

Reconstruction of Indonesian Arts Education Pedagogy: From Aesthetic Reproduction to Industrialization of Creativity

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Abstract:

Arts education in Indonesia currently stands at an ideological crossroads between preserving traditional aesthetics and the demands of creative industrialization in the digital economy. This article aims to critically analyze the paradigm of arts education in Indonesia and develop a conceptual framework for pedagogical reconstruction relevant to the challenges of the 21st century. The research employed a

qualitative approach using the Critical Conceptual Literature Review (CCLR) method combined with Critical Discourse Analysis (CDA). Data were obtained through a literature search of scientific articles, academic books, and international organization reports relevant to arts education, critical pedagogy, cultural studies, creativity, and the creative industry in Scopus, ERIC, Google Scholar, and Garuda databases. The research identified four main themes shaping the paradigm of arts education in Indonesia: aesthetic reproduction, cultural romanticization, digital transformation, and creative pedagogy. A synthesis of these four themes indicates that arts education remains oriented toward the preservation of artistic forms rather than the development of critical and innovative creativity, thus failing to fully address the needs of the creative community. Based on these findings, this article offers a conceptual framework for reconstructing arts education pedagogy that integrates creativity, critical reflection, cultural contextualization, digital literacy, and collaboration as the foundation of transformative arts education in the creative industry era

Abstrak:

Pendidikan Seni di Indonesia saat ini berada pada persimpangan ideologis antara fungsi pelestarian estetika tradisional dan tuntutan industrialisasi kreatif pada era ekonomi digital. Artikel ini bertujuan menganalisis secara kritis paradigma pendidikan seni di Indonesia serta mengembangkan kerangka konseptual rekonstruksi pedagogi yang relevan dengan tantangan abad ke 21. Penelitian menggunakan pendekatan kualitatif dengan metode *Critical Conceptual Literature Review* (CCLR) yang dipadukan dengan *Critical Discourse Analysis* (CDA). Data diperoleh melalui penelusuran literatur dari basis data Scopus, ERIC, Google Scholar, dan Garuda terhadap artikel ilmiah, buku akademik, serta laporan organisasi internasional yang relevan dengan pendidikan seni, pedagogi kritis, *cultural studies*, kreativitas, dan industri kreatif. Hasil penelitian mengidentifikasi empat tema utama yang membentuk paradigma pendidikan seni di Indonesia, yaitu reproduksi estetika, romantisasi budaya, transformasi digital, dan pedagogi kreatif. Sintesis terhadap keempat tema tersebut menunjukkan bahwa pendidikan seni masih

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berorientasi pada pelestarian bentuk artistik dibandingkan pengembangan kreativitas kritis dan inovatif sehingga belum sepenuhnya menjawab kebutuhan masyarakat kreatif. Berdasarkan temuan tersebut, artikel ini menawarkan kerangka konseptual rekonstruksi pedagogi pendidikan seni yang mengintegrasikan kreativitas, refleksi kritis, kontekstualisasi budaya, literasi digital, dan kolaborasi sebagai fondasi pendidikan seni yang transformatif pada era industri kreatif.

INTRODUCTION

Arts education in the 21st century is no longer seen merely as a vehicle for developing artistic abilities, but as a vital component in fostering creativity, critical thinking, communication, collaboration, and cultural awareness, essential competencies for global society. Amidst the development of the creative economy, digital transformation, and rapid social change, arts education plays a strategic role in shaping individuals capable of producing innovation while maintaining cultural identity. UNESCO affirms that arts education is the right of every student and is a crucial component in building an inclusive, creative, and sustainable society through strengthening cultural expression, artistic literacy, and lifelong learning. Arts education is a crucial component in preparing innovative, creative, and divergent human resources in the creative economy era (Angraini et al., 2023; Nurhamidah, 2025). Thus, arts education is no longer understood as a supplementary subject, but rather as a vital instrument in preparing human resources that are adaptive to the challenges of the 21st century.

