



E-ISSN [2655-2205](#)

Submission date: 2025-09-30

Revised date: 2025-10-15

Accepted date: 2025-10-27

Correspondence Address:

Lambung Mangkurat University,
 Indonesia,
 Email: inbnyawiji@gmail.com

The Paradigm of Art Education through Liberal Ideology and Conservative Ideology in Learning as a Form of Strengthening Individual Character

Muh. Arqam¹, Muhammad Budi Zakia Sani², Barkah Bangkit Wijaya³,
 Akhmad Mu'izzanur Sastrabayu⁴

Lambung Mangkurat University, Indonesia ¹²³⁴

Email: muh.arqam@ulm.ac.id, mbudizakiasani@ulm.ac.id,
barkahbwunj@gmail.com, Muizzasb@ulm.ac.id.

Abstract: *The purpose of this article is to provide an art education perspective through liberal and conservative ideologies in an art education review. The method in this paper applies a qualitative descriptive type with a conceptual approach. Content analysis is carried out from articles, books, and expert opinions. This conceptual article was analyzed sharply to obtain conclusions. The results of the analysis show that art education leads to two things, namely as a media for artistic expressive education and as an aesthetic appreciative. Thus, learning through art education functions as an agent of renewal that acts as a communicator and functions as a service based on taste, professionalism and always has an awareness of responsibility and functions as a trusted resource person*

Keywords: *Arts Education, Expressive, Appreciative, Individual Character*

1. INTRODUCTION

Education is a process of self-control that can always increase an understanding of culture as a citizen who is aware of the culture owned. Personality, intelligence, skills, maintaining good relations between fellow human beings and their environment, and being able to develop aesthetic powers are the goals of national education. The goal according to this definition is the development of the desired power of change in the basic field individually. This refers to individual freedom in the educational process so that individuals can develop their mindset and personality as a conscious and planned effort in the learning process. (Gunada, 2024) (Rukiyati, 2020) (Jalaluddin et al., 2011)

Educating the life of the nation is the goal of national education as linked in Law of the Republic of Indonesia No. 20 of 2003 concerning the National Education System. As a nation with the goal of forming intelligent people, the main point can be observed from the foundation of education that is traced. (Triyanto, 2017; Tilaar, 2012) (Stuttgart et al., 2025)

The foundation of education is a paradigm that is in line with social institutions from ancient times until now. explained that the development of technology and information at the beginning of the 21st century. making a citizen need to develop creative aspects, appreciation, and expression through education. This, of course, is built from an ideological point of view, in other words a basic paradigm that is used as a reference, view, or foundation in responding to current educational practices. Soraya, (2022)

Education is currently legitimized as an effort to provide answers to perpetuate the social institution system at every social change that occurs. However, in providing a logical answer, it can only be answered through an underlying educational paradigm or ideology.



In this case, art through education, the paradigm of education through art puts two ideological understandings that are integrated with each other, namely conservative ideology and liberal ideology. (Triyanto, 2017)

The nation's multicultural background is a foundation that has been built since ancient times. The practice of national education, which originated from the regional culture of various ethnicities, languages, and arts, is used as a lens in educational practice. Describe that conservative ideology refers to the philosophy of multicultural education and liberal ideology refers to the philosophy of humanism education and the educational philosophy of progressivism. So, in this article making the concept of the foundation in the current educational paradigm, these two ideologies can be used as substance in the world of national education Fauzi et al., (2023) (Triyanto, 2017).

The foundation of the art education paradigm from a cultural point of view will be seen through the archipelago art approach with a focus on the formation of individual character as creative, appreciative, and expressive educational subjects. In reshaping (revolutionizing) the nation's character as a common problem discussed in the contemporary era with the sophistication of technology and information as it is today, it is not imaginary if art is an object and is one of the elements of culture with the values and norms that surround it so that it can be applied in and through art education in order to achieve the goals of national education (Culture, n.d. . 2016)

Efforts to affirm the foundation of education as the formation of identity, which is intelligent, characterful, innovative, creative, and has high appreciative power is appropriate if art-based education is used as an approach or as a medium in the educational unit, in the broad sense of education through art or the functioning of art by quoting the term Herbert Read *education through art* and education in art or the concept of art transmission in terms of Eisner *education in art* (Rohidi, 2014; Triyanto, 2017; Soehardjo, n.d., 2012) .

Remembering Tolstoy, L in the book entitled *What Is Art?* is the background of the general public's view that what is art taught for? what is the role of art in the world of education? and studying art, be it art, music, dance, and theater or in the educational curriculum called cultural arts is only a process in which individuals or subjects learn to be skilled in developing drawing skills, singing, music, and theater. This kind of public assumption is not in line with the practice of art learning in particular. Therefore, culture-based education with elements of art that complement it as a benchmark for the foundation of education. Thus, the author offers a contribution of thoughts that can answer the question of how to view the paradigm of art education through liberal ideology and conservative ideology? What is the paradigm of art education in the application of learning methods? and how the role of art education as character strengthening so that the general public, especially educators (cultural arts teachers) through the paradigm offered can become the ideological spirit of education in the world of education today. (Soehardjo, n.d., 2012)

2. METHOD

This article uses the literature review approach as a method of analysis related to art education through liberal ideology and conservative ideology. Literature review is a research method that focuses on collecting relevant data to identify, and analyze, previously published findings (Siswantari, 2020). Through this approach, the author can provide an understanding of the topics discussed, especially the issue of learning art as a form of strengthening individual character.

