Video Creative Musical Based Tutorial as a Media to Enhance Students Socioemotional Well-Being

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Abstract:

Background: The concept of independence in learning has been widely recognized as a fundamental aspect of national education. It presents new problems and paradigms that are believed to require a significant amount of time to fully develop students' ability to think critically and autonomously, both for their own benefit and for the betterment of society.

Objective: To study effect of creative music learning with video tutorials on emotional well-being of primary school music students.

Materials and Method: We measure student self-efficacy through musically creative video training. Immersive, adaptable, and culturally-rooted sounds excite kids. With more digital media, kids can cope with globalization. Communication boosts learning and engagement. This channel helps kids learn at home. E-learning is beneficial for remote COVID-19 learners. Media-based distance learning is self-paced and instructor-free. Teachers, parents, and students must work together at home and school. Without academics, distance education employs technology, information, and media. In video tutorials, audiovisual elements can enhance teacher-student online learning. The lack of creativity among primary school music teachers has negatively impacted this. This study employs art-based mixed-methods research. Using a quasi-experimental approach, questionnaires collect quantitative data. Additionally, we use focus group summaries as secondary qualitative data.

Results: The treatment group had a self-efficacy score of 0.49, with an average of 0.91, compared to the control group's 0.95, with an average of 0.85. A 2-tailed significance value of 0.05 or above demonstrates that creative music learning through video lessons affects the experimental group. The focus group discussions with students' parents and teachers showed that multimedia made the video tutorial learning approach more successful and enjoyable.

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Conclusion: Creative and engaging online music learning resources may improve and broaden the paradigm. Creative music learning with video tutorials may be a viable alternative and increase primary school music students' emotional well-being.

Keywords: Emotional Well-Being, Explorative, Creative, Video Tutorial, Art-Based

Introduction

People widely recognize the concept of independence in learning as a fundamental aspect of national education. It presents new problems and paradigms that are believed to require a significant amount of time to fully develop students' ability to think critically and autonomously, both for their own benefit and for the betterment of society. Furthermore, the core aspect of independence is the freedom to engage in critical thinking within the educational process for both educators and learners.[1-3] This is especially true since the COVID-19 epidemic has escalated into a health crisis due to its high transmission rate, resulting in the closure of schools in over 150 countries and impacting almost 1 billion children.[4] Indonesia, along with other countries, has implemented more social constraints, resulting in a rise in psychological distress owing to the shift to remote and online learning. However, this transition has not been successful in providing high-quality education, as seen in Brazil, where teachers lack familiarity with internet tools, leading to a reduction in learning outcomes.[5,6]

In this scenario, music can successfully handle issues such as self-preservation, ingenuity, critical thinking, and emotional reactions.[7] Consequently, despite the lack of current implementation, schools require musical literacy. The underlying reasons for difficulties in music education, both in the past and now, remain consistent: inadequate teachers, students, resources, and curriculum.[8,9] Humanistic education has traditionally viewed music as a skill rather than a medium.[10] Teachers' lack of comprehension and proficiency is believed to result in a mismatch between students' learning and their surroundings and requirements. This is particularly concerning, as there is currently no comprehensive model of musical creativity activities that is based on the study of musical elements.[11]

Concurrently, recent technological advancements and the widespread use of the internet have revolutionized the methods of acquiring knowledge, consuming audio content, creating music, and instructing others in the field of music. Music instructors commonly use digital devices to enhance learning, but there hasn't been much research on the use of video in music education. According to YouTube data, individuals worldwide stream and view over one billion hours of video content with significant commercial value on a daily basis. Online platforms, such as tutorials and music courses, have gained significant popularity because they can provide attractive content by downloading numerous videos. Instructors believe that using videos is highly pleasurable, particularly for elementary school children, and it elicits greater enthusiasm from them.[12-15]

Implementing entertaining learning tactics is one effective way for children to cultivate their musical aptitude as a foundation for self-confidence. Not only do educational resources align with children's cognitive growth, but they also integrate regional cultural expressions. This research aims to create a model of musical creativity that stems from the unconventional thinking experiences of children. This research

provides youngsters with the chance to cultivate their potential from a young age while maintaining their cultural identity. As a result, we anticipate that they will be better prepared to nurture their creativity in the future. Furthermore, this study aims to enlighten parents and educators, enabling them to effectively mentor youngsters in a more innovative manner, both within and outside of the educational institution. By incorporating the cognitive, emotive, and motor experiences of children, the video tutorial aims to reflect the fundamental aspects of music, including creativity, adaptability, exploration, and integration.

