

An Analysis of Teachers' Perspectives on Strategic Management of Talent Development for Gifted Education in Indian Classical Performing Arts

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Abstract

The main objective of this research paper is to investigate teachers' perceptions of strategic management in talent development within gifted education programs in the performing arts at Kaveri Group of Institutes, as part of talent hub initiatives in school settings. This paper aims to enhance the demand, visibility, and accessibility of specialised talent development opportunities in gifted education programs by analysing the preferences and decision-making processes involved in strategic management. This research on strategic management highlights the successes and challenges of nurturing exceptional artistic talent from an instructional perspective.

A mixed-methods approach was employed to gather a holistic view of the current state of strategic management of Gifted education in the performing arts through surveys, a literature review, and observational investigations. Google Forms is used as a research tool for conducting the survey. The survey was conducted with 135 teachers from primary and higher secondary schools across the Kaveri Group of Institutes in Pune, India.

Various statistical tools, including mean, median, mode, standard deviation, percentage, chi-square test, t test and F-test (ANOVA) were used in analysing quantitative data. The qualitative data were subjected to thematic analysis. The findings highlighted strategies such as dedicated faculty and awareness, which are significant for the successful implementation of the program. This research also provided valuable insights for educators, enabling them to better understand various challenges, such as funding and professional development, as well as differentiated learning during school hours, and to address the need to integrate teacher perspectives into strategic planning for more effective talent development.

Keywords: Gifted Education, Talent development, Strategic Management, Performing Arts

Introduction: Gifted Education in Performing Arts in India

In India, gifted education and talent development have become crucial aspects of education, with a particular focus on the performing arts. Indian classical art includes classical music, classical dance, and theatre. These classical forms possess intrinsic artistic creativity, philosophical depth, and a rich cultural heritage. Learning these classical arts requires years of training from professional experts, where Guru-Shishya Parampara plays an active role. In this tradition, students learn classical art in an informal learning

environment where teachers focus not only on technical mastery but also on the holistic development of the students' growth.

Recently, the field of performing arts education has undergone significant changes, with more formal institutions generating new opportunities for identifying and cultivating exceptional talent among young learners through gifted education programs. Traditionally, gifted education has primarily focused on the academic and intellectual development of students, but its scope has recently expanded to encompass various art forms, including the visual arts, performing arts, and sports.

Kaveri Group of Institutes initiated a talent hub performing arts program, “Kaveri Kalaangan”, in September 2024, with the goal of identifying and nurturing young talent, particularly in Indian classical art forms. This unique initiative seamlessly integrates traditional performing arts into a formal school environment, bridging the gap between education and artistic training.

Gifted learners often possess exceptional potential, innate abilities, and a passion for various art forms, such as music, dance, and theatre. Traditionally, gurus have been responsible for identifying and nurturing these remarkable talents. Holistic nurturing plays a vital role in their artistic development and personal growth, enabling their creativity to flourish in these art forms.

Talent identification in a formal school setting is a vital and challenging task. The process includes auditions and observation of performances by facilitators and professional artists. The pedagogical approach of instructors is tailored to these gifted learners. It emphasises not only technical mastery but also nurturing various social-emotional and life skills, such as team building, confidence, and emotional expression (Thakur, 2024).

This strategic individualized approach helps educators transform young artistic skills into professional mastery. In India, due to a lack of awareness, inadequate policies, insufficient funding, and ineffective strategic management in talent development, numerous initiatives have been undertaken by the government and various institutions, resulting in an evolving landscape of opportunities for artistically gifted children. The success of these programs, especially in school settings, supports an understanding of the artistic and creative development involved in cultivating talent (López-Íñiguez & McPherson, 2023).

Strategic Management and Education

“Strategic management deals with the formulation aspects (policy) and the implementation aspects (organization) of the calculated behaviour in new situations and is the basis for future administration when repetition of circumstances occurs” (van Cauwenbergh, A., & Cool, K., 1982).

In the context of education, strategic management refers to the vision and mission of an institution along with its long-term goals for students, as well as developing plans and policies for effective program implementation, considering both internal and external environmental factors. In educational institutions, the key components of strategic management include strategy formulation and implementation, resource allocation, curriculum design, and establishing robust evaluation systems to enhance educational outcomes in both teaching and learning processes (Sumual, 2025). For specialized gifted education programs in performing arts, strategic management becomes one of the most crucial aspects, encompassing identification, curriculum development, recruiting qualified domain experts, allocating necessary resources (e.g., specialized facilities, instruments, performance venues), and assigning teachers their roles and responsibilities towards the gifted talent development program. Strategic management supports educators and teachers in achieving broader artistic objectives, facilitating the effective implementation of the program.

