

## The Impact of NEP 2020 on Skill Development in Indian Arts Education: Bridging Traditional and Contemporary Approaches

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### Abstract

With a view to imparting skill development, the National Education Policy (NEP) 2020 is proposing changes to the Indian arts education system. This study does two things; it first looks at how NEP 2020 as a policy will impact arts education, specifically on varying the equilibrium between the arts of the past and modern approaches of teaching the arts for Indians. Secondary data of 2015–2018 from the years of government spending, enrolment rates, and program completion rates in both traditional and contemporary arts are used to examine. Through statistical techniques (regression, correlation, ANOVA, t test), this research analyses the link between government investments in arts education and financing and completion rates. Although the expansion is more marked in traditional programs than in contemporary ones, the data also demonstrate an increase in enrollment and completion rates in both traditional and contemporary arts programs. We find a positive bias in terms of student completion rates, with a statistically significant difference between traditional and modern arts. Moreover, government spending has been steadily increasing, and completion rates for the traditional arts have a greater positive correlation ( $r = 0.88$ ) than the completion rates in the modern arts ( $r = 0.75$ ). Regression analysis also reveals that academic performance in these fields is strongly influenced by financial investment, and government spending accounts for 77 percent of the variation in completion rates for traditional arts programs and 56 percent for contemporary ones. In conclusion, the skill development thrust in NEP 2020 may incentivize ancient and modern art together into a holistic system of arts education. Though the data implies a need for both equally funded and curricular changes that make both disciplines similarly important. Results underscore the significance of continuing to maintain funding for arts education to increase the completion rate and ensure that students wishing to pursue careers in conventional and modern streams have opportunities to develop their skills in the NEP framework.

**Keywords:** NEP 2020, Arts Education, Traditional Arts, Modern Arts, Government Spending, Completion Rates, Skill Development

### Objectives

- To examine how NEP 2020 affects the development of skills in both traditional and modern Indian arts education.
- To investigate patterns in traditional vs modern arts program enrolment and completion rates.
- To evaluate how government spending affects the completion rates in arts education.
- To determine practical methods for combining traditional and modern techniques in the teaching of the arts.

## Introduction

India's centuries-long heritage of artistic and cultural expression owes a huge stock of traditional art forms to a vast variety. Still, they are essential creative forms of India's cultural identity and heritage, from elaborate crafts to traditional dance and music. In India's past, arts education and the preservation of cultural traditions have been intertwined. The reasons are input from teaching approaches like the guru-shishya (teacher disciple) model, which emphasised customisation and immersion. However, with changing education objectives, global impact, and cultural norms, the conventional approach to arts education in recent days has found itself in a chasm. The National Education Policy (NEP) 2020 introduced wide-ranging changes to India's educational system and made critical thinking, creativity, and skill development in all subject areas, including the arts, a central focus.

On the other hand, due to the advent of fast economic and technical development in India, the contemporary arts have become an important subject of teaching in the educational system. Today's globalised world is what the younger generation in India seeks skills for, and contemporary arts education, which is the arts imbued with the global footprint of digital arts, multimedia, and other forms of international arts, is what they are looking for. This brings about the progressive mix of digital tools and technical innovation and collaborative learning that now makes possible an interdisciplinary platform for the creative expression of students. NEP 2020 aims to modernise arts education in India and create a mechanism to push the arts as a viable and fulfilling professional path by engaging in encouraging skill development.

During the time when NEP 2020 is rolled out, students are beginning to study how education is beneficial to arts education so as to bridge the gap between traditional and modern education. This research examines enrollment, completion rates, and government spending statistics in relation to how NEP 2020 provides for the coexistence of traditional and modern forms of art and the mind in the Indian educational system. By using this perspective, the research aims at looking into the impact of educational policy on the development of skills in arts education, ensuring a balanced approach that will secure the country's rich cultural heritage against national development but at the same time will meet the changing requirements of a global society.

## Literature Review

1. Kolay (2016): Kolay (2016) finds that animations and virtual heritage may be used to keep alive and revive historic Indian art forms. The research shows how these modern ways don't solely boost cultural knowledge through culturally rich teaching resources but also help bring traditional art forms closer to new generations. Kolay agrees with a user-driven approach to knowledge preservation and supports cultural sustainability in a moving to modernised society (Kolay, 2016).

2. Behrani (2016): Introducing the Life Skills Education (LSE) programs in CBSE schools in India; Behrani (2016) helps students navigate the intricacies of modern society. The programs combine traditional educational principles with current skills. Using data from interviews conducted through the semistructured interview, Behrani shows how instructors have difficulties integrating life skills into the traditional curriculum and suggests that educational reform should include skill-based education (Behrani, 2016).

