female	32	8.96	0.9	0.16488		
<b>Attitude toward Arts</b>	Male	20	93.1	4.7	1.07091	0.339	0.736
	Female	32	92.5	6.94	1.22721		

Table 3 presents gender-based differences in subscales and the overall Attitude toward arts Scale among educators. Male participants demonstrated a mean score of 54.75 in the Necessity of Arts subscale, while females scored slightly higher with a mean of 54.90. For Valuing Arts Education, males had a mean score of 18.05 compared to females' mean of 18.28. In Personal Artistic Inclination, males scored higher with a mean of 11.15 compared to females' mean of 10.34. Participation in Artistic Activities showed minimal difference between genders, with males scoring 9.15 and females scoring 8.96. Similarly, in the overall Attitude toward arts Scale, male participants scored slightly higher with a mean of 93.1, compared to females' mean of 92.5. No statistically significant differences were observed between genders across all subscales and the overall Attitude toward Arts Scale ( $p > 0.05$ ). These descriptive statistics contribute to understanding the nuanced perspectives underlying the significance of arts within educational contexts.

**Table 4.** Age-Based Differences in Subscales and Attitude toward Arts Scale (ANOVA)

Subscales & Attitude toward Arts Scale	Age	N	Mean	Standard Deviation	F	p
<b>Necessity of Arts</b>	25 – 35 years	20	55.45	4.05	1.798	0.176
	36 – 50 years	20	53.45	4.59		
	51 years and above	12	56.16	4.28		
<b>Valuing Arts Education</b>	25 – 35 years	20	18.95	1.27	4.123	*0.022
	36 – 50 years	20	17.55	1.39		
	51 years and above	12	18.00	2.17		
<b>Personal Artistic Inclination</b>	25 – 35 years	20	11.05	2.45	1.833	0.171
	36 – 50 years	20	10.75	1.01		
	51 years and above	12	9.83	1.26		
<b>Participation in Artistic Activities</b>	25 – 35 years	20	9.15	0.98	1.106	0.339
	36 – 50 years	20	9.15	0.87		

<b>Attitude toward Arts</b>	51 years and above	12	8.66	1.15	6.11	*p<0.05	1.867	0.165
	25 – 35 years	20	94.60	6.62				
	36 – 50 years	20	90.90	5.38				
	51 years and above	12	92.66	6.11				

Table 4 presents age-based differences in subscales and the overall Attitude toward Arts Scale among educators. Participants aged 25-35 years exhibited a mean score of 55.45 in the Necessity of Arts subscale, while those aged 36-50 years had a mean of 53.45, and those aged 51 years and above scored 56.16. For Valuing Arts Education, participants aged 25-35 years had a mean score of 18.95, significantly higher than those aged 36-50 years (mean = 17.55) and 51 years and above (mean = 18.00). Personal Artistic Inclination and Participation in Artistic Activities did not demonstrate significant differences across age groups. Similarly, in the overall Attitude toward arts Scale, no statistically significant differences were observed among different age groups ( $p>0.05$ ). These findings provide insights into how age may influence educators' attitudes toward arts within the context of the Erasmus Program.

**Table 5.** Years of Service-Based Differences in Subscales and Attitude toward Arts Scale (ANOVA)

<b>Subscales &amp; Attitude toward Arts Scale</b>	<b>Years of Service</b>	<b>N</b>	<b>Mean</b>	<b>Standard Deviation</b>	<b>F</b>	<b>p</b>
<b>Necessity of Arts</b>	0 – 10 years	20	55.15	4.34	0.131	0.878
	11 – 20 years	14	54.35	3.89		
	21 years and above	18	54.88	4.98		
<b>Valuing Arts Education</b>	0 – 10 years	20	18.75	1.25	2.618	0.083
	11 – 20 years	14	18.21	1.92		
	21 years and above	18	17.55	1.68		
<b>Personal Artistic Inclination</b>	0 – 10 years	20	10.95	2.43	0.551	0.580
	11 – 20 years	14	10.64	1.21		
	21 years and above	18	10.33	1.28		
<b>Participation in Artistic Activities</b>	0 – 10 years	20	9.05	0.94	0.022	0.978
	11 – 20 years	14	9.07	0.99		
	21 years and above	18	9.00	1.08		
<b>Attitude toward Arts</b>	0 – 10 years	20	93.90	6.92	0.603	0.551
	11 – 20 years	14	92.28	4.77		
	21 years and above	18	91.77	6.32		