The Teacher's Central Role

In the Educational sector, Teachers are the key agents who transform institutions' long-term objectives into students' learning opportunities (Thangarajan, 2018; David, 2011). In gifted education and the performing arts, their role extends beyond the traditional guru-shishya relationship and conventional instructional teaching. They are more like mentors, coaches, facilitators, and sometimes even act like primary talent seekers. Instructors' and teachers' perceptions are very important as they possess knowledge of student needs, pedagogical effectiveness, and the practical challenges of program implementation that impact strategic management decisions. Top-level management formulates strategic plans, but the successful implementation and execution of the program are carried out with teachers' understanding, acceptance, and ability to implement them effectively, especially in a formal educational setting at school (Akpalu, et al., 2025). Therefore, understanding the teacher's perception is crucial for strategically managing these programs, identifying areas of strength and weakness, and promoting continuous improvement.

Importance of the Study

This mixed-methods research study aims to foster effective strategic management and planning for the gifted/talented education program for primary and secondary students, as well as talent hubs initiatives, at the Kaveri Group of Institutes. As teachers are at the core of the program's implementation, this research helps educators understand the practical challenges, including strategic planning, resource allocation, and implementation. This also helps educators and teachers design a tailored program to meet the needs and expectations of stakeholders, addressing the growing demand. This, in turn, supports the holistic development of students and contributes to continuous improvement in educational policy and practices. Finally, this research benefits not only educators and teachers in gifted education talent development programs but also helps students to access more effective, well-resourced educational experiences in their artistic journey (Mubarok et al., 2024; Masuud & Putra, 2024; Imhangbe & Sanni, 2025)

Literature Review

This literature review explores various interconnected themes, including Strategic management in the field of education, talent development focusing on identification and holistic nurturing of young talents, gifted education in the performing arts, teachers' perceptions, and the preservation of cultural heritage through Indian classical performing arts.

Teachers play a very important and multifaceted role in the strategic management of talent development and gifted education in the performing arts, as they serve both as facilitators and protectors of culture-rich traditions in their art form. Recent studies (e.g., Mishra, 2014; Kashalkar Karve, 2013; Kumari & Reddy, 2025; Bhatt, 2024) indicated that the traditional guru-Shishya parampara remains very strong, where the teacher emphasises holistic development and passes on the traditions and values to his/her students. Educators are going beyond the traditional, conventional system and trying to broaden their focus on gifted programs through the formal school setup (Marathe & Wagani, 2022). According to research, teachers' attitudes and creativity have a direct influence on the effective implementation of gifted education programs (Sari et al., 2024; Behl & Pattiaratchi, 2023). Most of the teachers emphasize the lack of a support system, training on gifted education, and infrastructure facilities. They highlight the need for more strategies concerning policies and pedagogies for professional development (Tharmenthira, 2024)).

Strategic Management in Education

Strategic management concept, including long-term plans, formulation of policies and procedures, and analysis of internal and external environment, is usually seen in organizations and businesses (Khalilov et al., 2025; Kayyali, 2025). In recent years, strategic management has been applied in various sectors, including education. Strategic management in education refers to an institution's vision, mission, long-term goals, objectives, curriculum development, resource allocation, and a robust evaluation system (Mubarok et al., 2024; Masuwd & Putra, 2024; Imhangbe & Sanni, 2025). Effective strategic management is crucial in gifted education programs, particularly in talent identification, resource allocation, and curriculum development, with the support of trained facilitators (Meyer et al., 2020; Khalid, 2019). These help educators align the long-term objectives of the program, ensuring academically sound, sustainable growth and quality within the school setting as talent hubs (Fatullayev, 2023). Strategic planning provides educators with a roadmap for optimal and effective resource utilisation, informed decision-making, and fosters sustainable institutional growth (Aliyev et al., 2025). However, these specialised programs and institutions face many challenges, including financial constraints, resistance to change, and government policies (Guliyeva & Khalilov, 2025). For the successful implementation of these gifted education programs, research emphasises the need for effective strategic planning, stakeholder involvement, and an academic decision-making process (Kalebar et al., 2024).

Talent Development in Gifted Performing Arts Education

The concept of gifted education has been expanded into diverse domains beyond the traditional boundaries of academics, including the performing arts (Al-Shabatat, 2013). The giftedness in the performing arts is characterised by exceptional ability, passion, and creativity in various disciplines, including music, dance, and theatre (Chua, 2013; Kaufman et al., 2009). Unlike academic giftedness, talent identification in performing arts, especially in Indian classical art forms, is a complex task. This usually involves observations by the teacher, Auditions, and sustained evaluations (Warburton, 2002). The pedagogy and curriculum development are unique for these programs as individualized differentiated instructions are required, ensuring a one-to-one relationship between students and teachers (Dolinina, 2020), intensive practice is one of the major components of these programs (Yetti et al., 2021). The holistic development is a key factor. The giftedness talent development not only focuses on technical skills but also on socio-emotional aspects, such as discipline, team building, and emotional expression (Dong & Zhang, 2024), and provides a deep understanding of the art form's historical and cultural contexts (Thakur, 2024).