The data of this article is collected through a systematic process. The literature search includes scientific journals, books, and other publications that are more relevant to the themes of liberal, conservative, education through the arts, and character strengthening in art learning. Literature searches are performed on the *Bibcitation Bibliography & Citation Generator for Google Docs* database (*Bibcitation: Free Automatic Citation Maker. MLA, APA + More, n.d.*). To ensure that the data sources used are from reputable and indexed publications. Keywords used in searches include themes in articles such as "Arts Education, and Liberals, and Conservatives, and Individual Character".

The data analysis in this article is carried out through a qualitative descriptive process. Each source collected is then reduced based on its relevance, quality, and contribution to the topic of the article. This evaluation includes an assessment of the methodology used in previous studies, as well as how the findings contribute to the understanding of art learning as a form of strengthening individual character. Afterwards, the findings were organized and reduced to identify key themes in the existing literature (Tranfield et al., 2003). Through this analysis, this article uncovers gaps in previous research and offers new insights into how the educational paradigm through and in the arts is being transformed.

3. RESULTS AND DISCUSSION

3.1 Liberal Ideology in the Philosophy of Humanism and the Philosophy of Education of Progressivism

Liberal literally means free, the meaning of free here is interpreted as independent (Purwosaputro, 2023). The roots of liberal education, according to O'Neill, are a view that emphasizes the development of the ability to protect rights and freedoms or independence. The ideology of liberal education has basic principles, including that learning activities are relative to the nature and content of personal experiences, have a sense of personal or personality awareness, involvement in an active sense of the senses, and learning activities are controlled by the emotional consequences of personal behavior. (O'Neill, in: Fakhri, 2002).

Kapoyos, (2020) provides the view that in liberal ideology, the educational context considers that schools provide the information and skills needed by educational subjects to be able to learn on their own effectively. The view of the subject in the concept of liberal education is as an individual who is seen as a unique person who finds the greatest satisfaction in expressing himself in responding to the conditions of social change. On the other hand, the subject learns to develop his or her critical potential objectively or to think rationally and scientifically. Through this process, individuals can practice in overcoming all problems and the dynamics of changes that occur in

society and their culture. So it can be observed that these principles of offer are special characteristics possessed by modern human beings. (Triyanto: 2017; Soyomukti, 2015; Fakhri, 2002).

Liberal ideology, as explained in the first section, refers to the educational philosophy of humanism. Humanism in the view of Triyanto, (2017:104-105) explains the understanding that views humans from their human nature which consists of self-potential that is psychological, social, and cultural in nature. So that humans become the most important object as a comprehensive concern. This understanding assumes that the ideal human being is a human being who is able to develop human values so that he is able to become an individual who can solve all the problems faced (Sayuti, 2015). The basic nature of human beings that want to be realized is related to respecting themselves, respecting others, understanding and carrying out their obligations and rights as human beings. In the ideology of humanistic education, it is more about the view of humans. Humans here are positioned as subjects and not just objects so that humans can develop their intellectual, emotional, and spiritual potential in harmony and comprehensively (Gunada, 2024).

Humanism views humans as a whole and unique individual so that they have a moral responsibility to the surrounding environment. In addition to the views of humanists, there is also the view of progressivism, in this case, the philosophy of education is often termed by education experts as the third group (Triyanto, 2017; Soyomukti, 2015; Fakhri, 2002). This group views a comprehensive, integrated and continuous growth for each individual while that growth is the goal of education, according to the syllogism of *John Dewey* as one of the third group of educational thinkers (Hook, 2008). Progressivism in his view adheres to the attitude of explorers, researchers, acting constructively, innovatively, reformatively, and dynamically. So that it is considered as a freedom towards a culture that is reformed (Anwar, 2014; 118).

3.2 Conservative Ideology in the Philosophy of Multicultural Education

Conservative is a *conservative* adjective (English) literally conservative means old-fashioned which means to have an attitude of maintaining old circumstances, habits, and traditions that are passed down from generation to generation (Kapoyos, 2020). Conservatism is an understanding that maintains tradition and social stability, preserves existing institutions, wants development with caution, and opposes radical changes (Triyanto, 2015).

As a multicultural nation, the relationship between education and culture cannot be separated from each other. Because, in culture there are elements, values, and norms as the character or character of the nation that need to be preserved and developed. According to Yakin (2005:24) multicultural education is an educational strategy that is applied to all types of subjects by using the cultural differences that exist in students such as differences in ethnicity, religion, language, gender, social class, and age so that the learning process becomes more effective and easy.

Multicultural education is stated by Rohidi (2014; 57-60) that the process of cultural transfer and development always occurs through the educational process. Education means as a preservation effort to maintain the traditional nature of culture, which is a conservative process. Thus, education refers to two main functions, namely

preserving and developing culture in accordance with individual, social, and cultural needs, the results of which are clearly reflected in the way each individual thinks, acts, and actions.

In line with what Rohidi explained, Tilaar (2012:977-980) that the relationship between education and culture is clearly visible because of its normative nature. In a culture, there is order which are values that are embraced in common life. The common values include social values, cooperation, tolerance, values of beauty that grows and develops in the arts, values of science, religious values, and so on. Therefore, here it can be stated that culture is the result of human creativity that can be developed through education.

