



The Role of Local Arts Communities in Supporting Multicultural Arts Learning in Primary Schools

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ABSTRACT

This study aims to describe the role of local art communities in supporting multicultural art learning in primary schools. Indonesia, as a multicultural country, faces various challenges in learning cultural arts, including limited learning time, a lack of teaching materials based on local culture, and limited educator resources. This research uses a qualitative approach with a literature research method. The literature review approach was used by analyzing relevant publications pulled from Google Scholar and national education databases published between 2010 and 2025. A total of 25 articles met the eligibility criteria and were analyzed using thematic content analysis. The results of the study show that the local art community has five main roles, namely as resource persons or guest teachers, learning facility providers, art activity organizers, developers of local culture-based teaching materials, and partners in extracurricular activities. This research also developed the Triadik Collaboration Model (KOLAB-TRI), which involves the art community, schools, and education offices as a partnership framework in multicultural art learning. The involvement of the local arts community contributes to increased cultural appreciation, tolerance, creativity, and student confidence. This study recommends strengthening partnerships between schools and local arts communities as a contextual, participatory, and sustainable multicultural arts learning strategy.

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1. INTRODUCTION

Indonesia is a multicultural country with more than 1,000 ethnic groups and a diversity of languages, ethnicities, races, and religions (Lodo, 2017). This diversity is a national wealth that needs to be preserved through various efforts, one of which is education. In a broader perspective, local culture needs to be maintained through adaptive strategies in dealing with the current trend of globalization, including in the social and cultural sectors of the community (Susilo & Soeroso, 2014). In this context, cultural arts education in elementary schools has a strategic role as a means of identifying, preserving, and developing cultural values, as well as shaping students' character. In line with that, culture is understood as a system of values, norms, and behavior patterns that guide the social life of the community (Setiadi, 2017), so that cultural strengthening through education becomes increasingly relevant.

In Indonesia, Azra (2007) and Warsah (2017) contextualized multicultural education into the national education system, while Baidhawiy (2005) and Puspita (2013) emphasized the importance of multicultural education from an early age as the foundation for the formation of students' character and social attitudes. This shows that multicultural values need to be systematically integrated in the formal education process, including at the elementary school level. In the dynamics of a global society, cultural identity also undergoes a negotiation process due to the intensity of intercultural interactions, so that the recognition of differences becomes increasingly important in multicultural education (Lash & Featherstone, 2002).

In the realm of art education, Rohidi (2016) emphasizes the role of art as a means of character formation, cultural expression, and strengthening students' multicultural awareness. In line with that, Supatmo (2021) underlines the urgency of multicultural literacy through cultural arts learning in facing the challenges of 21st-century education. Cultural arts education contributes to the development of students' physical, intellectual, emotional, social, creative, and aesthetic appreciation abilities (Supatmo, 2021). In addition, art learning also has the potential to foster an attitude of tolerance, respect for differences, care, and responsible cooperation (Rohidi, 2016). In the national education system, the learning of cultural arts in elementary schools is realized through the subjects of Cultural Arts and Crafts, which include fine arts, music, dance, theater, and crafts (Karli, 2014). From the perspective of child development, Yuni (2017) emphasized that music art learning in elementary school needs to be adjusted to the stages of cognitive, emotional, and psychomotor development of students so that the learning process takes place optimally and meaningfully. Education in this case is also understood as a system that not only takes place at the micro-learning level, but is also influenced by the macropedagogical dimension, which includes policies, social structures, and community culture (Dantes, 2014).

However, the implementation of cultural arts learning in elementary schools still faces various obstacles. Cultural arts learning is often positioned as a complementary subject, so it does not receive adequate attention (Chrisnahanungkara, 2020). Limited learning time, lack of local culture-based teaching materials, and lack of teacher competence in the field of arts are also obstacles to implementing cultural arts learning in elementary schools (Mawati et al., 2023). In addition, the availability of teachers who have competence in the field of cultural arts and local content is still a challenge in various educational units. This condition shows that schools' capacity to organize art learning based on local culture independently still needs to be strengthened.