This study is crucial for exploring a new approach to music education that emphasizes the direct experiential understanding of sound aesthetics for both students and teachers. There is an expectation that the youngster will demonstrate a shift in their creative behavior and develop a sense of confidence in their ability to navigate everyday situations. Developing critical thinking skills is essential for future success because it is required to generate prosperity through innovative and quantifiable means.

Materials and Method

Research Design

In this research, one group pre-test-post-test design Only form will be used to obtain actual information estimates as a systematic method of building a cause-and-effect relationship.

Table 1 Research Design

Group	Pretest	Treatment	Posttest
Experiment	O_1	X_1	O_2
Control	O_1	X_0	O_2

In this study, the independent variable is the implementation of the musical creativity model, while the dependent variable is the evaluation of children's self-efficacy, which will be assessed through pretest and posttest measurements. The control variables, which are held constant, include the teacher, the allocated time for instruction, and the material utilized during the study, which will be centred on aspects such as originality, improvisation, fluency, and composition.

Participants

The subjects were students and teachers, with a target of N=150 (students) in grades 4-5 and N=12 (teachers) in the elementary school. The average of students' age = 10 ± 0.742 and the average of teachers' age = 46.25 ± 5.63. The sampling technique used was cluster random sampling of the group used for the experiment and control. The result of the random selection of 150 students determined the experimental group to be in Class A (male=37, female=38) and Class B (male=35, female=40) as the control group.

Stimuli and Procedure

The students in the experimental group were involved in a creative teaching model for three months. The creative teaching model emphasises the role of children as the main actors in the learning process and the sensibility of the teacher to facilitate the students. The students were given the freedom to explore their daily cultural activity and to process it into a performance. An essential approach that was maintained

during the process is the omission of children's active behaviour to ensure their confidence and comfort during the exploration. At the of the activity, their performance was recorded in the form of a creative video as learning materials to be watched by the teachers, students, and the parents at home. Meanwhile, the control group received no intentional creative process as the one that happened in the experimental group. The control group stayed with the conventional teaching method that used to be applied in the classroom.

Materials

A questionnaire was developed based on the construct of self-efficacy to measure the dependent variable. This questionnaire consists of 20 items with statements such as *"I feel encouraged during the music lesson"* and *"I feel I am good enough in contributing for the lesson"*. The reliability test of the questionnaire showed a sound result with Cronbach's alpha = .890. Based on the raters' agreement, the validity of the questionnaire showed S-CVI=.880, with all I-CVI above =.79. Meanwhile, the corrected item-total correlation of all questionnaire's items showed the $R_{it} > .25$ as the critical value of df=19 so that all items statistically fulfil the requirement to discriminate and measure the research variables.

Statistical Analysis

The descriptive statistics analysis is used to obtain the data summary of participants' demography. Meanwhile, the inferential statistic analysis is used to conclude the relationship of variables among the population. The data of both control and experiment group were tested for normality using Shapiro-Wilk test and the homogeneity of the data in both groups was tested using Levene statistic focusing on homogeneity based on the means. To ensure the linearity of the pretest and post test in both experiment and contorl group, the ANOVA was conducted to find the significance of linearity deviation. Meanwhile, hypothesis testing was conducted using paired t-test statistics through the SPSS licensed to Mae Fah Luang University which $p < 0.05$ was set as the minimum level of statistical significance.

Results

The data showed no statistical significant difference between participants' age ($t = -.052$; $p = 0.661$) and family income ($t = -5600.00$; $p = 0.918$) in both control and experiment groups. These initial conditions indicate the limited potential for age and economic differences to affect the research outcomes. The normality test showed that all data were normally distributed both in the experiment and control group where all p-values > .05. The Levene's homogeneity test also showed the homogeneity of data by showing all p-values > .05, indicating the subjects in both control and experiment group to be from a similar population. ANOVA focused on the deviation from linearity to ensure the linearity of pre-test and post-test scores showed that the p-value was bigger than alpha (.184 > .05) which showed insignificant deviation from linearity in both control and experiment groups. Thus, the pre-and post-test scores of both groups in this research are linear, and the causative relation makes sense.

The paired t-test indicates a difference in the average of each treatment. The average value in the experimental group was 0.914 (±1.32) and the average value in the control group was 0.085 (±1.43). These average values indicated the existence of differences in the impact of the treatment in each group implying that the experimental group was larger than the control group. It also can be seen in the t coefficient of both group that indicating the raise of posttest score is higher in experimental group (t = .693) than in

control group (t = .060). The pretest and posttest score in both experimental and control groups showed a positive correlation relationship as seen from the correlation numbers of 0.811 and 0.750, respectively. This correlational relationship is statistically significant at $p < 0.05$ (see Table 2).