Table 5 presents differences in subscales and the overall Attitude toward arts Scale among educators based on years of service. For the Necessity of Arts and Personal Artistic Inclination subscales, there were no statistically significant differences observed across different service year groups ( $p>0.05$ ). Similarly, Participation in Artistic Activities did not demonstrate significant differences. However, for Valuing Arts Education, there was a trend toward significance ( $F = 2.618, p = 0.083$ ), with educators in the 0-10 years of service group reporting a slightly higher mean score compared to other groups. The Attitude toward Arts Scale also did not show significant differences across different service year groups ( $p>0.05$ ). These findings offer valuable insights into how the duration of service may impact educators' attitudes toward arts within the Erasmus Program.

## CONCLUSION

In this study, we investigated educators' perceptions toward Arts, focusing on attitudes and preferences within the context of the Erasmus Program. Through a survey method, we explored various factors influencing attitudes toward fine arts among educators, shedding light on the importance of arts integration in educational practices.

In the current survey study where we examined educators' perceptions toward arts, we utilized the "Attitudes toward Arts Scale" as the primary data collection tool. Convenience sampling was also utilized to gather responses from 52 participants involved in the Erasmus Program. Accordingly, the majority of participants were female (61.5%), with a relatively balanced distribution across age groups and years of service. These demographics reflected a diverse sample of educators involved in fine arts education, contributing to the richness and representativeness of the study findings.

Based on the total scores and subscales of the Attitudes toward Arts Scale, the mean total score was 92.73, with a standard deviation of 6.16, indicating a generally positive attitude toward arts education among the participants. Across the subscales, participants expressed moderate to high levels of agreement, with the highest mean score observed for the Necessity of Arts subscale ( $M = 54.84, SD = 4.38$ ). These findings suggest a strong endorsement of the importance and value of fine arts education among educators involved in the Erasmus Program. Güneş (2015) examined the attitudes of middle school students toward the visual arts course and found a generally positive attitude among students. In particular, students responded highly positively to scales focusing on the necessity and value of arts. These findings are in line with observations made among educators participating in the Erasmus Program, suggesting that the importance and value of arts education are also strongly supported among students at different educational levels. The research conducted by Gerçeker (2018) reveals that fine arts students value arts education at a high level and have a

positive attitude toward this field. This study shows that arts education has a critical role not only in developing individual skills and creativity but also in preserving and enhancing cultural and social richness. Our study highlights a positive attitude toward Arts among Erasmus Program educators, resonating with research findings among middle and fine arts students, affirming the widespread recognition of the importance and value of arts education across diverse educational levels and contexts.

Based on the variable of gender and the comparison of attitudes toward arts between male and female participants, no significant differences were found between genders across all subscales, and the total score of the Attitudes toward Arts Scale, as indicated by the p-values exceeded 0.05 in all cases. This suggests that gender does not play a significant role in shaping attitudes toward arts among educators participating in the Erasmus Program. According to Denac, Čagran, Denac, and Sicherl Kafol's (2013) study, when examining student attitudes toward arts and cultural learning within the Slovenian education system based on gender, it revealed that there was no significant difference in attitudes toward arts between male and female students. The research conducted by Varl, Opić, and Herzog (2023) reveals that when the attitudes of fine art teachers toward contemporary fine arts were analyzed in terms of gender, no significant difference was found between male and female participants. This result suggests that gender is not an important factor in shaping educators' attitudes toward fine arts education. These findings support that there is a consensus among the educators participating in the Erasmus Program that attitudes toward fine arts education are similar regardless of gender. Our study, alongside previous research, indicates that gender does not significantly influence attitudes toward fine arts education among Erasmus Program educators, aligning with findings in both student and fine art teacher attitudes, suggesting a consensus irrespective of gender.