On the other hand, Indonesia has various local art communities, such as dance studios, traditional music groups, folk theater communities, and fine arts societies that play a role in the preservation of regional culture. These communities have knowledge, experience, and resources that can be leveraged to support art learning in schools. Farid (2023) emphasized that learning local arts will be more optimal if it involves cultural ownership through studios and art communities. However, data from the Ministry of Education, Culture, Research, and Technology (2023) shows that only about 15% of traditional arts communities have partnership programs with elementary schools, indicating that the potential for collaboration between schools and the arts community has not been optimally utilized.

Various studies show that multicultural education plays an important role in developing tolerance, respect for diversity, and social justice through the integration of cultural values in the learning process (Banks, 2008; Torres & Tarozzi, 2020; Azra, 2007; Warsah, 2017). In the context of art education, learning based on local culture is considered able to strengthen students' cultural identity while increasing appreciation for cultural diversity in the community (Rohidi, 2016; Supatmo, 2021; Chrisnahanungkara, 2020). However, the implementation of multicultural arts learning in elementary schools still faces various limitations, especially in the use of cultural resources available in the environment around the school.

Several previous studies have highlighted the involvement of the arts community in education. Ambarwangi and Suharto (2013) found that collaboration with the art community can increase students' cultural appreciation. Iriani (2008) examines the involvement of the community in the learning of dance in elementary schools, but it is limited to one type of art. Meanwhile, Farid (2023) emphasizes the use of multicultural content in cultural arts learning materials. At the international level, Bastos and Zimmerman (2017) and Hunter-Doniger (2017) show that involving the arts community in education can increase creativity, cultural appreciation, and community participation in the learning process. However, the results of the study are still partial and come from diverse socio-cultural contexts, so they need adjustments when applied to the context of basic education in Indonesia.

Based on the study, research that specifically synthesizes the role of local arts communities as strategic partners in multicultural arts learning in elementary schools is still limited. In addition, there is not much research that offers a collaboration model that can be used as a reference in building sustainable partnerships between schools, the arts community, and education policymakers. Therefore, this study aims to describe the role of local art communities in supporting multicultural arts learning in primary schools and identify forms of collaboration that can be developed to strengthen contextual, participatory, and sustainable arts education.

2. METHODS

This study uses a qualitative approach with *the Systematic Literature Review* (SLR) method to collect, analyze, and synthesize various concepts and findings regarding the role of local art communities in multicultural arts learning in elementary schools (Zed, 2008). The study process follows the PRISMA 2020 protocol to ensure the transparency and reproducibility of research (Page et al., 2021).

The research stages include the formulation of research focus, determination of keywords and databases, identification of literature, screening and selection based on inclusion-exclusion criteria, data extraction, thematic analysis, and synthesis of findings. In this study,

the local art community is defined as an art group or studio that plays a role in preserving and developing regional cultural heritage. In contrast, multicultural art learning is understood as an art learning process that integrates the values of cultural diversity, tolerance, and respect for differences.

Research data sources include scientific journal articles, reference books, and policy documents relevant to multicultural education, cultural arts learning in elementary schools, and the role of local art communities. Literature was obtained through searches on Google Scholar, DOAJ, Indonesia OneSearch, and manual searches (snowballing) for relevant references. Searches were also carried out on the websites of the Ministry of Education, Culture, Research, and Technology and the Central Statistics Agency.

Inclusion criteria include research that discusses the role or collaboration of the arts community in education, focuses on the elementary school level, is published in Indonesian or English, and is published in the period 2010–2025, except seminal works. The exclusion criteria include research unrelated to education, research that does not involve the arts community, research that focuses on levels other than elementary school, or opinion articles without empirical data.

The selection process follows three stages of PRISMA, namely identification, screening, and feasibility. The search was conducted using a combination of keywords related to the local arts community, arts education, multiculturalism, and elementary school with Boolean operators. After removing duplicates using Mendeley, the articles were filtered by title and abstract by two researchers independently, then evaluated against the full text according to the established criteria. The selection results are presented in the PRISMA flowchart (Figure 1).

