

## **Preliminary Study: Research Gaps in Visual Art Education (Teaching and Learning Perspectives)**

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### **Abstract**

Over the past few years, there has been an increase in literature about teaching and learning. The scope of visual art education studies is too large, and some of its related components are under-researched. This study examines the research gap in visual art education based on teaching and learning perspectives. Following on, this study highlighted the meaning of preliminary study as well as the terminology of seven research gaps, 1) theoretical gap, 2) knowledge gap, 3) practical-knowledge gap, 4) evidence gap, 5) methodological gaps, 6) empirical gap, and 7) population gap. This paper reviewed three articles, Article 1: An interactive approach to learning and teaching in visual arts education by Tomljenovic in 2015, Article 2: Project based learning pedagogical design in STEAM art education by Ahmad Dasuki Mohd Hawari & Azlin Iryani Mohd Noor in 2020 and Article 3: Mental models of prospective visual arts teachers toward visual arts education by Hicyilmaz in 2021 by using comparative analysis. The analysis and discussion of preliminary studies of the three articles involved 1) A compendium, 2) Similarities and Differences based on Teaching and Learning Perspectives including teaching approaches, teaching methods, teaching modes, teaching strategies, learning theories, learning environment, and classroom environment, and 3) Research Gaps revealed by the types. The results of the three articles being reviewed can be beneficial to individuals, researchers, art educators, academicians, stakeholders, institutions, ministries, expertise, and many more to establish and generate relevant research, and extended research regarding visual art education that is specifically into teaching and learning perspectives.

**Keywords:** Teaching and Learning, Research Gaps, Visual Art Education

### **1. Preliminary Study**

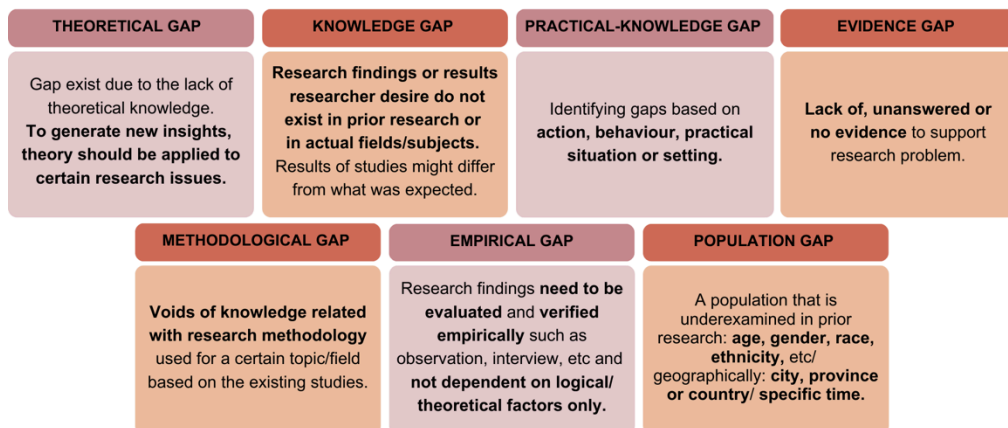
The most significant part of any research process is the preliminary study, which is usually overlooked by researchers as they focus on the major research process first [1]. As one of the preliminary considerations regarding five major qualitative approaches, 1) Narrative, 2) Phenomenological, 3) Grounded Theory, 4) Ethnographic, and 5) Case study, [2] proposed methodological congruence as the most suitable concepts to be followed by the researcher because it is important that the researcher chooses the methodology that fits with his or her philosophical perspective [3]. There should be an emphasis on aligning the methodology selected with the research purpose, research question, research objective, data collection, sampling procedures, data analysis as well as researcher influence. Methodological congruence provides support for the researcher at various stages of the research process. At the beginning of the research, the idea for research can be developed by

answering 5Ws consisting of Where, When, Who, What, and Why, and 1H contains How questions for the start of preliminary research [1]. The research process consists of four overlapping phases, which include preliminary study, data collection, data analysis, and data presentation [1].