3.3 Perspectives on the Art Education Paradigm Through Liberal Ideology and Conservative Ideology

The classical understanding that art education initially contained the notion of a conscious effort to transmit art as a form of cultural transformation from generation to generation carried out by well-known artists (masters/empu) as a contagious party to individuals or individuals who are ready to become reliable artists (Rohidi, 2014; Soehardjo, 2012). Along with its development, art education has moved from an infectious figure to the hands of art experts who have an impact on the educational process. So the definition of art education is no longer a single concept. In essence, as a new concept. Art education is a conscious effort to prepare students through guidance, teaching or practice activities to master artistic skills according to the role they must play. The role here is Soehardjo's term, which is to function art. That is, it is not the ability to understand things related to art activities and the ability to produce works of art, but the unit of ability called teaching results in the form of artistic abilities and the accompanying results in the form of contextual non-artistic abilities in the form of attitudes and values such as the ability to be confident, the ability to respect the opinions of others, and responsibility. The results of this participation are placed as the main learning outcomes, while the teaching results are the means (Soehardjo, 2012:13-15).

The liberal tradition in the education system will give the individual room to develop his or her confidence and independence. This liberal understanding has the basis of thinking that the value of freedom is the basis of rational ability to determine the patterns of independent human life. So, the focus and purpose return to the individual. The spirit of humanism in art education cannot be separated from guiding the subject to become a figure who can respect oneself and respect the opinions of others through art activities in an effort to develop creativity and expression so that a person who is critical, creative, and has an awareness of respecting cultural values as a member of society is formed. Therefore, the liberal tradition in humanism when referred to in art education has been humanistic, because the ideological spirit of educational humanism has been implemented in it. Humanism understands that students here are seen as subjects so that they can become the main actors in interpreting the values they face. Art education substantially has a vision and mission in an effort to humanize humans through artistic activities by developing creativity, appreciation, and individual expression (Purwosaputro, 2023; Kapoyos, 2020).

The understanding of progressivism when linked to art education will provide space for each subject to express themselves creatively

and innovatively as a provision for life in facing their future to follow the development or progress of life. Through an educational approach in art as a concept (Eisner & Day, 2004; Atkinson, 2002) namely *Education In Art* (Soehadjo, 2012; Rohidi, 2014; Triyanto, 2017) is in line with liberal understanding by attaching importance to the aesthetic expressive shutter or individual creativity as an educational goal in art by providing educational subjects with motivation in fostering creativity. So that it is able to overcome all problems that develop in its environment.

Conservative educational ideologies tend to focus their attention on the need to preserve and continue established beliefs and artistic practices as a way to ensure social survival (Rohidi, 2014; Triyanto, 2017). Awareness of attitude and behavior, respect and acceptance of diversity or cultural differences, unity and unity and equality are traits that are always possessed by every society in general. So in this case, the ideology that underlies this attitude is known as multicultural ideology (Chrisnahanungkara, 2020; Putraningsih et al., 2019). In essence, art education itself has functioned as a multicultural educational medium. This role and function is manifested in aesthetic appreciative activities. Multicultural education can also develop students' character to be humanist, democratic, and pluralist (Soehardjo, 2012; Triyanto, 2017).

In addition to *Education in Art*. Art education is also implemented into an instrument of approach. The approach in question quotes Herbert Read (Soehadjo, 2012; Rohidi, 2014; Triyanto, 2017) *Education through Art*. The approach through art is applied through art education in public schools oriented as a means of developing the potential of the individual to prepare for his or her future. In other words, *Education through Art* emphasizes process rather than results, the goal is not to make students experts in the field of art (artists, musicians, dancers, and theater players) but as the creation of situations that give rise to sensational experiences to imagine and express themselves in the form of appreciative and creative activities. Therefore, this contains the intention that art is used as a means to realize the achievement of educational goals in general and not for the benefit of art itself.

Pamadhi (2012:31) also quotes Herbert Read, with the principle of education based on art, in this case art as; (1) a value system in teaching and learning, (2) as a method or method of teaching, (3) as a tool to educate and practice life skills and skills, (4) as a work that can be studied and used to express ideas, ideas, and practice imagination skills. Thus, from the point of view of art education through liberal and conservative ideologies, art education leads to two things, namely as a medium of artistic expressive education (development of creativity and expression) and as an aesthetic appreciative (development of appreciation). Thus, art education has substance as creative education and aesthetic education that functions as a medium in an effort to develop cultural creativity. The substance of art education is directly as a manifestation of the values of the character of the subject of education.

3.4 Towards the Art Education Paradigm in Its Application

In line with London's view in the *Center for Art Education, Maryland Institute College of Art* (2004) through the practice of

teaching art it is necessary to consider a holistic approach, which London classifies in *mind*, body, and soul (*spirit*) can be explained as follows; (1) mind, in the learning of art, the elements in the mind are directly part of the holistic approach. Like wonder, awe, intuition, dreams, fantasies, the subconscious, these elements of the mind are always familiar to every artist or someone who has a creative mind. Thus art educators do not have to teach people how to dream, or imagine, develop intuition, or must have subconscious thoughts because these parts of the mind are already possessed by each individual; (2) Body, a healthy body will always affect the mind. This means that every organ or cell in the body always affects the behavior of the intelligence in performing artistic actions. Therefore, art educators in general must know the most important activities that work in the body so that they do not hinder a person in carrying out activities. Such as the functions of the cerebellum, skin, and nervous system; (3) The soul (*spirit*) needs to know that the soul is directly the main spiritual center. So, every individual should not be surprised if the slowness in thinking is influenced by the body which causes limitations in creativity. So that the soul has an important role in doing all activities (learning). If this is applied, an idea flows easily, quickly, focused, concentrated, clearer, concise, interesting, and of course gets an aesthetic experience.