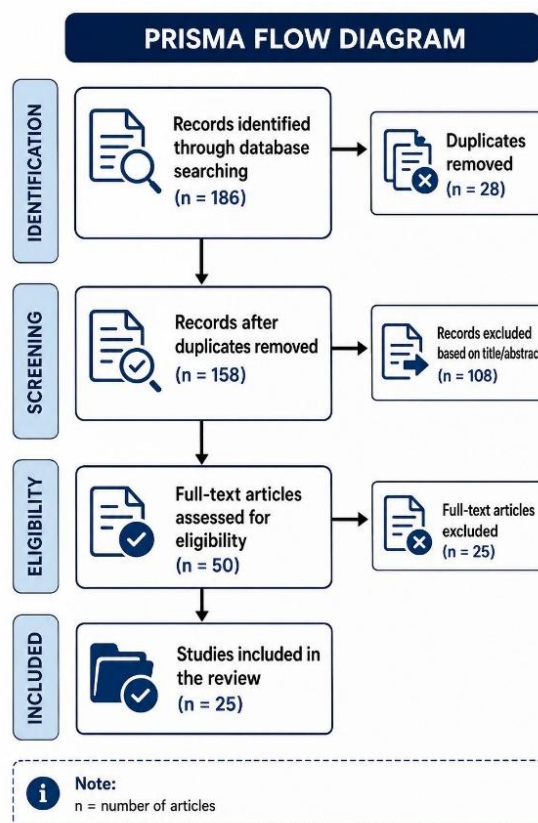


Figure 1. PRISMA Flowchart

The data collection technique uses a documentation method with instruments in the form of a *checklist* of source classification and a data recording format (Arikunto, 2010; Zed, 2008). The literature is classified based on six study focuses, namely multicultural education, cultural arts learning in elementary schools, multicultural content in the arts, the role of local art communities, school-community collaboration models, and the impact of multicultural arts learning.

Data analysis was carried out using thematic analysis with an inductive approach through the process of reading, coding, categorization of themes, synthesis of findings, preparation of analytical narratives, and concluding (Krippendorff, 2018). This approach allows the identification of patterns and relationships between concepts from various sources (Bastos & Zimmerman, 2017; Knight, 2019).

As a literature study, this study has limitations because the findings have not been empirically tested and depend on the availability of accessible literature. Therefore, follow-up research in the form of case studies or classroom action research is needed to test the validity of the resulting collaboration model. This research does not involve human subjects directly, so it does not require ethical approval. However, it still upholds the principles of scientific ethics through the inclusion of accurate sources and the objective presentation of findings.

3. RESULTS AND DISCUSSION

3.1 The Role of Local Art Communities in Multicultural Art Learning in Elementary Schools

Based on the synthesis of literature (Ambarwangi & Suharto, 2013; Iriani, 2008; Farid, 2023), five main forms of the role of the local art community in multicultural art learning in elementary schools are resource persons or guest teachers, learning facility providers, organizers of joint art activities, developers of local culture-based teaching materials, and partners in extracurricular activities. Based on the synthesis of the literature, the involvement of local arts communities in multicultural arts learning in primary schools can be classified into five main role forms. The five forms of roles are presented in Table 1.

Table 1. The Role of Local Art Communities in Multicultural Art Learning in Elementary School

Yes	Role Form	Description	Examples of Activities
1.	Guest Speaker/Lecturer	Community members teach directly at school	Traditional dance training, regional musical instrument workshop
2.	Learning Facility Providers	Communities provide places, tools, and learning tools	Study visits to studios, borrowing musical instruments
3.	Organizer of Joint Art Event	Collaboration in performing arts between schools and communities	School cultural festival, year-end performance
4.	Teaching Material Developer	Community helps compile local art-based materials	Regional song module, archipelago dance guidebook
5.	Extracurricular Partners	Community becomes a permanent partner of arts extracurricular activities	Extracurricular angklung, karawitan, or traditional dance

These findings suggest that local art communities not only serve as cultural preservers but also as learning resources that enrich students' experiences through direct interaction with regional arts practices. The involvement of the art community allows the process of inheriting cultural values, knowledge, and practices to be contextualized for the younger generation through learning experiences that are close to their cultural environment (Rohidi, 2016; Triyanto, 2018).

These roles are found in various fields of art, including music, dance, art, theater, and craft. The forms of involvement carried out include traditional musical instrument training, learning regional dances, making artworks based on local culture, performing folk theater, and traditional craft activities. This engagement allows students to get to know cultural diversity in a more contextual and participatory way.