Table 2 shows correlation of pretest and posttest in both groups

	mean	SEM	t	df	*p*-value
Pretest Experiment - Posttest Experiment	.914	1.32	.69	46	.492
Pretest Control - Posttest Control	.085	1.43	.06	46	.953

FGD data summary

The FGD was conducted for teachers and students that actively involved in the creative learning process and those who were watching the final video result. The analysis of this data emerged some important themes and key points regarding the effect of both the creative learning process and watching the video. First, the experience of storytelling. The students had never been asked about their experience before by any other music teacher and this experience led them to feel the importance of their role in the learning process. The experience of discussion was also marked as an essential event as they tended to feel something novel and unfamiliar when their experience was being discussed and seen as important to the teaching materials. It is said, *"It was interesting that my personal experience was discussed in the class as a learning material"*. The next highlight is the experience of finding a theme for a song based on the students' experience. For most of the students, their experience might occur as an event that is sometimes unable to be reflected nor to be articulated well. During the creative learning process, most of the students didn't even imagine that their life experience had the potential to be the theme of a song and performance, *"I never thought that it is possible to create a song based on my daily experience. It is surprising in a unique way"*

As the three main points above highlight the feelings of importance that showed in the students due to the recognition of their experiences, the fourth and the fifth points brought the idea of a learning experience that hadn't been perceived before to write their own lyrics and to collaborate with the teacher in a proportional manner. To be able to write their own lyrics in a confident manner is not an easy thing for some students. Not every student was used to articulating their idea in the form of writing especially the lyrics of a song. Since their experience was discussed as an essential part of the learning and they were encouraged to be comfortable with their identity, the step of lyrics writing became more precious and made them immerse deeply. This point is highlighted in FGD by some students that able to write lyrics on their own makes them feel proud and happy. It can be seen in an interview where the subject said, *"It is amazing that I can write my own lyrics, freely, and it's okay to have some mistakes. No pressure, I just feel happy to do so"*.

Meanwhile, the idea of collaboration was recognised by both students and teachers to be a delightful phase due to the fact that both of them gained insightful ideas during the collaboration. The collaboration in practice, experiments, and group discussion was thought to be less boring than a merely theoretical explanation as a one-directional

lecturing. *"I think this type of lecture gave a lot of insight for everyone as well for me as a teacher. There were so many surprises and new experiences that are enjoyable"*. From all the key points of FGD data, it might be shown the potential that this creative process owns to foster and emerge self-efficacy in students due to their feeling of contribution and importance in the lecture process. Further, watching the video of their performance at home with the parents gave the students a sense of pride and a sense of belonging toward the overall process.

Discussion

The objective of this study is to determine the impact of a music learning paradigm that incorporates creative video creation on the self-efficacy of youngsters. According to the findings, music education via creative video creation and including children in the process has a beneficial impact on children's self-efficacy, even when done at home with parental support. Likewise, when music education is conducted solely in schools with a one-way approach, it frequently leads to heightened discomfort among students, a lack of available teachers, and appears to be emotionally engaging but does not result in a major decrease. The findings from the FGD indicate that the direct instruction of the music subject appears dull in comparison to video production. This finding emphasizes the significance of including creative elements into the development of educational aids for children, with the aim of enhancing their emotional well-being. It provides empirical evidence in support of the research hypothesis.

The umbrella of this research is art-based research, which encompasses methodological and epistemological approaches with various data collection and analysis tools. It also serves as a qualitative data[16] enrichment and investigates musical creativity processes through the concepts and practices of aortography.[17] Because one of its characteristics involves the understanding of discourse, musical activities are understood as a developing process and will be complemented with participatory action research, especially for its expression.[18] This research directly involves the subjects in musical creativity and is often referred[19] to as "real-world research that adopts and uses a critical approach with a focus on improving human life." In addition to the quasi-experimental approach, the research is also equipped with a summary of qualitative data from FGD of students, teachers, and parents.

The empirical analysis of this research shows that video tutorials have a positive effect on self-efficacy that affects the results of the emotional comfort of children, including reducing the experience of depression, hopelessness, powerlessness, and insignificance. Children from low-income families are more likely to suffer from emotional problems. This shows the importance of protecting the emotional comfort and psychological health of children both inside and outside of school through music education. In this case, it becomes even more important for teachers in schools to always experiment creatively and always strive to prepare their teaching techniques well if they are teaching in school. Furthermore, the results of the research show that age is also a protective factor. Older children experience fewer emotional problems, experience more positive and negative life events, interact more with parents in facing difficulties, and gain more knowledge and information from their family, school, or community. They also have better access to resources and support from their environment. Therefore, it is necessary to consider age as a factor in designing music learning models that prioritize the emotional comfort of children.