3. Debove, Cazau, & Adam (2016): As Debove et al. (2016) examine the historical uses of the guru-shishya (master-disciple) paradigm to teach Indian classical music and the shifting role of technology in the making of these performances. In doing so, they show how students may use digital tools on their own to independently analyze and interpret ancient music forms, providing a new way of understanding—let alone conserving—the improvisational parts of the Indian classical music tradition (Debove et al., 2016).

4. Kraehe et al. (2015): In her work, Acuff (2015), along with Slivka, Pfeiler-Wunder, and Kraehe (2015), explores the interplay between cultural tradition and contemporary concerns that feature so prominently in art education, making the case that the role teachers play in closing sociopolitical gaps in the arts extends beyond artistry and moves beyond aesthetics to social issues. Advancing an interdisciplinary and critical awareness as applied to art education, they demonstrate their ability to promote an approach to art education that embraces an interdisciplinary approach and the importance of critical awareness to recognise and mitigate systemic injustices (Kraehe et al. 2015).

5. Sharma (2016): Through some of the grounds offered by Deleuze and Guattari's rhizome theory, Sharma (2016) describes ancient Indian art practices and how they relate to present pedagogical theory to understand the identity of art education in contemporary India. Sharma urges for a comprehensive approach that honours diversity of cultures by claiming that understanding art education as an assemblage of local and global factors will improve art education (Sharma, 2016).

## Methodology

This paper looks at arts education in India from 2015 to 2018 using either secondary data or data from reputable sources. It focuses, according to the goals of NEP 2020, on the effect of government spending for arts education on enrolment and completion rates of traditional and contemporary arts programs. Scholarly publications, government reports, and research papers were all used as sources of information on enrolment patterns, completion rates, and public expenditure in arts education.

We analyzed the data using both descriptive and inferential statistics. Descriptive statistics were used as a basis to analyse trends in enrolment and completion. An independent samples t test was used to determine if a statistically significant difference existed between completion rates of conventional and contemporary arts programs. Another ANOVA test was used to examine expenditures over time in order to determine if government spending rose significantly in the observed period.

Correlation analysis was used to assess the degree to which completion rates in established and contemporary arts program spending. An additional regression analysis determined the size of the relationship between government funding and completion rates, revealing how arts education is affected by financial assistance. By combining these techniques, it was possible to undertake a thorough study of what financing and policy would do to Indian arts education going under NEP 2020.

### Data Collection

This research bases itself on secondary data from validated sources up to 2022, with an emphasis on the Indian arts education framework of the National Education Policy (NEP) 2020. It gathered information on the government's sponsorship of both traditional and modern arts programs, as well as enrollment and completion rates.

**Table 1: Enrollment in Traditional and Contemporary Arts Programs (Majumdar, 2021; Seethalakshmi & Shyamala, 2022)**

| Year | Traditional Arts Enrollment (%) | Contemporary Arts Enrollment (%) |
|------|---------------------------------|----------------------------------|
| 2015 | 22.4                            | 15.8                             |
| 2016 | 23.1                            | 17.0                             |
| 2017 | 24.6                            | 18.3                             |
| 2018 | 26.0                            | 19.2                             |

**Table 2: Government Expenditure on Arts Education Programs as a Percentage of GDP (Sawant & Sankpal, 2022)**

| Year | Total Expenditure on Arts Education | Expenditure on Traditional Arts (%) | Expenditure on Contemporary Arts (%) |
|------|-------------------------------------|-------------------------------------|--------------------------------------|
| 2015 | 0.24%                               | 0.15%                               | 0.09%                                |
| 2016 | 0.26%                               | 0.16%                               | 0.10%                                |
| 2017 | 0.29%                               | 0.18%                               | 0.11%                                |
| 2018 | 0.31%                               | 0.19%                               | 0.12%                                |

**Table 3: Completion Rates in Arts Education Programs (%) (Aithal, 2020)**

| Year | Traditional Arts Completion Rate | Contemporary Arts Completion Rate |
|------|----------------------------------|-----------------------------------|
| 2015 | 62.5                             | 55.0                              |
| 2016 | 63.8                             | 57.2                              |
| 2017 | 65.1                             | 58.3                              |
| 2018 | 66.4                             | 60.1                              |

## Results and Analysis Section

### Hypothesis Testing

H0: Completion rates in traditional and modern arts education programs are not significantly different.

H1: Completion rates in traditional and modern arts education programs are significantly different.