## 2. Research Gaps

Research gaps are also named literature gaps [4] and identifying research gaps is crucial. Research gaps are defined as unresolved questions and unanswered problems in a field [4]. Reviewing and analysing existing research to find relevant insights, discover gaps, unexplored topics, insufficient data, and a lack of information in academia to provide direction for the upcoming and future research process [5]. It is imperative to generate additional knowledge once the knowledge gap has been identified and discovered [6].

Generally, based on existing research, findings, conclusions, and recommendations of the chapter will benefit other researchers to explore different research directions. Summarizing an outdated and primitive problem serves the sole purpose of identifying research gaps [5]. The concept of a problem that has not been defined or interpreted in previous studies in the form of journals, articles, books, or reports is known as a research gap. There is a common misconception that research questions and problem statements are the same as research gaps [5]. Steps for discovering research gaps start with 1) outlining general knowledge based on a field of study, 2) searching and reviewing previous research studies such as books, journals, articles, reports, and many more, and listing all the relevant points of view and 3) highlight listed gaps based on the significance or need accordingly for future research [5].



**Figure 1. Research Gaps Compendium**

As can be seen in Figure 1, there are various types of research gaps, 1) Theoretical Gap, 2) Knowledge Gap, 3) Practical-Knowledge Gap, 4) Evidence Gap, 5) Methodological Gaps, 6) Empirical Gap, 7) Population Gap [6]-[7]. In contrast, 1) Classic Gap, 2) Disagreement Gap, 3) Contextual Gap and 4) Methodological gap are established by Al-Saraf & Rautenbach [4]. Even though the terminology of the gap may differ, the interpretation of each gap serves the same understanding.

A *theoretical gap* is also known as the conceptual gap. It is due to the lack of theory that the gap exists. Consider further theories that might contribute to the knowledge base and analyze theories that explain certain phenomena or relationships. To generate new insights, theory should be applied to certain research issues. Also known as the classic gap

[4]. *Knowledge gaps* or knowledge voids explain research findings or results that the researcher desires do not exist in the prior research also known as the common gap. It might not exist in the actual fields or subjects according to the theories or literature presented in the research. Also, what is expected from the study might have different results. *Practical-Knowledge Gap* is also known as the action-knowledge conflict gap. This involves identifying gaps based on the action, behaviour, practical situation, or setting. *Evidence gap* [7] also known as contradictory evidence [6] describes extracting all the contradictions and contrasts, then combining the findings to look for specific gaps in it. Lack of, unanswered, or no evidence to support the research problem. Also known as the disagreement gap [4].

*Methodological gaps* describe voids of knowledge related to research methodology used for a certain topic or field based on the existing studies [4] and [6]. Based on the gaps identified, more effective research methods can be developed that are compatible with subjects or studies. In addition, distorted, specious, and inaccurate findings to avoid and at the same time, generate relevant insights from the varied research methods [7]. *Empirical gaps* [7] are more of a void in the evaluation process [6]. Identify whether the research findings and the recommendations are based on evidence, verified empirically and if they have been evaluated, not dependent on logical or theoretical factors only. Verified can be identified based on observation, interview, and more. *Population gaps* or data gaps are explained based on prior evidence from research or a lack of context-specific research. There are gaps in data for specific populations such as age, gender, race, and ethnicity. Moreover, gaps are geographic, such as a city, province, or country, or even a specific time. Based on the research on population gaps examined, the researcher applied new measures for future research. All the research gaps identified should be related to the knowledge base of the researcher's needs. Also known as contextual gap [4].