In addition to facilitating learning, the art community also plays a role in appreciation, expression, and art creation activities. According to Farid (2023), the involvement of the art community in these three aspects contributes to cultural preservation while supporting the regeneration process of artists and cultural actors in society.

3.2 Local Art Community-School Collaboration Model

Based on a synthesis of various literature on multicultural education, community-based arts education, and collaboration between schools, communities, and policymakers, this study proposes a Triadic Collaboration Model (KOLAB-TRI) in the context of basic education. The KOLAB-TRI model was developed through a conceptual synthesis of various research findings on school-community partnerships, multicultural education, and community-based arts education. This model involves three main pillars, namely the local arts community, schools, and education offices, that collaborate to support sustainable multicultural arts learning (Figure 2).

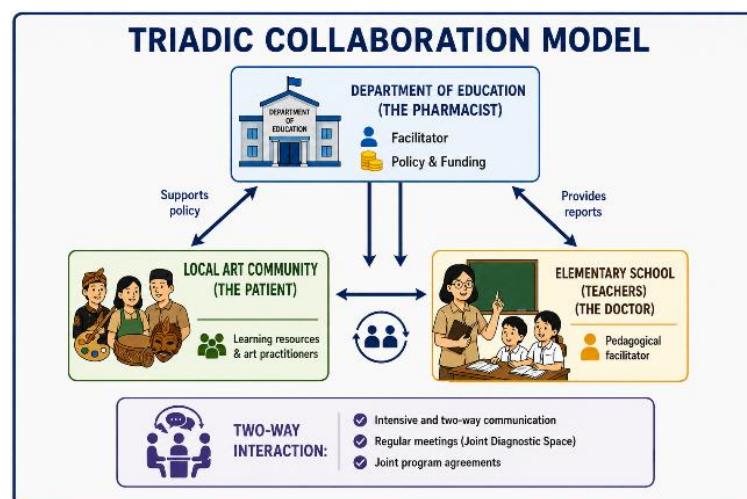


Figure 2. Triadik Collaboration Model (KOLAB-TRI) in Multicultural Art Learning in Elementary Schools

In this model, the arts community acts as a provider of traditional arts knowledge and skills, and schools function as pedagogical facilitators who integrate multicultural values into learning. In contrast, the education office or school committee plays the role of providing

policy support, funding, and program coordination. The synergy of the three parties is expected to create art learning that is relevant to the local cultural context while supporting the strengthening of students' multicultural character.

The main concept in this model is the existence of a "shared diagnostic space", which is a communication forum that brings together the art community, teachers, principals, and policy makers to design, implement, and evaluate art learning programs collaboratively. Through the forum, students' learning needs can be aligned with the local cultural potential of the community so that art learning becomes more contextual, participatory, and sustainable.

3.3 Factors Supporting and Inhibiting Collaboration

The results of the study show that the success of collaboration between schools and the local art community is influenced by several supporting factors, namely a common vision regarding the importance of arts and multicultural education, commitment of both parties, support from the principal and school committee, availability of resources, and intensive and two-way communication (Iriani, 2008). On the other hand, the obstacles that are often encountered include limited time for art learning, lack of funding, the absence of regulations that support school and community cooperation, differences in activity schedules, and teachers' low understanding of the potential of local art communities (Chrisnahanungkara, 2020; Mawati et al., 2023).

To overcome these obstacles, strategies are needed in the form of integrating community programs into extracurricular activities, utilizing alternative funding sources such as school committees and CSR, drafting memorandums of understanding (MoU), flexible scheduling, and capacity building of teachers through training and socialization on the use of the arts community as a learning partner (Ambarwangi & Suharto, 2013).

3.4 The Impact of Art Community Involvement on Elementary School Students' Multicultural Appreciation

Based on the synthesis of the literature, the involvement of the local arts community in multicultural arts learning has a positive impact on students' affective, cognitive, and psychomotor domains. In the affective domain, the involvement of the art community helps increase cultural appreciation, tolerance, empathy, and appreciation for diversity. Through learning experiences that introduce various art traditions, students learn to understand differences as cultural richness and develop the ability to work together in diverse environments (Desyandri, 2014; Atikah & Hikmat, 2022).