Despite its strategic role, the implementation of arts education in Indonesia still faces various systemic issues. First, arts education is often positioned as a supplementary subject, thus receiving relatively less time, attention, and resource support compared to other subjects. Second, the quality and equitable distribution of arts teachers remains a challenge, particularly in regions with limited educators with arts education backgrounds. Third, learning practices are still dominated by technical approaches that emphasize the reproduction of artistic forms, thus under-developing spaces for student exploration, reflection, and creativity. Fourth, developments in digital technology and the creative industry have not been fully addressed through arts learning that integrates digital literacy, creative media, and multidisciplinary collaboration. This situation results in limited student creativity because the learning process emphasizes precision of form over contextual exploration of artistic ideas. This condition is also related to how educational institutions reproduce certain cultural capital, so that artistic forms considered legitimate are more often inherited than creatively constructed by students (Steven et al., 2024; Bates & Connolly, 2024). These various problems show that Indonesian arts education still faces a gap between the ideal goals of education and the needs of society and the world of work in the creative economy era.

Various studies have identified a number of challenges in Indonesian arts education. (Steven et al., 2024) show that arts learning is still dominated by a technical approach oriented towards performative achievements, thus providing little space for the development of creativity and critical reflection of students. (Setiawan et al., 2024) view

that an analysis of educational discourse is necessary to uncover the ideological values underlying arts education practices in Indonesia. (Damanik et al., 2025) found that arts learning in higher education is still dominated by a normative instructional model that limits students' artistic exploration. Research (Panggabean, 2024) emphasizes the importance of arts learning as a space for developing creativity and critical thinking, while (Rokayah et al., 2025) shows that the implementation of the Independent Curriculum has led to project-based learning, but still faces obstacles in teacher competency, technology utilization, and the implementation of creative pedagogy. Meanwhile, (Mulyanti et al., 2024) shows that project-based learning can enhance students' creativity, collaboration, and critical thinking skills. In general, these studies show that there are efforts to transform arts education, but they also show that various pedagogical problems have not yet been optimally resolved.

Although research on arts education has flourished, most studies still focus on the effectiveness of learning models, curriculum implementation, or enhancing student creativity. These studies tend to view arts education issues as methodological problems that can be resolved through innovative learning strategies. However, these issues are also related to the pedagogical paradigms underlying arts education practices. To date, relatively little research has examined arts education from the perspective of educational ideology, linking aesthetic reproduction, cultural preservation, and the demands of the industrialization of creativity within a unified conceptual framework. As a result, the root of arts education's problems remains unclear, as they are paradigm issues that influence the direction of students' creative development. Therefore, arts education requires a new paradigm that integrates creativity, digital literacy, creative entrepreneurship, and adaptability to changes in the cultural industry (Anantrasirichai & Bull, 2020).

To understand this issue more deeply, this article uses the perspectives of Pierre Bourdieu's cultural reproduction, Paulo Freire's critical pedagogy, and Henry Giroux's transformative pedagogy. Bourdieu explains that educational institutions play a role in reproducing the values, norms, and legitimacy of dominant culture through pedagogical practices, so that students tend to internalize cultural forms that have been deemed legitimate. Freire criticized the banking education model of education, namely learning that positions students as passive recipients of knowledge, thus limiting freedom of thought and creativity. Meanwhile, Giroux views education as a space of emancipation that should encourage critical reflection, democratic participation, and social transformation. These three perspectives serve as the basis for analyzing how arts education in Indonesia works as an arena for aesthetic reproduction and how arts pedagogy can be reconstructed to be more creative, critical, and relevant to social change.

Unlike previous research that generally focuses on evaluating learning models or curriculum implementation, this article offers a conceptual perspective that positions the issue of arts education as an ideological and pedagogical issue. This article integrates theories of cultural reproduction, critical pedagogy, and cultural studies to explain the relationship between aesthetic reproduction, cultural romanticization, and the

industrialization of creativity in the context of Indonesian arts education. Based on a literature synthesis, this article develops a conceptual framework for reconstructing arts education pedagogy that integrates four main dimensions: creativity, critical reflection, cultural contextualization, and digital literacy as the foundation of arts education that is adaptive to the challenges of the 21st century.

Based on this background, this article aims to critically analyze the paradigm of arts education in Indonesia, which is still dominated by an aesthetic reproduction orientation, and examine its implications for the development of student creativity in the creative industry era. Furthermore, this article aims to develop a conceptual framework for reconstructing arts education pedagogy that is capable of integrating cultural identity, creativity, critical reflection, and digital transformation as a basis for developing more contextual, innovative, and transformative arts education.