Various talent development models have been developed. “Gagné's Differentiated Giftedness and Talent (DMGT) model is widely used and it distinguishes between innate giftedness of the youngsters and developed talents, emphasising that natural abilities of the talent realisation require proper environment, identification, and motivation” (Gagné, 2008; Gagné, 1995; Gagné, 2007). Research indicates that early identification of talent is crucial, even between ages 3-5, through various developmental indicators beyond traditional academic metrics (Isabayeva, 2024).

Identification tools, inadequate resources, and teachers' training are various challenges in gifted education. (Lenvik, 2022; Grakauskaitė-Karkockienė & Sičiūnienė, 2022). Recent Studies emphasise the need for comprehensive assessment tools for identification and evaluation, considering technical skills, socio-emotional values, and creative potential of the gifted students (Daşdemir, 2024). The pedagogical approach and Students' participation in this program are facilitated through Collaborative project-based learning (Milakis, 2025).

Cultural Heritage Preservation: Indian Classical Dance

India is renowned for its rich cultural heritage, and the preservation of this heritage, particularly in the performing arts, is vital for its cultural richness (Krishnan et al., 2025). Each Indian classical dance form has its roots in spiritual and cultural storytelling through ancient temples, which serve as powerful tools for our understanding of the performing arts (Thakur, 2024). Indian Classical dance encompasses various elements, including mudras (hand gestures), Abhinaya, costumes, music, and mythological narratives, and the navarasas convey complex emotions and philosophical concepts (Thakur, 2024).

Traditionally, in India, Guru-Shishya Parampara is the central mode of transforming the guru's knowledge and values to students (teacher-disciple tradition) (Kashalkar Karve, 2013; Dolinina, 2020). This traditional system emphasises students' socio-emotional and spiritual growth, alongside technical skills, through individualised instruction with a deep teacher-student bond (Mishra & Arya Mahila PG College, Chetgunj, Varanasi, 2014; Behl & Pattiaratchi, 2024). Traditional pedagogy has been adapted to modern educational settings, resulting in tailored guidance and lifelong learning that remain relevant to contemporary mentorship practices (Behl & Pattiaratchi, 2024).

Technology plays an increasingly important role in preserving and disseminating this intangible heritage. For example, Mallik et al. (2012) developed "Nrityakosha," a digital platform combining conceptual annotations with multimedia to organize and preserve Indian classical dance heritage. Similarly, Jayanthi and Maheswari (2023) utilised AI and augmented reality for Bharatanatyam pose recognition, along with a 3D model for reconstruction, thereby enhancing accessibility and documentation. Jyoti and Shastri (2024). India is renowned for its rich cultural heritage, and the preservation of this heritage, particularly in the performing arts, is vital for its cultural richness (Krishnan et al., 2025). Each Indian classical dance form has its roots in spiritual and cultural storytelling, as reflected in ancient temples that serve as powerful tools for our performing arts education (Thakur, 2024). Indian classical dance encompasses a range of elements, including mudras (hand gestures), Abhinaya, costumes, music, and mythological narratives, which convey complex emotions and philosophical concepts (Thakur, 2024).

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Furthermore, Indian classical dances also offer therapeutic benefits, contributing to physical, emotional, and mental well-being by helping in emotional regulation, stress reduction, and physical fitness

(Khandelwal & Joshi, 2016; Srivastava et al., 2024). This highlights the multidimensional benefits of the art forms beyond performance, encompassing cultural, spiritual, and health dimensions.

Identified Gaps in the Literature Review

The provided literature review offers a comprehensive overview of strategic management in education and talent development in gifted performing arts. Several gaps have been identified in this research paper concerning teachers' perceptions, strategic management, and gifted talent education in performing arts. The central role of the teacher and their importance in strategic visions is the central issue in this Literature review, and although some parts of the educational sector have included the performing arts, no study has directly investigated teacher perception and strategic management. The study does not provide attention to teachers' experiences regarding the effectiveness of strategic planning, resource allocation, and program leadership, specifically within performing arts gifted education initiatives. Most of the literature review discusses teachers' pedagogical approaches in STEM education and the various challenges they face in gifted education broadly. There is limited research specifically focused on performing arts talent development gifted education.

The review research specifies general challenges in gifted education (e.g., insufficient funding, lack of teacher training) and successful pedagogical strategies (e.g., mentorship). However, there is a lack of research that recognizes the existing literature that describes the challenges teachers encounter with strategic management in these programs, or successful strategies that teachers use to address the limitations of strategic management to build talent.

Literature review does not explicitly connect how unique pedagogical traditions (such as Gurus-Shishya-Parampara) or integrated into strategic management practice, especially in gifted educational programs. The gap lies in linking this cultural specificity from the teachers' perspective in the school environment with a comprehensive strategic management framework.