In the cognitive domain, students gain a broader understanding of the cultural diversity of the archipelago, including traditional art forms, socio-cultural functions, and the values contained in them (Ambarwangi & Suharto, 2013). Meanwhile, in the psychomotor domain, the involvement of the art community through direct practice activities can develop creativity, creative skills, and students' confidence in expressing themselves through art (Marni & Mayar, 2023). These findings show that the collaboration of schools and local art communities not only supports cultural preservation but also contributes to the holistic development of students' character and competencies.

3.5 Discussion: Towards a Healthy Cultural Ecosystem in Elementary Schools

The results of the study show that the local art community has a strategic role in multicultural art learning in elementary schools through its functions as resource persons, learning facility providers, art activity organizers, teaching material developers, and extracurricular partners. These findings expand the research of Ambarwangi and Suharto (2013), which previously only highlighted the role of the community as resource persons and supporters of art performances. In the context of elementary schools, community involvement has become more diverse due to the characteristics of learners who require concrete and contextual learning experiences (Morrison, 2019).

The study also shows that the success of multicultural arts learning is not dependent on the use of local cultural content alone, but requires the active involvement of the arts community as an educational partner. These findings complement the results of Farid (2023) and show that art communities can contribute not only to cultural appreciation and expression activities but also to the development of authentic learning experiences. Compared to international research on *Community-Based Arts Education* (Bastos & Zimmerman, 2017; Hunter-Doniger, 2017), collaboration in Indonesia tends to rely on local initiatives and cultural preservation orientations, rather than solely on institutional support and formal funding.

Factors supporting collaboration include shared vision, commitment of the parties, school support, availability of resources, and effective communication. On the other hand, limited time, funding, regulations, and teachers' low understanding of the potential of the arts community are the main obstacles. These findings suggest that the success of collaboration is determined not only by pedagogical aspects but also by adequate structural and policy support.

In response to these needs, this study proposes a Triadik Collaboration Model (KOLAB-TRI) involving schools, the arts community, and education offices. This model develops a school-community partnership pattern that has tended to be binary by adding elements of policy support and funding. The main innovation of this model is the existence of a "Shared Diagnostic Room" as a structured communication forum for designing, implementing, and evaluating learning programs collaboratively. This concept aligns with Torres and Tarozzi (2020) on the importance of involving policy actors in multicultural education and strengthening the principle of cultural dialogue in *Community-Based Arts Education* (Bastos & Zimmerman, 2017).

The positive impact of art community involvement on students' cultural appreciation, tolerance, creativity, and self-confidence supports Banks' (2008) multicultural education theory, especially in the aspects of prejudice reduction and school cultural empowerment. Direct interaction with cultural actors allows students to have a more authentic learning experience while strengthening their understanding of cultural diversity.

Theoretically, this study enriches the study of multicultural education and arts education through the integration of school, community, and educational policy perspectives. Practically, this study offers five forms of the role of the art community, the KOLAB-TRI model,

and the identification of supporting and inhibiting factors that can be used as a reference in the development of school and community partnerships. However, as a literature study, the findings of this research still require empirical testing through case studies, classroom action research, and longitudinal research. Therefore, policy support is needed that encourages school-community partnerships so that multicultural arts learning based on local culture can take place sustainably.

4. CONCLUSION

Based on the results of the literature review, the local art community has a strategic role in supporting multicultural art learning in elementary schools through five main roles, namely as resource persons or guest teachers, learning facility providers, organizers of collaborative art activities, developers of local culture-based teaching materials, and partners in extracurricular activities. The success of the collaboration is supported by the KOLAB-TRI model, which involves the art community, schools, and education offices through the "Joint Diagnostic Room" as a forum for collaborative planning and coordination.

This research contributes to the development of the study of multicultural education and arts education by affirming the importance of community involvement as learning partners. In addition, this research offers an operational framework for school-community partnerships that can be used as a reference in the development of multicultural art learning based on local culture.

However, the findings of this study are still limited to the results of the literature synthesis and have not been empirically tested. Therefore, further research through case studies, classroom action research, or longitudinal research is needed to test the effectiveness of the KOLAB-TRI model in various elementary school contexts. This research recommends strengthening partnerships between schools and local arts communities through policy support, funding, and facilitation of ongoing collaboration.

5. AUTHORS' NOTE

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