METHOD

This study uses a qualitative approach with the Critical Conceptual Literature Review (CCLR) method as the main approach. This approach was chosen because the purpose of the study was not to test the relationship between variables or evaluate the effectiveness of a learning model, but rather to develop a critical conceptual synthesis regarding the paradigm of art education in Indonesia. In contrast to systematic literature reviews that are oriented towards mapping empirical evidence, Critical Conceptual Literature Reviews propose critical interpretation of theories, concepts, and academic discourses to build new conceptual perspectives on an educational phenomenon. In this study, CCLR is used to identify various fundamental problems in Indonesian art education, analyze the relationship between aesthetic reproduction, cultural preservation, and the industrialization of creativity, and formulate a conceptual framework for reconstructing art education pedagogy that is relevant to the challenges of the 21st century.

The choice of a qualitative approach is based on the view that educational reality is a complex, dynamic, and contextual social, cultural, and ideological construct. Therefore, understanding educational phenomena is not sufficient through quantitative measurements, but requires interpretation of the meanings, values, and social relations that shape educational practices (Sugiyono, 2017). In the context of this research, a qualitative approach allows researchers to examine in depth how arts education in Indonesia shapes cultural reproduction practices, aesthetic orientations, and the development of creativity through various pedagogical discourses.

A systematic literature search was conducted through several academic databases, namely Scopus, ERIC, Google Scholar, and Garuda, because these four databases provide relevant publications in the fields of art education, pedagogy, cultural studies, creativity, and educational transformation. The literature used was limited to publications from 2015–2025 to obtain the latest research developments, while still including several classic

works as a theoretical basis, such as Pierre Bourdieu, Paulo Freire, Henry Giroux, and Norman Fairclough.

Table 1. Literature Selection Criteria

Aspect	Inclusion Criteria	Exclusion Criteria
Publication Type	Peer-reviewed journal articles , academic books, international organization reports	Popular articles, news, opinions
Index	Scopus, SINTA, ERIC, Garuda	Publications that lack academic credibility
Publication Year	2015–2025	Publications outside the year range, except classical theory
Topics	Arts education, critical pedagogy, cultural reproduction, creativity, creative industries, digital transformation	Publications that are not relevant to the research focus

The data were analyzed using *Critical Discourse Analysis (CDA)* developed by Fairclough (2013). This approach was chosen because it can reveal the relationship between language, ideology, power, and social practices in educational discourse. CDA not only analyzes text as a linguistic structure but also examines how discourse is produced, distributed, and legitimized through social practices that develop in society.

In this study, CDA is used to examine various discourses on arts education that develop through educational policies, pedagogical practices, curricula, cultural preservation, and narratives about the creative industry. Critical Discourse Analysis (CDA) is not only used to examine the language structure in texts, but also to uncover social practices, ideologies, and power relations that shape pedagogical practices. Thus, CDA allows this study to interpret arts education not merely as an artistic learning process, but as an arena for the production and reproduction of cultural values that are legitimized through policies, curricula, and learning practices (Fairclough, 2013; Marliana et al., 2023). (Pribadi et al., 2024) also shows that CDA is an effective approach to uncovering power relations, ideologies, and hegemonic practices in educational research.

The analysis process was conducted through three main stages. The first stage is literature organization, which grouped various publications based on main themes such as aesthetic reproduction, critical pedagogy, cultural preservation, creativity, digital transformation, and creative industries. The second stage is critical discourse analysis, which interprets the relationship between concepts, pedagogical practices, and ideologies that shape the paradigm of arts education in Indonesia. The third stage is conceptual synthesis, which integrates the results of the analysis into a new conceptual framework regarding the reconstruction of arts education pedagogy oriented towards creativity, critical reflection, cultural contextualization, digital literacy, and collaboration.

Thus, the use of *Critical Conceptual Literature Review* combined with *Critical Discourse Analysis* enables this research not only to identify various problems in art education in Indonesia, but also to reveal the ideological dimensions underlying pedagogical practices and to formulate a conceptual framework for reconstructing art

education that is more creative, reflective, contextual, and transformative in facing the challenges of digital society and the creative industry.

The selection process was carried out in four stages: *Identification, Screening, Eligibility, and Inclusion*. The analysis was carried out in three stages: literature organization, *Critical Discourse Analysis (CDA)* developed by Fairclough, and *Conceptual Synthesis*. Through this process, four main themes were obtained which became the basis for the reconstruction of art education pedagogy, namely:

1. aesthetic reproduction
2. romanticization of culture
3. digital transformation
4. creative pedagogy

These four themes are then integrated into a conceptual framework for reconstructing arts education pedagogy, which is the main contribution of this article.