For example, in looking at aesthetics. One can distinguish between traditional Malay, Balinese, and Makassar dances (Sibarani, 2020; I Putu Putra Budha Lantara et al., 2022; Jamilah et al., 2023). From these three areas, different beauties can be seen, in Malay dancers gestures are part of beauty, in Balinese dancers eye processing is an element of beauty. Meanwhile, in the Makassar dance, physical ornaments are in the form of costumes as the location of the beauty of the dance. This different aesthetic needs serious attention in understanding the meanings that are symbols of the region that are present through dance as a unity that is united with the mind.

In line with London, quoted from *Jendela magazine* (Ministry of Education and Culture, 2016) regarding nine Balinese Dances becoming intangible world cultural heritage by the Committee on Intangible Cultural Heritage of the *United Nations Educational Scientific, and Cultural Organization* (UNESCO) in Windhoek, Namibia in 2015. Of the nine traditional Balinese dances, three of them are classified as sacred dances, namely the Renjang Dance, the Sanghyang Dadari Dance and the Line Dance can be used as examples of a holistic approach. From this case, the function of dance in the life of the Balinese people is not just entertainment but has a sacred meaning. In principle, dance in Bali follows the principle based on village (place), kala (time), and patra (event) and symbolizes certain traditions, customs and religious values related to the soul (*spirit*). Accompanied by gamelan music with dynamic movements and various facial expressions, eye movements express happiness, sadness, anger, fear, and love related to the mind (*mine*) and body (*body*). The dancers, in addition to having to perform technically, must also have humility, discipline, charisma, which is a special spiritual energy that animates the dance. In Balinese society, dance is transmitted informally to children from an early age in learning (indigenous groups). Training begins with basic dance movements and positions, then progresses to more complex dances, sessions continue until students have memorized the sequence of movements. Balinese

traditional dances provide a strong sense of identity based on the understanding that they preserve the cultural heritage of their ancestors (Wiradharma et al., 2024).

The relationship between art above as an offer of education through art is a necessity. For example, a form of dance learning that studies a variety of dances in Indonesia which is taught in formal and non-formal education curricula as well as in certain institutions as Nusantara Dance subjects such as the Bedhaya Ketawang Dance from the Central Java Region, Saman Dance from Aceh, Kecak Dance from Bali, Piring Dance from Minangkabau West Sumatra, Serimpi Yogyakarta Dance, PaKarena Fan Dance from the South Sulawesi Region. In this art appreciation education, students are directly exposed to multiculturalism, and can express themselves from various existing cultures. In the sense that the subject is not only skilled in its presentation but can know the content, symbols, history, and aesthetics in the physical form of the art material. This means that the subject is taught to respect other cultures. So that the goal to be achieved is for students to experience a culturally conscious and intelligent situation as well as become aware of the existence of national pluralism.

Individual freedom, in line with the principle in art, is something that is creative. Zimmerman, (2009:382-399) gives the view that creativity from this point of view is an individual with characteristics as someone who reacts with one or more systems in a given social context. In the era of industrial and information societies, creativity is a multidimensional field in which artists, entertainers, and cultural producers are involved. Freedman (in Zimmerman, 2009) argues that in the past student artistic production was characterized as a form of self-expression, in the contemporary context, creative production is considered not just a self-expression but as the development of cultural and personal identity. Freedman calls for the importance of reconceptualizing creativity as an act of leadership and as an artistic expressive formation.

Quoting Bramantyo (2012; 13-15) about the problems in the development of music education in Indonesia can be a reference in developing the aesthetic appreciative of students. One of the problems that was then explained was the non-introduction of musical idioms of the Indonesian people in the teaching of art in Indonesia. As an example in explaining the description, the following musical works will be stated;

(1) "Wah", by Gatot Santoso (1981), is inspired by traditional idioms that live and are maintained in harmony by the farming community in Delanggu, namely "pande besi" with simple technology. These idioms appear in all aspects of their lives, including the way they "iron man" rhythmically (later called musical) (2) "Ati Raja", an orchestration by Nikolai. Inspired by the South Sulawesi folk song of the same title with the original expressions of melody idioms and percussion rhythms (3) "Di Bawa Sinar Bulan Purnama", an arrangement by Jose Cleber, was inspired by the keroncong song created by Maladi in the same title. A very western harmonization technique, it turns out that it can lift folk songs in a serious orchestral atmosphere (4) "Tabuh-Tabuhan", the orchestration work of Collin Mc. Phee. Inspired by traditional Balinese music, it is raised in a

symphony orchestra with some technical changes to achieve the original feel of Balinese music. The expression of playing the contrabass cleverly stalled the tempo imitating the sound of the gong. (ibid. p. 14).

The four examples from the above quote can represent various kinds of arts as cultural heritage and as a result of ideas that are artistic expressive. This example can be developed as a reference that has universal aesthetic value. Of course, there are many other examples, let's call it Gamelan composed by C.A Debussy (Revol, 2021). According to him, Javanese Gamelan when listened to has a high aesthetic and philosophical value so that it leads to artistic expression which can be seen in his work "*Prelude d'apes Midi d'un Faune*". Debussy introduced the concept of harmony called *dissonant* which is widely used in Javanese karawitan (Sumarsam, 2013). The example above has a very strong role of art in shaping creativity but does not change existing cultural values. On the other hand, as a preserve or bequeath, and as a cross-cultural learning medium, quoting from Sumaryanto is a cultural communication (Revol, 2021; Sumaryanto 2016).