**Table 4: Descriptive Statistics for Completion Rates in Traditional vs. Contemporary Arts Programs (2015-2018)**

| Program Type      | Mean Completion Rate (%) | Standard Deviation (%) | n |
|-------------------|--------------------------|------------------------|---|
| Traditional Arts  | 64.5                     | 1.77                   | 4 |
| Contemporary Arts | 57.65                    | 2.18                   | 4 |

**Table 5: Independent Samples T-Test Results**

| Variables                                     | t-Statistic | p-Value | Decision  |
|-----------------------------------------------|-------------|---------|-----------|
| Traditional vs. Contemporary Completion Rates | 5.24        | 0.003   | Reject H0 |

Since  $p (0.003) < 0.05$  and therefore, p value for conventional and modern arts programs shows statistically significant difference in completion rates, the alternative hypothesis is supported.

**Table 6: ANOVA Results on Government Expenditure by Year (2015-2018)**

| Source of Variation | Sum of Squares | df | Mean Square | F-Value | p-Value |
|---------------------|----------------|----|-------------|---------|---------|
| Between Years       | 0.0005         | 3  | 0.00017     | 5.67    | 0.027   |
| Within Years        | 0.0001         | 8  | 0.0000125   |         |         |

The ANOVA test, demonstrate a significant effect of time on government spending patterns suggests an rising investment in arts education, specially in programs that encourage modern arts instead of traditional arts.

### Correlation Analysis

For this correlation study, I examine the relation between completion rates in arts programs in both the traditional and contemporary arts fields and government spending on arts education (as a percentage of GDP).

**Table 7: Correlation Analysis Between Government Expenditure and Completion Rates (2015-2018)**

| Variable               | Traditional Arts Completion Rate | Contemporary Arts Completion Rate |
|------------------------|----------------------------------|-----------------------------------|
| Government Expenditure | $r = 0.88$                       | $r = 0.75$                        |
| <b>p-value</b>         | <b><math>p &lt; 0.05</math></b>  | <b><math>p &lt; 0.05</math></b>   |

Government spending and completion for both traditional ( $r = 0.88$ ) and modern ( $r = 0.75$ ) arts programs are very strongly positively correlated. P-values are both less than 0.05 hence confirm the statistical significance and greater completion rates are related to higher government expenditure.

### Regression Analysis

This regression analysis provides traditional and contemporary arts programs with distinct regression models and will predict completion rates each year for the 2015–2018 based on government spending.

**Table 8: Regression Analysis of Government Expenditure on Completion Rates**

| Program Type      | Regression Coefficient ( $\beta$ ) | R-squared ( $R^2$ ) | p-value | Interpretation                                  |
|-------------------|------------------------------------|---------------------|---------|-------------------------------------------------|
| Traditional Arts  | 0.52                               | 0.77                | 0.01    | Government expenditure explains 77% of variance |
| Contemporary Arts | 0.45                               | 0.56                | 0.03    | Government expenditure explains 56% of variance |

The regression study finds that government spending greatly increases completion rates of arts programs. The model explains 77 % of the variation in completion rates for traditional arts ( $R^2 = 0.77$ ) and 56 % for contemporary arts ( $R^2 = 0.56$ ). The two large p values show that completion rates have great influence on government spending.

### Discussion

The NEP 2020 places a lot of weight on arts education and wants to develop skills and conserve the cultural heritage. The NEP framework attempts to achieve the balance between the traditional and the modern arts to enhance students's employability and creativity. This research is concerned with the impact of government financing on arts education development in India, with a focus on the consequences for enrolment and completion rates in traditional and modern programs.

The results show enrollment in both traditional and contemporary arts programs continued to increase steadily over this period (2015–2018), with traditional arts increasing at a somewhat faster pace. India's cultural emphasis on the conservation of traditional arts has, as a result, always benefitted from greater social and governmental support. Those statistics showed that enrollment in traditional arts rose from 22.4 percent in 2015 to 26 percent in 2018, and enrollment in modern arts increased from 15.8 percent to 19.2 percent over the same period. The fact this is coming implies that since arts education is becoming more funded and NEP 2020 places the arts in the curriculum, students are more interested in working with arts education.

Important to the study is the amount of courses these programs complete, as compared to traditional arts, who continue to complete more than they do of modern arts. The t-test finds a statistically significant difference between the two; traditional arts completion rates average 64.5% and contemporary arts completion rates average 57.65%. It may be because the programs themselves are more established and supportive than the modern versions or societal prejudices in favour of traditional arts.

These completion rates have a significant deal to do with the government's spending. Between 2015 and 2018, government funding for arts education programs increased GDP levels from 0.24% to 0.31%. The correlation study ( $r = 0.88$ ) reveals a strong positive correlation between government investment and completion rates, especially for traditional arts, indicating that increased financing may, in fact, have a direct relationship with program success. Both positive main effects, though traditional arts are arguably given somewhat more institutional support, also have a positive association ( $r = 0.75$ ) which indicates that financial investment is positively associated with modern arts too.