Research Design

Problem Statement

There is a lack of research on teachers' perceptions of gifted education programs and strategies for implementing them in the decision-making process in formal school settings. The inadequate research will make this program more ineffective. This research study examines the gaps and helps educators with the successful implementation of a talent development gifted education program in the performing arts.

Research Objectives

- To investigate and analyse the perceptions, attitudes, beliefs, and decision-making of various strategic management domains, including talent identification, curriculum development, and resource management, regarding the gifted education program in performing arts as talent hubs in school settings.
- To identify various challenges that teachers identified in the implementation of these programs.
- To analyze the successful strategies and best practices specified by teachers that effectively contribute to the successful implementation of these programs.

Research Questions

- What is the attitude of teachers regarding gifted education programs in the performing arts?

- How do teachers perceive the effectiveness of strategic management practices supporting talent development, gifted education programs in performing arts in school settings?
- What are the primary challenges identified by teachers concerning the strategic management and implementation of gifted education programs in the performing arts?
- What are the various strategies teachers identify for the successful implementation of this talent development gifted education program in the performing arts?

Research Method

This study employs a mixed-methods approach, incorporating both qualitative and quantitative techniques. This includes a survey with teachers to explore the strategic management of talent development in gifted education, and to gain insights into the perceptions of both primary and secondary teachers on the implementation of gifted education programs in the performing arts within the Kaveri group of institutions. A comprehensive literature review added depth to the research, examining and understanding various existing strategies related to gifted and talented education in the performing arts.

Target Group

The Kaveri Group of Institutes was chosen to conduct a survey due to their established recognition in the field of education and their unit dedicated to the Gifted program, referred to as the Kaveri Gifted Education Research Centre, which showcases their expertise and dedication to nurturing gifted individuals. Furthermore, Kaveri Group's "Born to Shine" workshop highlights the focus on the performing arts. In this research, the random sampling method is used to study the target group comprising 135 teachers of primary and higher secondary at the Kaveri Group of Institutes.

Quantitative and Qualitative Approaches

The quantitative phase of this research evaluates the strategic management of teachers for Gifted Education Programs in performing arts as talent hub initiatives at Kaveri Group of Institutes. The Google Forms, using Likert scales and multiple-choice questions, were used in a survey targeting primary and secondary teachers. Demographic data was also collected to understand opinion differences. For data analysis, Mean, median, ANOVA, and chi-square statistical tools were used for various channels for perceptions' engagement and participation. The research includes insights from 83 teachers and helps to enhance strategic management of talent identification, curriculum development, and resource availability for successful program implementation of Talent development gifted education in performing arts as talent hubs. The qualitative survey questions for parents explored the teachers' perceptions, experiences, attitudes, expectations, and challenges regarding the inclusion of the gifted programs in performing arts. A thematic analysis was carried out.

Quantitative Data Analysis

Sample Overview

A survey was conducted to assess teachers' perceptions of strategic management related to gifted education programs in the performing arts, specifically as "Talent Hub" initiatives in school settings. The survey was distributed to 135 teachers in the Kaveri Group of Institutes, Pune, across various disciplines they teach and their experience level. Random sampling was employed from the broader teaching staff to enhance understanding of how talent hub performing arts gifted education is perceived and supported in schools.

This broader approach helps in both direct and indirect influences on the talent hub performing arts gifted program education. We got a response from 83 teachers, resulting in a 61.5% response rate, which enhances the validity and representativeness of the findings. The higher response rate enables meaningful statistical analysis. The participants came from various subject disciplines and also had years of experience.

Descriptive statistics

1. Attitudinal Attributes

- Willingness to support/engage
- Importance of the Talent Hub
- Belief in educational enhancement
- Support for implementation
- Willingness for active participation

Table 1: Mean and Standard deviation of the attributes

Attribute	Mean	Std Dev	N
Willingness to Support/Engage	3.87	1.06	83
Importance of the Talent Hub	4.05	0.96	83
Perceived Educational Benefit	4.01	0.93	83
Support for Implementation	3.89	0.94	83
Willingness for Active Participation	3.51	1.04	83

Interpretation:

Table 1 depicts that the scores of all attributes were above the neutral midpoint (3). This underscores a strong support among teachers for performing arts gifted education as talent hub initiatives. The standard deviation shows that it is near 1 that enhances the positive clusters around the positive means, although willingness for active participation is somewhat lower, suggesting logistical or practical concerns.

2. Gifted Awareness and Professional Experience:

Chi-Square Analysis:

The chi-square test is used to determine whether there is a significant association between teachers' years of professional experience and their awareness of the talent hub gifted education program, which was launched in September 2024 at Kaveri Group of Institutes.

Hypotheses for the Chi-Square Test on Experience and Awareness:

- Null hypothesis (H_0): There is no association between years of Professional teaching experience and awareness of the Talent Hub performing arts gifted education program.
- Alternative hypothesis (H_1): There is an association between years of teaching experience and awareness of the Talent Hub performing arts gifted education program.