The everyday phenomenon that occurs can also be used as a reference for aesthetic appreciation or artistic expression contained in the phenomenon of "Batik". The result of this cultural creativity is a legacy that should be grateful. The art of batik has been recognized as a *cultural heritage* by the world body UNESCO in 2009 (Sutiyono, 2012; 30). From this recognition, Batik then emerged as a new social phenomenon (Nurjanah et al., 2021). This is marked by requiring teachers and students to wear batik clothes. This phenomenon then spread to various regions in Indonesia, for example in the eastern region of Indonesia which is not the area where batik art originated. In general, teachers, students, and government employees in general have cultivated the culture of wearing batik clothes on a certain day. It is not only used as a school uniform but also for education and creativity training. Batik has also been taught to community groups in non-formal education as well as to subjects educated in certain formal education. The batik phenomenon is an educational process as an appreciative, aesthetic and artistic expressive medium for all levels of society who appreciate cultural heritage outside of their cultural products.

Referring to Bandem's view, the role of art education that expresses various arts can be used as an antidote to the nation's recent problems as can be observed together (Sutiyono. 2012:70). Because art education with a multicultural perspective offers an equal bridge for groups of different cultures to live together. Through the art education pathway, multicultural awareness can be rebuilt nationally through preservation, strengthening, and development.

3.5 Learning Methods Through Art Education

The integration of artistic analysis in the context of creating a work is a combination of analytical and aesthetic processes that run simultaneously. On the one hand, the analytical process includes critical observation, analysis of the elements of a phenomenon, and interpretation of the social, cultural, ecological, and material contexts surrounding the work. This process requires precision in reading symptoms and experiences so that artists can identify relevant

structures, patterns, and meanings. As stated by Rohidi (2019), understanding socio-cultural phenomena is an important foundation for the formulation of artistic creativity because works of art are never separated from the reality that underlies them (p. 45).

Art education can be a powerful influence in developing creativity skills for subjects with knowledge of subject matter, communicating effectively, using directive teaching methods, making classes interesting, challenging, and helping students become aware of the context in which art is created (Thomas & Chan, 2013). Creativity as an innate is naturally considered necessary for art teachers to provide motivation, support, and facilitators in students' artistic expression activities. With this in mind, art education can play a major role in terms of developing students' skills and imagination. Creativity that is believed to be developed through art education has only been seen as a single entity as a process of self-expression. It is understood to be nothing more than a dispositional factor inherent in the individual that does not require further intervention from outside parties (educators).

The first concept is *that* educators only function as facilitators and motivators. *Second*, in the industrial and information era, creativity is a complex multidimensional field consisting of various factors, namely the personality of students, educators, and the environment that has cultural variability in the unity of systemic relationships. Therefore, in this contemporary era, education through art, the definition of creativity needs to be reconceptualized in accordance with the demands of world development. *Third*, this reconceptualization of creativity will bring consequences for a more comprehensive understanding in building a new paradigm of art education both at the theoretical and practical levels (Zimmerman, 2009).

Referring to the concept of Jazuli (2016) that the qualifications of an art teacher can be categorized into their functions, roles and duties, so that they can be stated as follows; (1) Teachers who function as agents of renewal play the role of communicators have the task of transformers, information, and science. In the sense that teachers can invite students to laugh, be sad, be caring, be empathetic, tolerant, and always want to know everything including knowledge about themselves, this refers to liberal ideas as explained in the previous section. (2) teachers function as a service based on a sense of devotion to civilized life, act as facilitators, and have the task of providing facilities for the growth of a sense of togetherness, sensitivity, concern, commitment, and consistency among educational subjects, this is embraced by teachers with progressive liberal multicultural understanding. (3) The professional function is a teacher who is always aware of the responsibilities inherent in the profession as the basis of his life. Teachers here play a role as motivators, the main task of teachers is to spur students to always think about the future, be positive, act constructively, foster the values of wisdom or nobility of their students, and can always develop their own potential. (4) The function of the tutor, here the teacher functions as a trusted resource person, always producing and reproducing information in science to be conveyed to the subject of education. Acting as a reproducer, the teacher's task as a reproducer is to maintain the inner safety and ensure the results of the students' thoughts in the learning process so that they become authoritative icons in their learning and learning environment. The four

concepts put forward are reflective of liberal ideology. However, it should be understood that such a teacher profile can be realized if teachers are always able to improve their professional competence, both self-awareness, and the creation of opportunities at least for teachers or art educators in their expertise (Idris & Hamzah, 2012).