### 3. Methodology

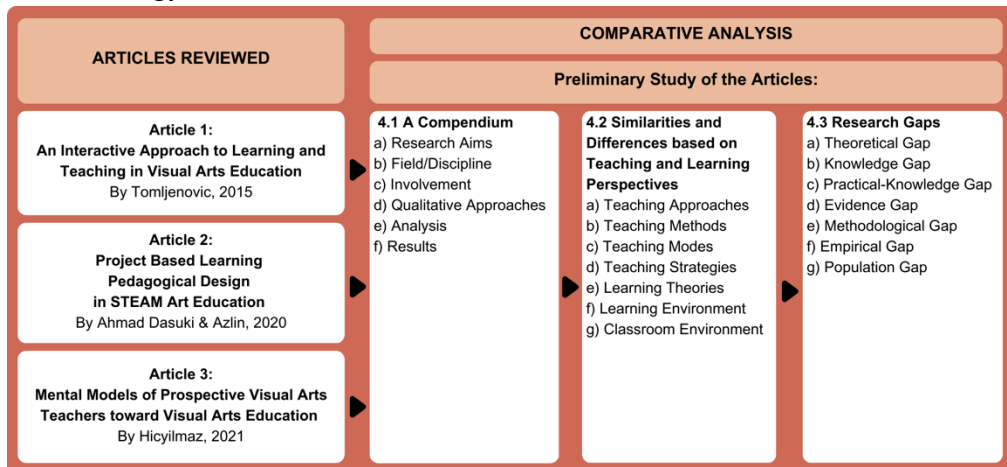


Figure 2. Research Flowchart

This paper summarizes the preliminary study by using secondary data from reviewing three articles as follows; Article 1: An interactive approach to learning and teaching in visual arts education by Tomljenovic in 2015 [8], Article 2: Project-based learning pedagogical design in STEAM art education by Ahmad Dasuki Mohd Hawari & Azlin Iryani Mohd Noor in 2020 [9], and Article 3: Mental models of prospective visual arts teachers toward visual arts

education by Hicyilmaz in 2021 [10], as shown in Figure 2. The articles were selected based on a homogenous sample and all articles should represent the same field of study, visual art education. By using comparative analysis, the researcher identified 1) a compendium, 2) similarities and differences based on teaching and learning perspectives, and 3) research gaps proven by the types. It has been discussed in detail and thoroughly throughout this paper.

#### 4. Analysis, Discussion and Findings

##### 4.1 Preliminary Study of the Articles: A Compendium

**Table 1. Preliminary Study of the Articles: A Compendium**

	Article 1	Article 2	Article 3
<b>Research Aims</b>	Interactive approach of teaching and learning for visual art	Used pedagogical Project-based Learning (PBL) for creating STEAM art project	Mental models of prospective teacher based on visual art education
<b>Field/Discipline</b>	Visual arts education	Art education	Visual arts education
<b>Involvement</b>	1) Teacher 2) Students	1) Teacher 2) Students	1) Prospective teachers
<b>Qualitative Approaches</b>	<ul style="list-style-type: none"> <li>Case study</li> <li>Observation: Pedagogical experiment</li> <li>Document reviewed</li> <li>Validation: 3 independent assessors for five-point Likert scale</li> </ul>	<ul style="list-style-type: none"> <li>Case study</li> <li>Observation</li> <li>Interview</li> <li>Document reviewed</li> </ul>	<ul style="list-style-type: none"> <li>Case study</li> <li>Observation</li> <li>Validation: 2 PhD-level experts in visual arts education using formula within the codes refer to VATD evaluation</li> </ul>
<b>Analysis</b>	Comparative Analysis	Data analysis based on PBL concepts, phases and processes	<ul style="list-style-type: none"> <li>Preliminary analysis</li> <li>Content analysis</li> </ul>
<b>Results</b>	Research benefit teachers	Research benefit teachers	Research benefit 1) prospective teachers 2) Students

Article 1 examines the effects of interactive teaching and learning on visual arts education. Teaching uses general and specific visual arts for teaching and learning as a method for modernizing teaching practices. According to the research findings, visual art terms are more clearly understood. In addition, the use of art materials and techniques defines students' abilities and skills and lastly, visual art problems are solved by using creativity. It is proven that the experimental group performs better than the control group in pedagogical experiments. Moreover, the research findings suggest guidelines for planning professional development and continuing professional education for teachers. Moreover, the teaching of visual arts in primary schools can be improved and influence visual art education to a greater extent.