Table 2: Years of Teaching Experience and Awareness of Gifted Education Program

Years of Teaching Experience	Not Aware	Aware
11–15 years	1	10
6–10 years	6	28
Less than 1–5 years	4	10
More than 15 years	0	24

Table 3: Expected Frequencies

Years of Teaching Experience	Not Aware (Exp.)	Aware (Exp.)
11–15 years	1.46	9.54
6–10 years	4.51	29.49
Less than 1–5 years	1.86	12.14
More than 15 years	3.18	20.82

Chi-Square Test Results

- Chi-square statistic: 7.261
- Degrees of freedom: 3
- p-value: 0.064

Interpretation

The chi-square test result shows that statistically it is not significant, as the p-value (0.064) is slightly more than the common significance threshold of 0.05. This indicates that there is no evidence of an association between teachers' professional experience and their awareness of the Talent Hub performing arts gifted education program. In other words, teachers with fewer or many years of experience are about equally likely to be aware (or unaware) of the talent hub performing arts gifted program.

This result shows that program communication has effectively reached teachers with all levels of experience. There is no information gap between newer and veteran staff—awareness about the Talent Hub is evenly distributed, supporting faculty-wide inclusion and engagement.

Table 4: Visual Representation

Years Experience	Not Aware (%)	Aware (%)
11–15 years	9.1	90.9
6–10 years	17.6	82.4
Less than 1–5 yrs	28.6	71.4

Years Experience	Not Aware (%)	Aware (%)
More than 15 years	0.0	100.0

Most teachers across all groups are aware of the gifted program in general, with only minor variations, none of which reach statistical significance.

3. Professional Development and Teacher Support

Data Overview

The research analysis showed that 83 teachers completed the survey. Of these, 21 reported having received professional development (training) relevant to gifted education, while 62 had not. The t-test was conducted to compare the mean willingness scores between two independent groups of teachers: those who received professional development (training) and those who did not receive training.

Table 5: Willingness to Support by Training Status

Training Status	N	Mean Willingness	Std Dev
Trained	21	3.95	1.12
Not Trained	62	3.84	1.04

“Willingness” refers to the Likert score for, “Would you be willing to support and engage in activities that promote gifted/Talent education programs in performing arts (Talent Hub) at your school?”

T-Test statistical results

Hypotheses

- H_0 (Null): There is no difference in the level of support between trained and untrained teachers.
- H_1 (Alternative): There is a difference in the level of support between the two groups.

The mean score for:

Trained teachers = 3.95 (Standard Deviation: 1.12).

Untrained teachers = 3.84 (Standard Deviation: 1.04).

The independent samples t-test yields a t statistic of 0.424 with 81 degrees of freedom.

The p-value is 0.67.

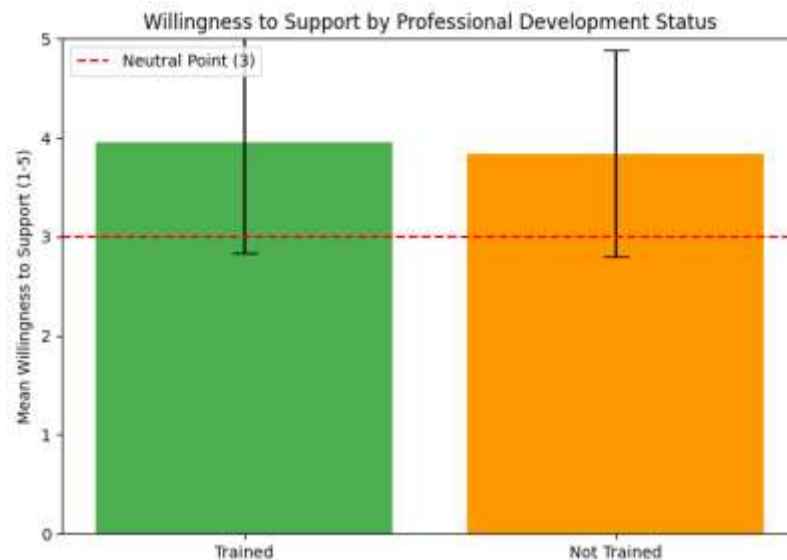
Interpretation

The result of the t-test signifies that the difference in mean willingness between trained and untrained teachers is 3.95 and 3.84, respectively. This indicates a very slight difference, with a p-value of 0.67. This difference shows that it is not statistically significant. This means we cannot reject the null hypothesis. Professional training and development have no measurable impact, as there are high levels of willingness or support for the Talent Hub program among teachers in this sample.

Both groups, whether they have formal training or not, express a similarly strong willingness to support and engage in the talent hub's performing arts gifted education program. This indicates a broad institutional enthusiasm for the initiative, regardless of whether they have prior professional development.

Both trained and untrained teachers' scores are spread similarly, with most clustering around the “agree” (4) and “strongly agree” (5) responses, and few expressing disagreement. Teachers across both groups are willing and open to participation.