Table 2. Stages of Critical Conceptual Literature Review Research

Stage	Research Activities	External
Literature Identification	Determine the research focus, select a database (Scopus, ERIC, Google Scholar, Garuda), and compile search keywords (<i>arts education</i> , <i>creative pedagogy</i> , <i>critical pedagogy</i> , <i>cultural studies</i> , <i>creative industries</i> , <i>arts education</i>).	A collection of literature relevant to the research topic.
Literature Screening	Remove duplicate articles, select based on title and abstract, then evaluate suitability to research focus.	Initial literature that meets the requirements for further study.
Selection Based on Criteria	Applying inclusion criteria (articles from 2015–2025, Scopus/SINTA journals, primary academic books, relevant to arts education) and exclusion criteria (non- <i>peer reviewed articles</i> , news, proceedings without full manuscripts, irrelevant documents).	A collection of literature worthy of conceptual analysis.
Critical Discourse Analysis	Analyzing literature using Fairclough's perspective to identify themes, power relations, pedagogical ideologies, aesthetic reproduction, and cultural transformation in arts education.	Conceptual findings regarding the paradigm of Indonesian arts education.
Conceptual Synthesis	Grouping the analysis results into main themes, comparing the results of previous research, integrating theories, and building conceptual interpretations.	Four main themes: aesthetic reproduction, cultural romanticization, digital transformation, and creative pedagogy.
Conceptual Framework Development	Integrating all the synthesis results into a framework for reconstructing arts education pedagogy that is oriented towards creativity, critical reflection, cultural contextualization, digital literacy, and collaboration.	The conceptual framework of the reconstruction of arts education pedagogy as a major contribution of the research.

RESULT

Art education in Indonesia still demonstrates the dominance of a conservative pedagogical paradigm oriented toward technical reproduction and aesthetic adherence. In learning practices, students are more directed toward mastering established artistic forms rather than developing the skills of interpretation, reflection, and creative exploration. As a result, art education often results in only the repetition of cultural forms without generating artistic innovation relevant to the dynamics of contemporary society.

This phenomenon is evident in dance, music, and fine arts instruction, which still places the teacher as the center of artistic authority. Students are directed to adhere to standards of movement, visual patterns, and forms of expression deemed institutionally ideal. This situation demonstrates that arts education still operates within the logic of cultural reproduction as described (Bourdieu, 1990), namely, education becomes an arena for legitimizing the dominant culture through specific pedagogical practices and aesthetic symbols. Pedagogical practices still function as mechanisms for transmitting *cultural capital* and legitimizing the dominant culture through teachers' pedagogical decisions (Bates & Connolly, 2024).

Several recent studies have shown that art education in Indonesia is still dominated by a technical pedagogical paradigm that focuses on skill reproduction rather than creativity. Research (Steven et al., 2024) shows that art education in Indonesia still faces various paradigmatic issues, especially the dominance of technical approaches and the weak development of students' critical creativity. The study confirms that the art learning system is still too oriented towards performative achievements rather than the development of students' reflective and innovative thinking. (Damanik et al., 2025) explains that art learning in various Indonesian universities is still dominated by a normative instructional model that limits students' freedom of exploration. Students are more directed to imitate certain forms and techniques rather than building a personal artistic identity through a reflective and experimental process.

From a critical pedagogical perspective, arts education has not yet fully become a space for creative emancipation. It still tends to foster "aesthetic compliance" rather than critical and transformative artistic awareness. Yet, art is essentially a medium for social reflection, cultural expression, and a space for negotiating human identity.

One of the ideological problems in Indonesian arts education is the tendency to romanticize local culture in a formalistic manner. Traditional arts are often understood as cultural heritage that must be preserved in its original form without allowing for contextual reinterpretation. As a result, culture is positioned as a static symbol, rather than a dynamic and evolving social practice. In traditional dance instruction, for example, students are directed more toward achieving uniformity of movement and precise choreography than toward understanding the social, historical, and philosophical values of the dance. This practice causes arts education to lose its dialogical and reflective dimension.