Article 2 looks into project-based learning (PBL) only. PBL involves STEAM (Science, Technology, Engineering, Art, and Mathematics) education with a dynamic classroom approach focused on student-centred art activities. In the long run, the successful PBL clarified the concept of lifelong learning. As a result of the implementation of PBL, teachers are improving their teaching strategies for art projects, and it has the potential to change the teacher-led art classroom, which is known as the traditional method. Besides, PBL enables

teachers to navigate an authentic art lesson while benefiting students by providing guidance on how to create a STEAM project. Through active collaboration, exploration of real-world challenges and problem-solving can be solved through curriculum activities, resulting in the completion of the necessary art content. The study also looks at the arts curriculum, the school system, and other higher learning institutions.

In Article 3, the prospective visual art educator was examined, in terms of mental models based on visual art education. This study clarified that teachers had varying beliefs about visual art education based on their educational background and educational experiences before undergraduate education. The findings indicated that prospective educators' grade levels were higher when using student-centred approaches compared to teacher-centred approaches, these also affected their teaching practice and teaching performance. The study further recommends that visual arts teacher training programs should employ strategies that eliminate false beliefs about visual arts education. It should also provide environments that encourage student-centred learning experiences.

These three articles focus on teaching and learning perspectives [8]-[10], refer to Table 1. Article 1 investigated an interactive approach to teaching and learning for visual art, Article 2 implemented pedagogical project-based learning (PBL) for creating STEAM art projects and Article 3 examined mental models of prospective teachers based on visual art education. The similarities of these 3 articles relate to art education in general and Article 1 and Article 3 specifically to visual art education. Moreover, Articles 1 and 2 involve students and teachers. Article 3 focuses on prospective teachers as participants.

These three studies employed case(s) studies as primary data. It is well known that case studies are the most popular qualitative research method [8]-[10]. Article 1 uses case study that involves a pedagogical experiment, consisting of two groups, an experimental group, and a control group where 2 different ways of teaching were included: 1st approach: Interactive approach to teaching and learning, the combination of general and specific teaching methods and 2nd approach: Traditional, common, well-established approach to teaching and learning. A five-point Likert scale was applied for the evaluation of the variables and then the validation of the observation data by 3 independent assessors. Also reviewed a national document on education called the Croatian National Educational Standard. It looked at the Croatian school curriculum implementation as a guide for the study. This study used comparative analysis. Article 2 examined a document related to the three phases of PBL, planning, testing, and reflecting, as well as the PBL process, which includes essential, planning, scheduling, monitoring, assessing, and evaluating that is used as a measure of PBL teaching and learning. An observation of the classroom and an interview with the teachers who taught the STEAM projects in the 2 multidisciplinary art classrooms as the case study approaches. Data analysis based on PBL concepts, phases, and processes. Next, Article 3, used case study for prospective teachers to draw visual data suitably with the aim of the study that includes teachers, students, and classroom environments. Also collecting and removing unrelated data. The second phase involved forming a code for male and female prospective teachers. The third phase involved determining a mental model based on 9 behaviour patterns based on teacher, student, and classroom situations by using preliminary analysis. In addition, 2 PhD-level experts in visual arts education validated the data from the draw-and-write method for prospective teachers. Using formulas within the codes, visual data from the drawing is gathered and analysed according to VATD evaluation criteria, which are teacher-centred and student-centred by using content analysis. The results of this research benefit teachers for Articles 1 and 2 and benefit prospective teachers for Article 3.

#### 4.2 Preliminary Study of the Articles: Similarities and Differences based on Teaching and Learning Perspectives

**Table 2. Preliminary Study of the Articles: Similarities and Differences based on Teaching and Learning Perspectives**

	Article 1	Article 2	Article 3
<b>Teaching Approaches</b>	Student-Centred	Student-Centred	Teacher-Centred Student-Centred
<b>Teaching Methods</b>	<ul style="list-style-type: none"> <li>● Lecture</li> <li>● Interactive Lecture</li> <li>● Inquiry Guided Learning</li> <li>● Guided Instruction</li> <li>● Direct Instruction</li> </ul>	Project-based Learning (PBL)	NS
<b>Teaching Modes</b>	Face-to-face	Face-to-face	Face-to-face
<b>Teaching Strategies</b>	To know, To do, To be	To know, To do, To be	NS
<b>Learning Theories</b>	Cognitive, Experiential, Social	Cognitive, Constructivism	NS
<b>Learning Environment</b>	Pedagogical	Pedagogical	Psychological, Physical
<b>Classroom Environment</b>	NS	NS	Row and columns, Workshops, Circles or U-shapes, Outside actual classroom

\*NS: Not stated

*Teaching Approaches:* Articles 1 and 2 focus on student-centred, and Article 3 focuses on both student-centred and teacher-centred.