Figure 1- Willingness to support by trained and untrained teachers



Both bars are well above the neutral point (3), with substantial overlap in error bars (1 SD), visually confirming no significant difference.

Teachers' enthusiastic Support for performing arts gifted education in Kaveri group of institutes, regardless of being trained or untrained in the Gifted Education program. The analysis emphasizes that both trained and untrained sets of teachers' support scores are 4 or 5 in the Likert scale. The test also indicates a p-value of 0.67, with no significant statistical difference between the groups. The teachers' enthusiasm is strong in Performing Arts, Social Studies, and English teachers, but Science, Math, and interdisciplinary teachers are also supportive, with no group falling below the midpoint. This analysis indicates that the entire staff of teachers is open and positive towards the talent hub initiatives.

4. Years of Experience and Attitudes (F-Test/ANOVA)

The F-test/ANOVA was used to determine the importance of the Talent Hub performing arts program, varied by years of teaching experience.

The following are the attitudes that measured the teachers' perception

- Willingness to support/engage in the Talent Hub program
- Importance of the Talent Hub for performing arts
- Belief in the program's benefit for students
- Support for implementation at their school
- Willingness for active participation

Table 5: Statistical Results for ANOVA

Experience Group	N	Mean Importance	Std Dev
Less than 1–5 years	14	4.43	0.85

Experience Group	N	Mean Importance	Std Dev
6–10 years	34	3.97	0.83
11–15 years	11	3.82	0.98
More than 15 years	24	4.04	1.16

Hypotheses:

Null (H_0): There is no difference in the mean perceived importance of the Talent Hub performing arts program across the different teacher experience groups.

Alternative (H_1): There is a difference in at least one experience group has a mean perceived importance score that is different from the others.

F-Test/ANOVA Results:

- F-statistic: 1.015
- p-value: > 0.05 (non-significant)

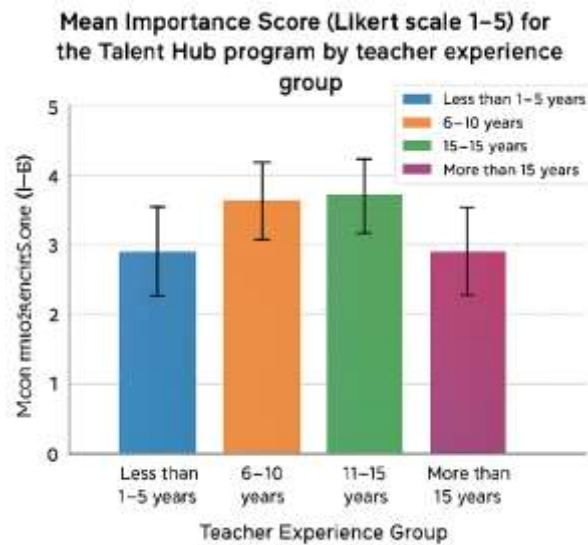
The analysis indicated that mean scores were consistently high across all experience groups (ranging from 3.82 to 4.43 on a 1–5 Likert scale), with moderate standard deviations. As the calculated p value is 1.015, which is greater than 0.05, indicating that there is a difference in attitudes between groups, but it is not statistically significant.

The calculated F-statistic was 1.015, and the p-value was greater than 0.05, indicating the difference between groups was not statistically significant.

There is no evidence that years of teaching experience influence how important teachers perceive the Talent Hub initiative to be. Teachers' Support for the program is strong, and they believe that the Talent Hub Performing Arts is a valuable gifted program that is beneficial to the gifted and talented students.

Interpretation and Visualization Summary:

- All experience groups have mean importance scores close to or above “agree” (4), with the highest in the least-experienced group.
- Standard deviations (0.83–1.16) indicate most teachers’ scores are closely clustered, showing strong consensus.
- Error bars (± 1 Standard Deviation) would overlap substantially, visually confirming no statistically significant difference among groups.
- The F-test result ($F = 1.015$, $p > 0.05$) confirms that teaching experience does not affect teachers’ positive attitudes toward the Talent Hub initiative.



5. Chi-Square Test: Institutional Disparities in Access to Professional Development

Hypotheses

- **Null Hypothesis (H_0):** There is no significant association between School and the likelihood of training.
- **Alternative Hypothesis (H_1):** There is a significant association between having more training access than others.