As for what can be used by educators in understanding the concept of artistic expressive activities, it can refer to the Barret model (Triyanto, 2017:65) can be explained as follows;

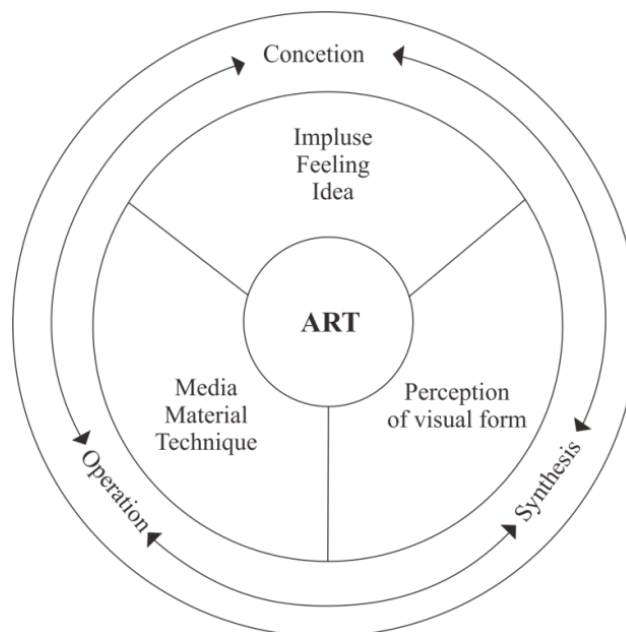


Image: A Model of the Artistic Process (Barret, 1979)

The model of the Barret can be briefly described as follows; (1) conceptual element (*Conception*) This aspect is an organizing, understanding, and channeling of impulses, feelings, and ideas. In other words, this concept is a unity of thought as the basis, direction and purpose to know the world of objects in the formation of a work of art. (2) The operational *element* This element is concerned with material aspects which include media, materials, and techniques. (3) The *synthetic element* is related to the visual aspect to convey concepts through materials. This involves the *perception of visual form* of elements and visual forms have dynamics that stimulate interest in expression. The elements of visual form here are integrated from impulses, feelings, and ideas by paying attention to the media, materials, and techniques used. Through this idea, educators can use it as a concept in developing students' creativity in the process of creative activities.

In addition to artistic expressive activities, artistic activities involve two subjects, namely artists as creators and connoisseurs as appreciators (Budiyanto et al., 2024). Aesthetic appreciative activities are carried out by appreciators based on their experiences through the appreciation process. So that the expected result of the subject is to master the ability to feel aesthetically critical of works of art through activities in the process of aesthetic experience. From here, the impact of participating in the process in the growth of a steady sense of confidence and a sense of social in the form of its call to play a role in community empowerment. Thus, art as one of the elements of culture

that has aesthetic value and cultural value can be understood by educational subjects through aesthetic appreciative experiences and artistic expressive experiences that become symbols and identities in each culture (Hidayatullah, 2022).

3.4 Art Education as Character Strengthening

Jendela Magazine (2016) from the Ministry of Education and Culture contains the theme of Strengthening Character Education (PPK) in an effort to prepare students with noble character and competence in the 21st century. The character values in question are heart (ethics), thinking (literacy), karsa (aesthetics), and sports (kinesthetic) which are crystallized into religious, nationalist, independent, mutual cooperation, and integrity values.

The current national curriculum system has led to intellectualism and not to the formation of a complete personality of Indonesian children (Triyanto, 2017). The lack of a sense of beauty (*aesthetics*), a sense of nationality (nationalism), and social sciences related to the nation's identity makes national education increasingly lose its direction and purpose. Thus, the discipline of art as a liberating discipline has an imaginative nature as a game that makes the formation of high character and gives spiritual color to individual feelings and desires (Rukiyati, 2020).

Character, according to Koentjaraningrat, is referred to as a "development mentality" (Intan Sani Ashari & Indrayuda Indrayuda, 2024; Rohidi, 2014; 165) that character is needed in the development of the Indonesian nation, including, (1) trying, working and saving, (2) having cultural values with an orientation to the future, (3) having a passion in exploring the environment, (4) valuing the work of human beings (5) valuing people who succeed on their own efforts. So that the position of art education is appropriate if it is used as a basis for strengthening individual character in reorganizing educational subjects in a more creative, innovative, responsible, disciplined, honest, open, diligent direction and of course having aesthetic experience (Intan Sani Ashari & Indrayuda Indrayuda, 2024; Sibarani, 2020).

Art education has a very strategic position and role in helping to reconstruct and reorganize individual personalities in a more creative, innovative, responsible, disciplined, independent, honest, open, diligent, and appreciative direction. Art education is an education that uses art as a medium with the potential for positive values as character education. Thus, education through art is very important to change the understanding of art education as a subject or as part of education alone so that it becomes a paradigmatic understanding. The right paradigm in accordance with the nature of art and art education as we all know it is culture. Thus, art education should be directed to produce oneself with a strong character content as well as the basis for the development of the human aspect as a *human agency* (Wolff, 1993). The institutions that play an important role and are responsible for art education should conduct continuous studies by taking a more open approach but taking sides with culture.

4. CONCLUSION

The foundation of the art education paradigm from a cultural perspective emphasizes the foundation of education as the formation of identity, which is intelligent, characterful, innovative, creative, and has high appreciative power precisely if arts-based education is used as an approach or as a medium in the educational unit. The liberal tradition in the education system is able to provide space for individuals to develop self-confidence. Liberal understanding through the spirit of humanism in art education cannot be separated from guiding humans to become confident figures, respect the opinions of others, and be responsible through artistic activities in an effort to develop creativity and expression so that creative individuals are formed and have awareness in appreciating cultural values as members of society.

Through liberal ideology, it can provide space for individuals to develop self-confidence, and the goal of education is the right of the individual with his freedom. Through the educational approach in art in the concept of *education in art*, in line with liberal understanding, it can attach importance to aesthetic expressive shutters. Thus, it is able to overcome all problems that develop in the surrounding environment. Conservative ideology through art education focuses its attention on the need to preserve and perpetuate established beliefs and practices of art, as a way to guarantee the defense of social life. This role and function is manifested in aesthetic appreciative activities.