Research (Panggabean, 2024) explains that arts education should be a space for developing students' creativity and critical thinking. However, an overly normative

learning paradigm actually limits students' ability to explore and develop themselves creatively. This indicates a contradiction in Indonesian arts education. On the one hand, arts education aims to maintain national cultural identity, but on the other hand, it has the potential to limit cultural innovation because it is too tied to the preservation of old aesthetic forms. As a result, students often struggle to present artworks that are relevant to social realities and the development of contemporary digital culture. From a cultural studies perspective, culture should be understood as a process of producing meaning that continuously changes according to the dynamics of society. Therefore, arts education is not enough to merely maintain traditions symbolically, but must also provide space for cultural reinterpretation through creative and critical approaches.

The development of the global creative economy has transformed the position of art in contemporary society. Creativity is now a key asset in economic development based on innovation, technology, and digital media. The creative industry requires human resources who are not only technically skilled but also adaptive, collaborative, innovative, and capable of generating new ideas. However, arts education in Indonesia has been relatively slow to respond to this transformation. The learning system still focuses heavily on formal skills training rather than developing multidisciplinary creativity and digital literacy. As a result, there is a gap between the competencies of arts education graduates and the needs of the modern creative industry.

Rokayah et al. (2025) showed that the implementation of arts education in the Independent Curriculum was actually directed at developing creativity, critical thinking, and project-based learning. However, its implementation still faces various obstacles such as limited teacher training, minimal technological mastery, and disparities in educational infrastructure.

The development of digital technology has also transformed global cultural production practices. Art is no longer present solely in conventional forms, but has evolved through multimedia, digital content, animation, virtual performance, and creative social media. This situation demands that arts education integrate digital technology into the learning process so that students can adapt to the digital cultural ecosystem. Furthermore, the development of digital technology has also transformed global cultural production practices. Art is no longer present solely in conventional forms, but has evolved through multimedia, digital content, animation, virtual performance, and creative social media. This situation demands that arts education integrate digital technology into the learning process so that students can adapt to the digital cultural ecosystem.

Research on creative pedagogy shows that exploration-based arts learning and creative projects can increase students' motivation, artistic reflection, and readiness to face contemporary creative industries (Damanik et al., 2025). Therefore, arts education needs to move from a reproductive paradigm to a creative-transformative pedagogy that is more adaptive to social and technological change.

Criticism of Indonesian arts education does not mean rejecting the importance of cultural preservation, but rather encouraging the transformation of pedagogy to be more

relevant to the challenges of modern development. Arts education needs to be reconstructed into a space for the formation of critical creativity that integrates culture, technology, social reflection, and artistic innovation. A creative pedagogical approach can be an alternative in building a more humanistic and transformative arts education. This approach provides space for freedom of exploration, reflection on artistic experiences, and the development of students' creative identities. (Damanik et al., 2025) shows that creative pedagogy can increase emotional engagement, exploration of imagination, and the formation of students' artistic identities more deeply.

Arts education also needs to develop project *-based learning* and multidisciplinary collaboration. This type of learning model allows students not only to produce works of art, but also to learn to solve problems, work collaboratively, and understand the broader socio-cultural context. (Mulyanti et al., 2024) explain that project-based learning is effective in enhancing students' creativity and critical thinking skills because it provides space for active participation and contextual experiences in the learning process. Furthermore, arts education also needs to develop project *-based learning* and multidisciplinary collaboration. This type of learning model allows students not only to produce works of art, but also to learn to solve problems, work collaboratively, and understand the broader socio-cultural context.

Table 3. Literature Synthesis on Arts Education Challenges and Pedagogical Implications

Synthesis Theme	Literature Synthesis Results	Impact on Arts Education	Pedagogical Implications
Aesthetic reproduction	Art learning is still dominated by technical approaches and imitation of works.	Students' creativity and artistic reflection are underdeveloped	Exploration and reflection-based learning is required
Romanticization of culture	Local culture is positioned as an object of formalistic preservation	Culture becomes static and less relevant to the contemporary context.	Reinterpretation of culture through a creative-critical approach
Digital transformation	The integration of digital technology in arts learning is still limited	Graduates are less adaptive to the creative industry ecosystem	Integration of digital literacy and creative media in learning
Creative pedagogy	Project-Based Learning and collaborative learning have been proven to increase creativity and critical thinking.	Students are more active, reflective, and innovative	Reconstructing arts pedagogy towards creative, collaborative, and transformative learning

Source : The author's synthesis results based on (Steven et al., 2024; Panggabean, 2024; Mulyanti et al., 2024; Damanik et al., 2025; Rokayah et al., 2025; Bates & Connolly, 2024; Bourdieu, 1990).