Historically, creative humans have used stones and wood to develop tools of life, and today digital technology is important in facilitating life.[20] All of this is not disconnected from at least because at an early age, a child's natural potential to think creatively is very high.[21] Then, creativity is an important element of pedagogy, especially in playing, art, and skills in a pleasant environment, so many empirical and theoretical things also increase other competencies, such as language and social skills.[22] In particular, according to the Convention on the Rights of the Child, the child's perspective must be considered because learning while playing will increase creativity.[23]

Creativity is an interaction between an individual and the environment that requires autonomy and structured space.[24] There must be a balance between autonomy and control in creative activities, especially when a child's involvement always takes place in the proximal development zone.[25] Meanwhile, creativity involves many concepts of experience, thinking, or consciousness that can be analyzed using natural science instruments. Cognitive research also includes dynamics and reports the results of the creative process.[26-27] However, there is still a lack of evidence of cognitive approaches in pedagogical practices used to teach creative skills.[28] Some empirical approaches have been developed in the study of creativity of convergent and divergent thinking abilities, which are understood as the task of "using alternatives." The task requires experimental subjects to understand the consequences of a situation, complete what already exists, perform abstract tasks, or produce creative metaphors. Divergent thinking performance is usually evaluated through both quantitative and qualitative aspects.[29-30] Although the role of control in creative performance sometimes finds controlled, directed and non-spontaneous processes.[31-33]

Internal focus that is irrelevant and has internal signs of neurophysiological changes through changes in behavior as a manifestation of the difference between perception and product.[34] On the other hand, auditory learning can be accurate if it is associated with lower alpha power and little internal focus when performing automatic procedures.[34] Thus, creative personality is correlated with a high openness to new experiences and intrinsic motivation to engage in creative behaviour.[35] Creative categorization includes domains, literature, music, visual arts, performance, cuisine, humor, architecture, even business, sports, science, or other social contexts.[36-37]

Practicing music is also highly sought after by researchers, especially due to the nature and creative potential involved with it, and results in interdisciplinary contributions between musicology, cognitive (neuro), sociological, and psychological. And music is one of the popular domains in the inventory of creative achievement through aesthetic products that integrate both intrinsic and familiarity factors, such as (i) creative products and (ii) the creative process. Qualitative study data shows that Western classical composers are very aware of relational dynamics when they are involved in their "solitude."[38] Nevertheless, adaptation remains a fundamental aspect that is based on cognitive science and has yet to see mental activity as a organism-environment specific process.[39-40] This two-way sustained dependence is similar to fulfilling nutrition and various adaptations include different situations and experiences including music.[41]

Creative dynamics are built through direct interaction (when playing music), or through involvement in agreed-upon norms and conventions. This shows the boundaries of distinguishing oneself from others in order to achieve something through renegotiating.[42] In musical terms, creativity

involves deliberately "playing" with the continuous integration of various dynamics so that each product is unique by transcending the boundaries between control, risk, contextuality, and spontaneity. Creative activities involve a lot of intersubjectivity with the presence of others who need emotional and behavioural control.[43]

In line with the growing concept of creativity with many new experiences from practitioners' understanding of the phenomenon. Thus, any effort to find out about creativity will be more beneficial if it takes into account the views of people who have experience in the related domain. Specifically, artists are often considered reliable informants about the nature and progress of their own creativity.[44] While creativity research through psychometric methods is often biased towards reporting rather than a broader structure of thinking. For example, there are many misconceptions that creativity is synonymous with art[45] - only evaluating one questionnaire item. Similarly, methods that use free association tend to produce lists of creativity characteristics with labels such as "beautiful", "curious", and "original."[46] Some music creativity research takes place in disciplines separate from the general theory of creativity, for example, viewing creativity too cognitively and therefore less accurately explaining individual innovation. While creativity research in the field of ethnomusicology tends to be limited by social-anthropological theories[47] which differ from the universalization and cultural concepts.[48] This raise concerns that the mainstream creativity approach is too individualistic, mentalistic, or product-oriented.[49-50] Of all these models, it implies that becoming creative can be enjoyable and can help enhance goals in various ways. This need can be met through production and activities that may not be seen as creative, but that have the potential to enhance one's overall sense of wellbeing, including the arts and humanities, social sciences, and natural sciences.[51]