Table 6: Observed Values

School Name	No	Yes
Dr Kalmadi Shamarao High School, Baner	15	6
KHS, Ganeshnagar	28	3
Kaveri International School	19	12

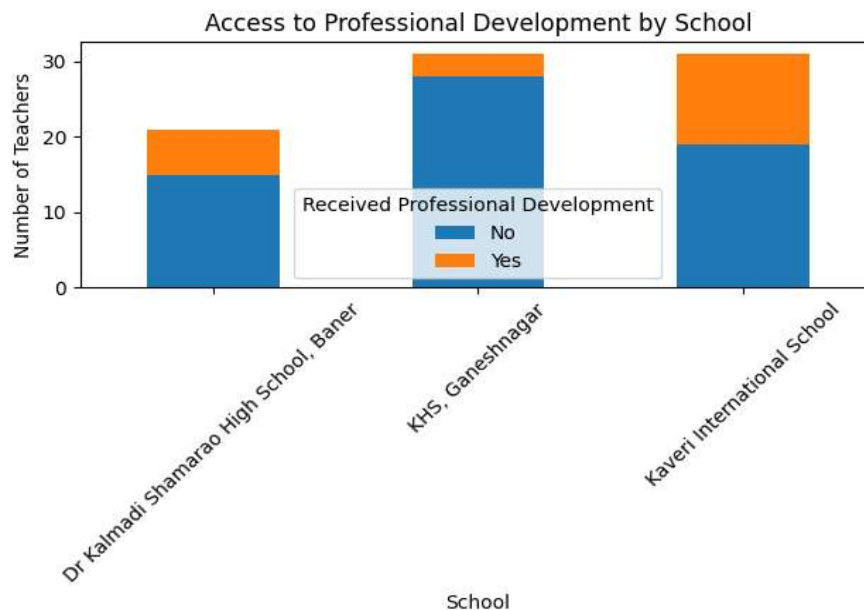
Table 7: Expected Counts Table

School Name	No	Yes
Dr Kalmadi Shamarao High School, Baner	15.69	5.31
KHS, Ganeshnagar	23.16	7.84
Kaveri International School	23.16	7.84

Chi-Square Test Results

- Chi-square statistic: 7.07
- Degrees of freedom: 2
- p-value: 0.0291

Bar Chart: Access to Professional Development by School



The chart illustrates the actual number of teachers per school who report participating in professional development (“Yes” and “No”).

Interpretation

The distribution of access to professional development was compared to what would be expected if there were no differences in the Kaveri group of Schools. The results of the chi-square value ($\chi^2 = 7.07$, $p = 0.0291$) indicate that the null hypothesis must be rejected in terms of independence. This shows a statistically significant link between a teacher’s school and their likelihood of having received professional training in gifted/talented performing arts education.

Examining the observed and expected frequencies reveals that Kaveri International School had more teachers receiving training than expected (12 “Yes” and 7.8 expected), while KHS Ganeshnagar had substantially fewer (3 “Yes” vs. 7.8 expected) and more without training than expected (28 “No” vs. 23.2 expected). The Baner campus’s figures were close to expectations. The stacked bar chart visualises this disparity, with Kaveri International School notably surpassing others in terms of access.

Implication:

This analysis highlights inequities in training opportunities for teachers within the gifted education program across the Kaveri group of institutes. The findings reveal that only a few teachers at Kaveri School in Ganeshnagar have received training, compared to Kaveri International School. These gaps in uneven distribution across the Kaveri group of institutes could improve the quality of implementing talent hub gifted education programs in the performing arts.

Quantitative Findings

- The respondents indicated that there is no significant change in the support provided for gifted and talented performing arts education, as it remains high and consistent, well above the neutral midpoint. Additionally, there is a slight variation in this support between trained and untrained respondents or across different departments.

- There is no statistical difference in practice assistance based on teaching experience, subject specialization, or training status; faculty purchases are spread across the institution.
- Communication about the Talent Hub program is equally effective at all professional levels, regardless of years of experience.
- There are differences between institutions regarding professional development opportunities; teachers are notably affected by their school when it comes to training ($\chi^2 = 7.07$, $p = 0.0291$).
- The main barriers are challenges related to implementation (time, resources, calendar, logistics); no specific hindrance is clear.

Qualitative Analysis

1: Holistic Student Growth

Teachers consistently emphasize the significance of the performing arts as a powerful means for students' overall growth. A teacher from Kaveri School Ganeshnagar mentioned, "One student who was hesitant to speak was able to perform confidently on stage through dance." Another added that "The Talent Hub has enabled students to express themselves creatively — it's not just about dance or music, but also about building poise and a spirit of collaboration." They highlight that students gain various benefits from Talent Hub programs, such as increased confidence, self-expression, social skills, resilience, and public speaking. Engagement in performing arts fosters teamwork, cultural understanding, empathy, academic motivation, and essential socio-emotional skills.

2: Challenges in Implementation

The analysis offers insights into various challenges teachers face despite receiving strong support. One major challenge highlighted by teachers is adjusting the timetable to match the academic schedule. One teacher commented, "During rehearsals with the academics is a big hurdle and especially arts take a back seat during exams." Other obstacles include the need for trained professional mentors in the gifted program, a lack of dedicated space, insufficient funds, and inadequate resources. Two teachers from Baner mentioned, "We lack a dedicated room for practice, and funding is often redirected to core subjects," and "The program needs more professionals specialized in gifted education for the arts." Teachers also noted issues with parental commitment and support, which may slow down or weaken the Talent Hub's impact. A teacher from Kaveri International School said, "parental support is one of the problems we face in the talent hub programs."