The results of the synthesis of various previous studies indicate that the problems of arts education in Indonesia can be grouped into four main themes. This synthesis is presented in Table 1 as a basis for formulating the direction of the reconstruction of arts education pedagogy. As shown in Table 1, the four themes are interrelated. The

dominance of reproductive pedagogy and the romanticization of culture contribute to the stagnation of creativity, while the limited integration of technology widens the gap between arts education and the needs of the creative industry. Therefore, various studies recommend the reconstruction of pedagogy through more creative, collaborative, reflective, and contextual learning. Project-based learning is effective in enhancing creativity and critical thinking skills of students because it provides space for active participation and contextual experiences in the learning process. Thus, future arts education will not be sufficient only as a space for aesthetic preservation, but must also be a space for the production of critical creativity capable of building cultural and social transformation of contemporary Indonesian society.

DISCUSSION

Arts Education as an Arena for Cultural and Aesthetic Reproduction

The results of the literature synthesis indicate that art education in Indonesia is still dominated by a reproductive pedagogical paradigm oriented towards mastery of techniques and adherence to established aesthetic forms. This condition indicates that the learning process positions students more as recipients of artistic knowledge than as subjects who actively construct meaning, explore aesthetic experiences, and produce creative innovation. The dominance of this technical approach shows that art education has not fully functioned as a space for developing creativity, but still plays a role as a mechanism for reproducing cultural practices that have been institutionally legitimized.

This phenomenon can be understood through the perspective of cultural reproduction (Bourdieu, 1990), which explains that educational institutions not only transmit knowledge but also reproduce the values, norms, and legitimacy of the dominant culture through pedagogical practices. In the context of arts education, this reproduction process is evident in the tendency for learning to emphasize technical precision, uniformity of artistic form, and adherence to certain aesthetic standards. As a result, student creativity develops in a relatively limited space because learning success is measured more by the ability to replicate artistic forms than the ability to interpret and transform cultural experiences into new works.

This study expands on the arguments of previous research, which generally viewed low student creativity as a problem solely of learning methods. The synthesis in this article shows that the root of the problem lies not only in learning strategies but also in the pedagogical paradigm that still positions arts education as an arena for cultural reproduction. Therefore, the main challenge in arts education is not simply updating teaching methods, but rather transforming the pedagogical paradigm from aesthetic reproduction to the production of cultural creativity. Therefore, creative pedagogy is a relevant approach in reconstructing arts education to be more adaptive to social change and the needs of the creative industry (Affandi & Suastra, 2022; Mulyanti et al., 2024; Damanik et al., 2025; Nurhamidah, 2025).

The Paradox of Cultural Preservation and Creative Innovation in Arts Education

The literature synthesis also reveals a significant paradox in Indonesian arts education. On the one hand, arts education has a mandate to preserve local culture as part of the formation of national identity. However, on the other hand, an overly formalistic preservation orientation has the potential to limit the birth of artistic creativity and innovation. Culture is often positioned as a set of aesthetic forms that must be preserved intact, thus limiting the space for reinterpreting cultural values, meanings, and contexts.

From a *cultural studies perspective*, culture is not a fixed artifact, but rather a process of producing meaning that continually evolves in response to societal dynamics. Therefore, cultural preservation should not be understood as a rigid attempt to maintain artistic forms, but rather as a process of dialogue that allows the younger generation to develop new interpretations without losing their cultural roots. Arts education, therefore, needs to become a space for cultural negotiation, a place where students can connect local traditions with contemporary social realities through exploration, reflection, and creation.

This interpretation suggests that cultural preservation and creative innovation are not conflicting goals. Rather, they are complementary processes. Tradition provides the foundation for cultural values and identity, while creativity enables these traditions to remain alive, relevant, and adaptable to social change. Therefore, the reconstruction of arts education needs to be directed toward learning that not only teaches cultural forms but also develops students' abilities to produce cultural meaning creatively and contextually. The implementation of project-based learning has also been shown to provide greater space for students to engage in artistic exploration, collaboration, problem-solving, and cross-disciplinary integration. In the context of elementary arts education, the project-based STEAM approach can strengthen students' creativity through the process of creating works that contextually integrate elements of art, technology, and science (Oktaviani & Agnesa, 2025; Yuliana et al., 2025).