Multicultural education can develop students' character to be able to be humanist, democratic, and pluralist. Art education through *art* or education through applied art through art education in public schools is oriented as a means of developing individual potential to prepare the future of educational subjects. The point of view of art education through liberal and conservative ideologies means that art education leads to two things, namely as a medium of artistic expressive education or as the development of creativity and expression and as an aesthetic appreciative or the development of appreciation. Thus, art education has substance as creative education and aesthetic education that function as a medium in an effort to develop cultural creativity. So that the substance of art education is directly a manifestation of the character value of the subject of education.

The application of art education is based on the dimension of a holistic approach in the practice of teaching art which is classified in the mind, body, and soul. The role of art education here has the substance of expressing various results of cultural creativity so that it can be used as a tool or media in dealing with various national problems. Because art education with a multicultural perspective offers an equal bridge for groups of different cultures to live together. Through the art education pathway, multicultural awareness can be rebuilt nationally through preservation, strengthening, and development. The learning method through art education is detailed that educators must function as agents of renewal acting as communicators, function as a service based on taste, professionals who are always aware of their responsibilities, and function as trusted resource persons.

Art education as character strengthening has a very strategic position and role in helping to reconstruct individual personalities in a

more creative, innovative, responsible, disciplined, independent, honest, open, diligent, and appreciative direction. Through the art education paradigm by making art as a medium in learning, the potential for character value formation will be directly developed from an early age. Thus, art education deserves to be directed to position itself in conducting rational studies in developing scientific knowledge towards the direction and goals of national education on a regular basis.

REFERENCES

- Anwar, M. (2015). *Philosophy of Education*. Gold.
- Atkinson, D. (2002). *Art in education: Identity and practice*. Springer Science & Business Media.
- Bibcitation. (2025). *Bibcitation: Free Automatic Citation Maker*. MLA, APA + more. Bibcitation. <https://www.bibcitation.com/about>
- Bramantyo, T. (2012). *Music: Traditional Cultural Education*. ISI Yogyakarta Publishing Agency.
- Budiyanto, B., Ibrahim, Muh. M. M., & Afrani, R. (2024). Contemporary Art Exhibition in the Packaging of Surrealist Images as a Container for Art Connoisseurs in Malang City. *Gayatri : Journal of Art and Cultural Service*, 2(1), 28–39. <https://doi.org/10.20111/gayatri.v2i1.42>
- Chrisnahanungkara, A. J. (2020). MUSIC ARTS EDUCATION BASED ON MULTICULTURAL TEACHING MATERIALS. *Tonic: Journal of Art Research and Studies*, 3(1), 39–50. <https://doi.org/10.37368/tonika.v3i1.132>
- Eisner, E. W., & Day, M. D. (2004). *Handbook of research and policy in art education*. Routledge.
- Fauzi, A. A., Purnomo, D., Azizah, H. N., Efendi, S., Sofyan, Agustina, Y., Pitrianti, S., Purnamasari, D., Fajriani, G. N., Rachman, R. S., Lestari, M. Z., & Kamilah, A. (2023). *The Foundations of Education*. And the Library of Congress.
- Gunada, I. W. A. (2024). Education policy analysis: A study of the role of educational leadership in strengthening investment and education in Arts and Culture. *Widya Sundaram : Journal of Arts and Culture Education*, 2(1), 1–12. <https://doi.org/10.53977/jws.v2i1.1823>
- H.A.R. Tilaar . (2012a). *Kaleidoscope of Indonesian Education*. Kompas Media Nusantara.
- Hidayatullah, R. (2022). Music Education in the Framework of Aesthetic and Cultural Experience. *Musicolastika: Journal of Performance and Music Education*, 4(1), 18–25. <https://doi.org/10.24036/musikolastika.v4i1.81>
- Hook, S. (2008). *John Dewey: An intellectual portrait*. Cosimo, Inc.
- I Putu Putra Budha Lantara, I Putu Dwi Payana, Gede Ariel Septian Pratama, Wayan Evan Ada Munayana, Kadek Sri Nopiani, & Hendrawan, I. N. R. (2022). GETARI: Dataset for the Classification of Basic Movements of Women's Balinese Dance. *National Journal of Informatics Engineering Education (JANAPATI)*, 11(3), 290–300. <https://doi.org/10.23887/janapati.v11i3.52598>
- Idris, N. H., & Hamzah, R. (2012). The value of professionalism of prospective teachers is based on the Malaysian Teacher Standard (SGM) indicators. *Journal of Technology*, 60(1). <https://doi.org/10.11113/jt.v60.1445>