3: Inequity in Access and Professional Development

Many teachers are concerned about the unequal distribution of professional development, resources, and opportunities among different schools within the group. "Our branch does not have the same workshop and training as others," a Baner teacher pointed out. But one of the teachers at Kaveri International School wrote that "we are fortunate that we get the training on gifted programs." They believe that funding plays a crucial role in providing quality performing arts gifted education. Educators at underfunded schools often feel they fall behind in offering quality performing arts programs. Teachers are also calling for professional development for all educators across campuses and for the fair distribution of resources to ensure high-quality gifted programs. "Talent recognition and resource allocation should be harmonized across all campuses to avoid leaving any group behind," urged one teacher from Kaveri International School.

4. Talent Identification program structure and Inclusion

Since Indian classical dance emphasizes the guru-shishya parampara, each teacher stresses the importance of clearly and simply identifying talent in the performing arts. They believe that auditions should not be the primary method; instead, informal observations and teachers' nominations are more effective. For the Talent Hub to fully succeed, it must account for diverse backgrounds, learning needs, and interests. A performing arts teacher from Ganeshnagar said, "Talent should not be measured only through auditions but also via informal settings." Another teacher from Kaveri International School added, "Nominations from dance and music teachers should be the main focus, as they teach daily and ensure no one is left out."

5. Community Engagement

A key theme is fostering a collaborative culture through team teaching and cross-departmental events, utilizing an interdisciplinary approach. A science teacher from Ganeshnagar School emphasised that "Students engage more deeply if science or art teachers work with them." This also involves support from parents, local organisations, artists, and cultural groups. They highlight the importance of strong partnerships and active community participation. A teacher from Kaveri Internal School stressed that "Students should get more opportunities for performance and Riyaz." Common strategies include workshops, parent-student showcases, open-stage days, and cultural exchanges, which help generate enthusiasm, normalise the arts, and promote cultural integration.

Qualitative Findings

- Teachers strongly support the talent hub initiatives and value performing arts as a tool for holistic development.
- The qualitative research highlights that Time, space, funding, identification, curriculum development, program structure, and teachers' training are the main challenges for the effective talent hub performing arts gifted education program.
- Limited access to equity and professional development is a critical concern, as under-resourced schools may fall behind.
- The research shows that teachers highlight the importance of talent identification being clear and concise, with teachers' nominations and informal observations.
- The key component of this program that teachers specify is the collaboration and support from different stakeholders, including parents, local organisations, management, teachers, artists, and community engagement, which are seen as crucial for sustainability and success.
- To achieve Strategic management goals, teachers highlight that space, time, and resources should be allocated equitably, including schedules and opportunities. distributed, and that collaboration is at the heart of implementation.

Recommendations and suggestions:

- Transparent communication and leadership involvement with teachers, parents, and students help educators align the vision, mission, and challenges, and help share the responsibility of teachers for the Talent Hub program at all levels.
- Creating a Teacher Advisory Committee for the performing arts talent hub gifted education program with representatives from all schools of Kaveri Group of Institutes would help the institution promote ongoing initiatives and ensure that practical insights shape decisions.

- Providing teachers centralised training in various domains of gifted education, including identification, curriculum development and nurturing the giftedness of the gifted students, especially in performing arts.
- Proactively addressing systemic inequalities by allocating resources—including infrastructure, teaching materials, curriculum development, identification, and faculty development—to under-resourced schools, using regular audits and equity assessments to guide this process.
- Implement strategies to create a flexible timetable for gifted and talented students. Implement by balancing academic demands, considering teachers' workload concerns.
- Developing multi-dimensional models for talent identification within the arts, complemented by clear evaluation rubrics, using auditions, teacher, and parent nominations.
- For mentoring and nurturing, involving externals such as alumni artists, cultural organisations, and funders to enhance mentoring, diversify programming, and expand resource bases.
- Students' progress can be monitored with proper portfolio assessments to track, assess, evaluate participation in professional development, and adjust strategies responsively.

Limitations of the Study

- The sample size of the data received may not be sufficient to represent the entire population. This diminishes the inclusiveness of diverse opinions from teachers of different grades and schools.
- Respondents who did not participate in the survey may have different attitudes in response to those who participated in the survey.

Conclusion

Overall, the quantitative analysis in this research shows strong teacher support for the Talent Hub initiatives in the performing arts gifted education program. The paper also points out specific challenges and systemic inequalities in professional development, resources, and access. To successfully implement these Talent Hub programs, these challenges need to be addressed, and strategic management efforts such as setting long-term goals, developing policies, improving curricula, optimizing resource use, and training teachers should aim to promote excellence and quality in these performing arts gifted education programs.

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