*Teaching Methods:* Article 1 used two methods of teaching, interactive and traditional teaching that include lecturing, interactive lecture, inquiry-guided learning, guided instruction, and direct instruction, and Article 2 implemented project-based learning (PBL) only and not mentioned any for Article 3 for teaching methods.

*Teaching Modes:* All three articles focused on face-to-face modes. Articles 1 and 2 directly presented the modes of teaching and learning. However for article 3 where the prospective teacher drawings show the indicator of face-to-face interaction was used as the teaching modes in their visual data.

*Teaching Strategies:* Articles 1 and 2 applied learning to know, learning to do, and learning to be for teaching strategies because, in Article 1, the teacher delivers the knowledge to students by using 2 different teaching methods for the pedagogical experiment, and in Article 2, the teacher implemented PBL teaching methods to the students, and it is not stated for Article 3.

*Learning Theories:* In Article 1, cognitive, experiential, and social learning theories were clarified, in Article 2, cognitive and constructivist theories were clarified, and in Article 3, no learning theories were stated.

*Learning Environments:* Articles 1 and 2 emphasize the pedagogical aspect of the learning environment, and Article 3 emphasizes the psychological aspect of prospective teachers' mental models and the physical aspect of the classroom environment.

*Classroom Environment:* Only Article 3 underlines all the four, rows and columns, workshops, circles, or U-shapes and outside the actual classroom. It is not even mentioned in Articles 1 and 2 what type of classroom environment is used.

#### 4.3 Preliminary Study of the Articles: Research Gaps

**Table 3. Preliminary Study of the Articles: Research Gaps**

Research Gaps	Article 1	Article 2	Article 3
<b>Theoretical Gap</b>	Teaching Methods: <ul style="list-style-type: none"> <li>• Direct Discussion</li> <li>• Just-in-Time Teaching</li> <li>• Experiential Learning</li> <li>• Case-based Learning</li> <li>• Inquiry Guided Learning</li> <li>• Project-based Learning (PBL)</li> <li>• Problem-based Learning</li> <li>• Role Plays and Simulations</li> <li>• Fieldwork and Clinicals</li> </ul>	Teaching Methods: <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Interactive Lecture</li> <li>• Directed Discussion</li> <li>• Direct Instruction</li> <li>• Guided Instruction</li> <li>• Just-in-Time Teaching</li> <li>• Experiential Learning</li> <li>• Case-based Learning</li> <li>• Inquiry Guided Learning</li> <li>• Problem-based Learning</li> <li>• Role Plays and Simulations</li> <li>• Fieldwork and Clinicals</li> <li>• STREAMED</li> </ul>	NA
<b>Knowledge Gap</b>	Teaching Approaches: Teacher-centred		NA
	Teaching Modes: Fully online, remote, hybrid, hyflex		
	Teaching Strategies: To live		Teaching Strategies: To know, To do, To be, To live
	Learning Theories: Behaviourism, Constructivism, Humanism, Connectivism, Transformative	Learning Theories: Behaviourism, Humanism, Connectivism, Transformative, Social, Experiential	Learning Theories: Cognitive, Behaviourism, Constructivism, Humanism, Connectivism, Transformative, Social, Experiential
	Learning Environment: Social, Physical, Psychological		Learning Environment: Social, Pedagogical
	Education Level: Secondary or Tertiary Education		
	Education System: Academic Stream or Vocational Stream		
	Lifelong Learning	NA	Lifelong Learning
<b>Practical-Knowledge Gap</b>	Classroom Environments: Row and columns, Workshops, Circles or U-shapes, Outside actual classroom		NA
<b>Evidence Gap</b>	NA	NA	NA
<b>Methodological Gaps</b>	<ul style="list-style-type: none"> <li>• Interview</li> <li>• Audio visual material</li> </ul>	<ul style="list-style-type: none"> <li>• Audio visual material</li> </ul>	<ul style="list-style-type: none"> <li>• Interview</li> <li>• Audio visual material</li> <li>• Document</li> </ul>