- Intan Sani Ashari, & Indrayuda Indrayuda. (2024). The Values of Character Education in the Batok Dance Movement at the Minang Mutiara Art Studio in Padang City. *Journal of Indonesian Education Stars*, 2(4), 363–381. <https://doi.org/10.55606/jubpi.v2i4.3322>
- Jalaluddin, Idi, A., & Faizin, M. (2011). *Philosophy of education: People, philosophy, and education*. PT. Rajagrafindo Persada.
- Jamilah, Padalia, A., & Sahnir, N. (2023). Revealing the Meaning Behind the Traditional Pepe-pepe ri Dance of Makkah in the People of Makassar. *National Seminar on Anniversaries 62*, 1(2), 563–574. <https://doi.org/10.59562/semnasdies.v1i1.1092>
- Kapoyos, R. J. (2020). The Paradigm of Art Education Through Liberal Ideology and Conservative Ideology in the Face of the Industrial Revolution Era 4.0. *Musicolastika: Journal of Performance and Music Education*, 2(1), 39–50. <https://doi.org/10.24036/musikolastika.v2i1.38>
- Ministry of Education and Culture. (2016a). Jendela Magazine Let's Register You. *Jendela Magazine*.
- Ministry of Education and Culture. (2016b). Jendela Magazine Strengthening Character Education; Responding to Students with Noble Character and Competence in the 21st Century. *Jendela Magazine*.
- Lazuli, M. (2016, October 22). Grounding traditional performing arts through a mental revolution towards a development with a cultural personality. *National Seminar of Semarang State University*.
- Nurjanah, M. K., Rahman, A., & Nurhadi, -. (2021). The preservation strategy of written batik as a cultural heritage (case study of gunawansetiawan batik in Kauman Batik Tourism Village, Solo – Central Java, Indonesia). *Journal of Mamangan Social Sciences*, 10(2), 60–69. <https://doi.org/10.22202/mamangan.v10i2.4772>
- O'Neill, W. F. (1981). *Educational ideologies: Contemporary expressions of educational philosophy*. Goodyear Publishing Company.
- Pamdhi, H. (2012). *Art education: The nature of the art education curriculum, art habitus, and children's art teaching*. UNY Press.
- Purwosaputro, S. (2023). ANALYSIS OF LIBERAL-PROGRESSIVISM-BASED EDUCATIONAL PHILOSOPHY. *Civis: Scientific Journal of Social Sciences and Education*, 12(1), 67–84. <https://doi.org/10.26877/civis.v12i1.14465>
- Putraningsih, T., Simatupang, G. R. L. L., & Sayuti, S. A. (2019). Sowing the Seeds of Multicultural Values through Group Dance Creation Learning in Senior High School. *Journal of Art Studies*, 5(1), 30. <https://doi.org/10.22146/jksks.38999>
- Revol, P. (2021). *The Influence of Indonesian Music on French Music in the 20th Century*. Gramedia Popular Literature.
- Rukiyati, R. (2020). The goal of national education in the perspective of Pancasila. *HUMANICS*, 19(1), 56–69. <https://doi.org/10.21831/hum.v19i1.30160>
- Sayuti, S. A. (2015). UNCOVERING OUR ART EDUCATION: HOW IT SHOULD BE. *Image*, 2(1). <https://doi.org/10.21831/imaji.v2i2.6931>
- Sibarani, C. S. D. P. (2020). ANALYSIS OF THE MOVEMENT AND CHARACTER OF THE DAKDENG DANCE RITUAL IN THE MALAY COMMUNITY OF BAGAN SERDANG VILLAGE, DELI SERDANG REGENCY. *Gesture: Journal of Dance Arts*, 9(1), 19. <https://doi.org/10.24114/senitari.v9i1.17962>

- Siswantari, H. (2020). Islamic Views on Dance in Indonesia (A Literature Review). *Courtyard of the Arts*, 5(1), 11. <https://doi.org/10.20527/jps.v5i1.8957>
- Soehardjo. (2012b). *Art Education: From Concept to Program*. Bayumedia Publishing.
- Soraya, N. (2022). *CREATIVE AND INNOVATIVE LEARNING OF 21ST CENTURY HISTORY DURING THE COVID 19 PANDEMIC*. Center for Open Science. <https://doi.org/10.31219/osf.io/fzgw9>
- Soyomukti, N. (2015). *Theories of education: from traditional (neo) liberal Marxist socialist to postmodern*. Ar Ruzz Media.
- Sri Handayani, Agis Mulya Akbar, & Namira Septia. (2025). The Concept of Education as a System and Components of the Education System. *Journal of Indonesian Education Stars*, 3(1), 322–329. <https://doi.org/10.55606/jubpi.v3i1.3606>
- Sumarsam. (2013). *Javanese Gamelan and the west*. University Rochester Press.
- Sumaryanto, T. (2016, October 22). Grounding traditional performing arts through a mental revolution towards a development with a cultural personality. *National Seminar*.
- Sutiyono. (2012c). *The Paradigm of Art Education in Indonesia*. UNY Press.
- Thomas, K., & Chan, J. (2013). *Handbook of Research on Creativity*. Edward Elgar Publishing.
- Tjetjep Rohendi Rohidi. (2014). *Art Education: Issues and Paradigms*. Cipta Prima Nusantara.
- Tolstoy, L. (2020). *What is Art?* BASEBALL.
- Tranfield, D., Denyer, D., & Smart, P. (2003). Towards a methodology for developing evidence-informed management knowledge by means of systematic review. *British Journal of Management*, 14(3), 207–222. <https://doi.org/10.1111/1467-8551.00375>
- Triyanto. (2017). *The ideological spirit of art education*. Cipta Prima Nusantara.
- Wiradharma, G., Sedyaningsih, S., & Prasetyo, M. A. (2024). Ethical and Aesthetic Meanings in Traditional Dances of Aceh, Betawi, Bali, Kalimantan, Sulawesi, and Papua. *PERSPECTIVES*, 13(2), 436–443. <https://doi.org/10.31289/perspektif.v13i2.11180>
- Wolff, J. (1993). *The Social Production of Art*. Bloomsbury Publishing.
- Yakin, M., & Ainul. (2005). *Multicultural Education: Cross-Cultural Understanding for Democracy and Justice*. Media Pillar.