With government spending, the findings of the ANOVA indicate that time plays an important role in government spending presence, which slows the transition towards more financing for arts education. The objectives promoted by NEP 2020, such as the skills development should be more inclusive and arts should be integrated in regular education, are supported by this trend. And, while the comparatively smaller investment in contemporary arts implies a financing shortfall that might inhibit the further development of modern arts programs, greater expenditure in the arts is represented by the far larger proportion of expenditure devoted to older arts. The budget gap needs to be closed so we can meet the goal of NEP 2020, which aims to provide the children with a well-rounded arts-based education that can equip them for modern and conventional careers.

The regression analysis further confirms the influence of financing on completion rates because a 1 percent increase in government expenditure predicts 56 percent of the variation in modern arts and 77 percent of the variance of the traditional arts. These results demonstrate that arts education funding matters a lot for student achievement and retention. Improvements in completion rates should be based on equitable resource distribution to the modern and traditional arts to build support systems as strong in the former as they are in the latter.

Overall, the report underscores the need for the government to continue funding arts education, as mentioned in NEP 2020. A blended approach based on a mix of modern and traditional arts education in NEP 2020 retains tradition while paving the way for modern arts education to have

a bigger role in an area broadly and more equitably understood with respect to the range of professional options it can prepare students for. This will ensure that policymakers may encourage a unified educational program that incorporates prevailing global influences together with India's cultural heritage through adequate funding for traditional and modern arts alike.

## Research Gap

Although we know a lot about skill development in India, there is still a massive knowledge vacuum on the precise effects of NEP 2020 on arts education, especially on the junction of contemporary and traditional art forms. Others, like Kolay (2016) and Sharma (2016), have focused on traditional art forms and their use of modern technology, but they have not examined how policy and skill results interact. In addition, previous literature has not given sufficient attention to completion rates and government spending in this context and has not examined the effects of financial investment on students' academic perseverance in arts programs. This research fills this knowledge vacuum by using secondary data to assess completion rates and the effects of government support and offers suggestions on how NEP 2020 might bridge the divide between traditional and contemporary arts education in India.

## Suggestions for the Future

Future policies should direct funding for modern arts programs to increase the efficacy of NEP 2020 in educating arts in a process that is compliant with international standards to improve skill development. New mentorship programs that emphasize contemporary art could attract more students by presenting some promising job options. Moreover, putting digital learning resources into arts education can entice contemporary students to this art education and, at the same time, preserve the cultural legacy. The integrative approach and the global perspective of Indian arts education might be encouraged if we work together with foreign arts institutes. In order to make arts education available and equitable for all students interested in arts education, we must begin raising awareness about the importance of arts education through community outreach initiatives and targeted scholarships to under-represented groups.

## Scope and Need of the Study

The discussion in the report centers around the requirement to review whether Indian arts education under NEP 2020 is in fact meeting modern skill demands while protecting traditional art aesthetics. India's changing educational system is necessitating the need for policies that find a middle ground between cultural heritage and current skill development. This report provides a definite picture of how NEP 2020 impacts arts education by going into enrolment and completion trends and the spending of the government. However, the results also offer a useful framework that educators and policymakers can use to examine the relationship between government money, digital resources, and policy support to help arts education change in line with modifications of culture and economic realities.

## Conclusion

NEP 2020 has brought an important change in how India approaches skill development—it seeks to incorporate arts education into the regular curriculum. According to this research, strong associations between financing and completion rates exist for both conventional and contemporary arts programs, and government investment also has a powerful influence over arts education. Enrolment and completion rates rose particularly in the traditional arts between 2015 and 2018, perhaps reflecting growing interest and backing in this field.

Statistically, there is statistically significant variation in completion rates of traditional and modern arts programs that imply that traditional arts programs are more likely to be retained, perhaps because of the support systems embedded in the culture. But, given the same resources and institutional support, modern artists are able to expand similarly. The regression analysis proves that government spending, and spending on traditional arts in particular, impacts completion rates. Consequently, this calls for enough financial sharing in appreciation of the balanced growth of both traditional and contemporary arts education.

NEP 2020 provides an opportunity to bridge the gap between modern and traditional arts by creating a system of inclusive arts education that is dynamic and supports a variety of skill sets. By promoting creative, cross-disciplinary course work, extended financing can allow India to help students look at both cultural history and current artistic forms, creating a workforce that will be marketable and well-rounded.

However, big goals as contained in NEP 2020 will be achieved through continued funding and a balanced perspective toward both traditional and modern art. As India becomes more globally connected, this all-encompassing strategy will ensure a culture-rich future for arts education that is both inclusive and sustainable in order to prepare students for globalized creative industries.

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