One of the affective keys, non-academic factors related to student satisfaction and perseverance in online or retention in online programs is motivation, specifically, self-determined motivation and self-efficacy.[52] Furthermore, children today are faced with rapid sensory experiences, such as advanced video games, making it highly likely that they reject traditional worksheets such as traditional paper and pencil in class.[53] Above all, good mental and emotional health enables children to develop flexibility in coping with the problems that occur in their lives. In addition, currently there are various and many peer pressures, the influence of social media, thrilling video games, internet and video game addiction, etc. Therefore, to avoid such a situation, it is very important to instill appropriate music skills in children from an early age, so that they learn to maintain their emotional comfort. Because children get bored, the level of worry and disruptive behavior will increase. So, the choice for safe activities (such as art, music, games) and involving children in brainstorming other creative ideas.[54] In learning activities there is also a factor of depression and even "chronic stress associated with pressure to succeed in school, family instability, fatigue, lack of sleep, low self-esteem or self-confidence, and poor social relationships with peers, parents and teachers."[55] Meanwhile, social, and emotional skills can be nurtured by forming close and safe relationships with parents or teachers through programs to develop them in school. Relationships not only help to increase children's stable social and emotional skills, but also become a protective factor or compensation when faced with emotional challenges.[56] It's time for teachers to give children the opportunity to learn about discourse outside of their

abilities or interests in order to not reinforce their social abilities. Through the experience of the pandemic, a global scientific community union was also created, allowing for collaboration and partnership to solve problems together, so that the humanities, social sciences, and natural sciences can help each other.[57] The need to bring meaning, find purpose in uncertain situations, and solve innovative and creative problems is necessary to deal with societal crisis.[58] Furthermore, findings show that in existential crises like this, creativity can not only be improved but can also give birth to new things.[59] Because the psychological consequences of the pandemic are a major disaster, including anxiety, depression effects, insomnia, and fear around the world.[60-63]

In recent decades, technological advances have also occurred in various fields, significantly integrating video as one of the most important media to enhance academic performance.[64] The practical use of video is irreplaceable in distance learning situations, and even since 2005 when the YouTube platform was created, it has become one of the most widely used sources in education.[65] This contribution has made students more likely to choose video use in learning, as it is more interactive and makes learning more fun and easier.[66] The use of video in learning is a promising field for innovation and creativity, providing students with a wider range of learning materials, multimedia features and different perspectives.[67] However, the use of video in learning also requires careful attention to quality and relevance, as well as the impact it can have on student learning outcomes.[68-70]

Then the age factor of teachers with high education levels is more likely to use technology. A crucial variable in using videos is short duration but high impact[71-72] especially the effect of edutubers (creators of audiovisual content).[73] Research results acknowledge the reliability, accuracy, and credibility of the content[74] and the success factors of videos such as how to explain and display images[75], including arrangement and editing.[76] The contribution of video literacy in education shows that students prefer the use of videos[77] as part of their learning[78-81] and have a positive level of satisfaction because they are able to explain concepts through contextual examples[82] besides having an impact on time management and discipline[83] compared to face-to-face interactions. Therefore, it is expected that teaching models through videos containing important components of social competence such as skills, adaptation, and social performance to improve the relationship between competence and social adaptation can enhance prosocial behavior and social participation.[84] Thus, in the future, the effectiveness of music education programs directly and through video tutorials must be considered to help teachers identify early signs and symptoms in improving the mental and emotional health of children.[85]

Conclusion

Therefore, we can infer that each group displays distinct behavior. Both groups had a positive association with the treatment they got. Both groups exhibit a favorable effect following the administration of the medication; however, the effect is more pronounced in the experimental group in comparison to the control group. The positive impact mentioned here pertains to the youngster experiencing a heightened state of relaxation, free from tension, and being able to acquire musical skills through video tutorials that incorporate animated demonstrations and visual guidance from the instructor. Therefore, we can improve and extend the use of video tutorials in the future, especially to enhance the enjoyment of music education for children in areas where music teachers are scarce.

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Contribution

Conceptualization: Djohan and Fortunata; Methodology: Henry Yuda Oktadus and Indra K. Wardani; Formal analysis: Djohan; Investigation: Djohan, and Fortunata, F. Tyasrinestu, and Asep Hidayat; Writing-original draft preparation: Djohan, and Phakkharawat Sittiprapaporn; Writing-review and editing, Phakkharawat Sittiprapaporn; Project administration: Djohan, and Phakkharawat Sittiprapaporn. All authors have read and agreed to the published version of the manuscript.

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