<b>Empirical Gap</b>	NA	NA	NA
<b>Population Gap</b>	Focus on the division of Asian countries, such as Southeast Asia		

\*NA: Not available

#### 4.3.1 Theoretical Gap

Previous studies of Article 1 have proven the research gap according to teaching methods including Direct Discussion, Just-in-Time Teaching, Experiential Learning, Case-based Learning, Inquiry Guided Learning, Project-based Learning (PBL), Problem-based Learning, Role Plays and Simulations, Fieldwork and Clinicals whereas Article 2 only dealt with PBL teaching methods and did not deal with other teaching methods such as Lecture, Interactive Lecture, Directed Discussion, Direct Instruction, Guided Instruction, Just-in-Time Teaching, Experiential Learning, Case-based Learning, Inquiry Guided Learning, Problem-based Learning, Role Plays and Simulations, Fieldwork and Clinicals [11]. This is another critical gap that can be looked at according to theoretical gaps. In addition, Article 2 linked STEAM education with teaching and learning, another STREAMED includes entrepreneurial and design skills that can be looked at [12].

#### 4.3.2 Knowledge Gap

For teaching approaches, to generate new insights, Articles 1 and 2 should also consider looking at teacher-centred. To be more specific with the results, most studies of art education tend to focus on one type of teaching approach. However, both teacher-centred and students-centred can be used to measure teaching and learning based on the teaching approaches [11], [10], and [13].

Previous studies of Articles 1, 2, and 3 dealt with face-to-face as a teaching mode. The consideration and implementation of fully online learning via remote, hybrid, or hyflex can achieve different outcomes [14]-[15].

Among Articles 1 and 2 there is a knowledge gap that can be examined in the context of teaching strategies including learning to live. Article 3 revealed that four teaching strategies based on the four pillars of education for the 21st century, including learning to know, to do, to be and to live should be given extra attention [16]-[17].

In the preliminary study of Articles 1, 2, and 3, the knowledge gaps for learning theories are different for each article, as shown in Table 3. For learning theories, other researchers can study Cognitive, Behaviourism, Constructivism, Humanism, Connectivism, Transformative, Social, and Experiential learning [18]-[19].

There are some research gaps identified for the learning environment. Attention should be given to the social, physical, and psychological aspects of Articles 1 and 2 as knowledge gaps, while Article 3 looks at social and pedagogical contexts. These four: social, physical, psychological, and pedagogical contexts constitute learning environments [20].

All these three articles tend to focus on a primary school for educational level and structure but still have more levels that can be given attention for further research to cater on other education levels which are secondary education and tertiary education [21] that look into the visual arts education field. Besides, for the tertiary education level, there are two streams to focus on, the academic stream or vocational stream known as Technical and Vocational Education and Training (TVET) [21]. Higher Learning Institutions (HLIs) in Malaysia include public and private institutions such as universities, colleges, professional institutions or schools, private universities or colleges, private university colleges, teacher-training schools, community colleges, vocational colleges, and polytechnic [21]. Looking at the different perspectives of visual art education, art and craft institutions should be considered in order to produce a different result.

In visual art education, the relationship between teaching and learning has been extensively studied [8]-[10]. However, previous studies have not revealed a relationship between teaching and learning and lifelong learning. As a result of reviewing these three articles, related to teaching and learning, knowledge gaps can be seen that lifelong learning should be interconnected. It is essential to emphasize this. It is only in Article 2 that lifelong learning is clarified and not in Articles 1 and 3. The Malaysian blueprint emphasizes three pillars for human capital development, 1) School System, 2) Tertiary Education, and 3) Lifelong Learning [22] to promote lifelong learning transformation. In addition, there are three main components to the Malaysian education system: 1) Primary and Secondary Education, 2) Higher Education, and 3) Lifelong Learning [22]. To further strengthen this knowledge gap finding, the relationship between lifelong learning and higher learning institutions was proven and the interrelation between lifelong learning and art was clarified [23].