Based on the variable of age and attitudes toward arts across different age groups, significant differences were observed in the Valuing Arts Education subscale, where participants aged 36-50 years reported significantly lower mean scores compared to those aged 25-35 years and those aged 51 years and above ( $p = 0.022$ ). However, no significant differences were found in the other subscales or the total score of the Attitudes toward Arts Scale, suggesting that age may not strongly influence attitudes toward fine arts education among educators involved in the Erasmus Program. According to Pavlou and Kambouri's (2007) research, by analyzing primary school students' attitudes toward arts according to age groups, they showed that there are significant differences in the way students of different age categories evaluate arts education. In particular, significant differences were found in the importance given to arts education between younger age groups and older students. Gainer's (1997) study examined parental attitudes toward arts education for children across age groups and the findings suggest that age has a significant impact on how parents

evaluate arts education. In particular, younger parents were more supportive of arts education and this support decreased with age. Miraglia's (2008) study examined pre-service teachers' attitudes toward arts according to age groups and found that there were no significant differences in evaluating arts education among pre-service teachers in different age categories. The study shows that age has no significant effect on pre-service teachers' attitudes toward arts education. These results are in line with a similar observation made among educators participating in the Erasmus Program, suggesting that age does not have a significant effect on attitudes toward arts, but may show differences in certain subscales. Our study echoes previous findings, suggesting that age does not significantly impact attitudes toward arts among educators in the Erasmus Program, although subtle variations are apparent in certain subscales.

Considering the differences in attitudes toward arts based on years of service among educators, no significant differences were observed in any of the subscales or the total score of the Attitude toward Arts Scale across different categories of years of service, as indicated by the non-significant p-values. This suggests that the duration of service does not have a substantial impact on attitudes toward arts among educators participating in the Erasmus Program. Gatt and Karppinen's (2014) study examined pre-service primary school teachers' confidence, feelings, and attitudes toward arts and crafts teaching during initial teacher education in Finland and Malta. The study revealed that there was no significant change in pre-service teachers' attitudes toward arts and crafts teaching as their years of professional experience increased. These results suggest that the length of teachers' professional experience does not significantly affect their attitudes toward arts education. Indoshi, Wagah, and Agak (2010) examined the determinants of student and teacher attitudes toward arts and design curricula and found that professional experience did not have a significant effect on these attitudes. The study shows that there are no significant differences in attitudes toward arts among educators with different years of service. Jensen's (1982) study analyzed attitudes toward fine arts education among various groups of educators in Nevada public schools and found that years of professional experience had no significant effect on educators' attitudes toward fine arts education. The study found no significant differences in attitudes among the different categories of years of service, supporting that professional experience was not a significant factor in attitudes toward fine arts education among educators participating in the Erasmus Program. Our study aligns with previous research, suggesting that years of service do not exert a significant influence on attitudes toward arts among educators in the Erasmus Program, consistent with findings across various educational contexts.

The study's findings suggest a positive outlook among educators toward fine arts education within the Erasmus Program, indicating a readiness to integrate arts into teaching practices. These insights underscore the importance of inclusive educational strategies and targeted professional development initiatives to

support educators in delivering quality arts education. Additionally, recognizing differences across age groups highlights the need for tailored approaches to address varying attitudes and enhance arts education's impact on student learning and well-being. This study contributes valuable empirical insights into educators' attitudes toward fine arts education within international exchange programs like Erasmus. Examining attitudes alongside demographic factors enriches the literature and informs targeted interventions for promoting arts education. These findings underscore the importance of inclusive approaches in advancing arts education initiatives.

While providing valuable insights, this study has limitations including a relatively small sample drawn from the Erasmus Program and reliance on self-reported data. These constraints suggest caution in generalizing findings. Future research should aim for larger, more diverse samples to enhance the robustness of results.

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