#### 4.3.3 Practical-Knowledge Gap

As a result of research, a practical knowledge gap has been revealed for Articles 1 and 2 regarding classroom environment settings. This gap can be observed in rows and columns, workshops, circles or U-shapes, and outside the actual classroom [10].

#### 4.3.4 Evidence Gap

Researchers addressed appropriate and related methods to solve their research problems or research objectives. Based on the analysis, discussion, findings, and recommendations of the study, it is proven true.

#### 4.3.5 Methodological gaps

Methodological gaps in Articles 1 and 3 can be filled with interviews and audio-visual materials. Additional, documents should be added for Article 3, and audio-visual materials for Article 2. Usually, observation was paired with interview and audio-visual material as primary data as well as supportive data supplemented by documents for the entire case study analysis [2]. With or without observation, interviews, documents, and audio-visual material, validation of the study is crucial for the evaluation process. This is not dependent on secondary data only, it should be supported by primary data. Furthermore, as researchers have revealed in Articles 1 and 2, these documents would be beneficial for the initial, intermediate, and final phases of the study. This is depending on what information the researcher needs. It might be useful for both evaluation and validation.

#### 4.3.6 Empirical Gap

No empirical gap for these three articles because Article 1 used observation to run the pedagogical experiment, document reviewed, and validation by 3 independent assessors for a five-point Likert scale, Article 2 complete with observation, interview, and document reviewed, and Article 3 ran observation and validation by 2 PhD-level experts in visual arts education using formulas within the codes refer to VATD evaluation. The research findings have been evaluated appropriately based on the method explained by the article author.

#### 4.3.7 Population gap

Article 1 study on primary school students in the City of Rijeka, Croatia in Central and Southeast Europe, Article 2 study on primary school students in Kuala Lumpur, Malaysia, and Article 3 study on prospective teachers and students in primary school but not stated the location of study. With that, a gap was observed considering geography only. Further research can be looked specifically at Southeast Asian countries such as Brunei Darussalam,

Cambodia, Indonesia, Lao People's Democratic Republic, Malaysia, Myanmar, Philippines, Singapore, Thailand, Timor-Leste, and Vietnam [24]. Different results might appear.

## 5. Conclusion

Research gaps according to the types revealed by using comparative analysis for this study based on three articles can lead to recommendations for future research and establishing new study and extended research regarding visual art education that specifically into teaching and learning perspectives might be by individuals, researchers, art educators, academicians, stakeholders, institution, ministry, and expertise in the specific fields.

Over the past few years, there has been an increase in literature about teaching and learning [8]-[10]. The scope of visual art education studies is too large, and some of its related components are under-researched. Moreover, researchers should narrow it down according to their research problem and their research preferences. For teaching and learning, stress the importance of defining it as teacher-centred, student-centred, or collaborative approaches. As previously discussed, it is necessary to use specific visual arts methods in teaching to comply with visual arts education's needs [8]. Furthermore, for visual art education, another research area concerned with teaching and learning is the integration between art theory and art practice [25] according to the implementation discussed above. Up to now, previous studies of teaching and learning have not dealt with all these factors as a whole.

Additionally, when it comes to education, the education structure and system of a respective country are linked with the qualification framework along with teaching mechanism components as follows: 1) course formats, 2) teaching methods and 3) teaching moves [11] interrelated with the curriculum content and syllabus as well as learning outcomes at every institution. Learning to know, learning to do, learning to be, and learning to live, are the four pillars of education for the 21st century [16]-[17]. To form a learning system, these four pillars must be interconnected. Thus, achieving quality pedagogical practice [17]. In addition, lifelong learning has become one of the vital complements the education [21]-[22], [26]-[27]. Lifelong learning is a key component of a knowledgeable society [27]. It is indeed all about change that drives learning in conjunction with lifelong learning [23]. To reshape art, design, education, and culture for freedom of learning that specifically pertains to visual art education, teaching and learning perspectives can be given appropriate attention.

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