Digital Transformation as a New Challenge for Arts Education

The development of digital technology has fundamentally changed the landscape of art production, distribution, and consumption. The contemporary art ecosystem is no longer limited to conventional media, but is expanding through multimedia, virtual performances, animation, social media, artificial intelligence, and various other digital platforms. These changes require arts education to develop competencies that are oriented not only toward artistic skills but also toward digital literacy, interdisciplinary collaboration, creative communication, and the ability to adapt to technological developments.

However, the synthesis results indicate that the integration of digital technology in Indonesian arts education remains relatively limited. Learning still focuses on conventional artistic practices, potentially leaving graduates with a competency gap when entering the increasingly technology-driven creative industry ecosystem. This situation

demonstrates that digital transformation is not simply a matter of learning media usage, but rather a paradigm shift in how creativity is produced, developed, and distributed in contemporary society.

These findings indicate the need to develop arts pedagogy that can integrate local culture with digital technology in a balanced way. This integration is not intended to replace traditional cultural values, but rather to expand the scope for artistic expression, enabling students to communicate their cultural identity through various creative media relevant to current developments.

Digital transformation has not only transformed the medium of artistic expression but also transformed the character of the cultural industry, which increasingly relies on digital technology, artificial intelligence, and collaborative creative production. Therefore, arts education needs to develop digital literacy, the ability to use interactive multimedia, and the use of technology as part of the artistic creation process. The integration of this technology is not intended to replace local cultural values, but rather to expand the space for creativity to be more relevant to the dynamics of the contemporary creative industry (Gomez-Galan, 2018; Anantrasirichai & Bull, 2020; Sumarsono et al., 2024). Thus, arts education plays a strategic role in preparing creative human resources capable of maintaining cultural identity while competing in the global creative industry.

Implications for the Reconstruction of Arts Education Pedagogy

Based on the overall synthesis results, this article proposes the need to reconstruct the paradigm of arts education from a reproductive pedagogy to a creative-critical pedagogy. This paradigm shift positions students as creators of meaning, not merely reproducers of artistic forms. In this new paradigm, arts learning is directed not only at mastering technical skills, but also at developing creativity, reflective abilities, collaboration, problem-solving, digital literacy, and awareness of social and cultural contexts.

Reconstructing arts education pedagogy requires not only changes in learning strategies but also a shift in educational orientation that integrates creativity, innovation, critical reflection, and creative entrepreneurship. This approach enables arts education to produce graduates who are not only capable of preserving culture but also of creating added cultural value through competitive artistic innovation in the creative economy era (Affandi & Suastra, 2022).

This pedagogical reconstruction can be realized through project-based learning, artistic exploration, multidisciplinary collaboration, the use of digital technology, and ongoing cultural reflection. This approach enables students to build a more dialogic relationship with local culture, so that traditions are no longer understood as mere objects of preservation but rather as sources of inspiration for producing artistic innovations relevant to the challenges of contemporary society.

The conceptual contribution of this article lies in the assertion that the main problem of Indonesian arts education is not solely caused by low student creativity or limited learning methods, but is rooted in a pedagogical paradigm that is still oriented towards aesthetic reproduction. Based on a literature synthesis, this article offers a framework for thinking that the transformation of arts education needs to be carried out through the integration of four main dimensions: creativity, critical reflection, cultural contextualization, and digital transformation. These four dimensions form the foundation of a more adaptive, humanistic, and transformative arts pedagogy that is able to answer the needs of 21st-century education while strengthening Indonesia's cultural identity.

Based on the overall results of the study, it can be concluded that Indonesian arts education remains at an ideological crossroads between aesthetic reproduction and the industrialization of creativity. On the one hand, arts education plays a crucial role in maintaining cultural identity and preserving local values. However, on the other hand, arts education is also required to be able to produce creativity that is relevant to developments in technology, the creative economy, and global digital culture. Therefore, the results of this study emphasize the need for a paradigm shift in arts education toward a creative-critical pedagogy that not only maintains culture symbolically but also fosters artistic innovation, social reflection, and students' adaptive abilities in facing the challenges of the 21st century.

CONCLUSION

Art education in Indonesia is still dominated by the paradigm of aesthetic reproduction oriented towards mastery of techniques and cultural preservation, so it has not fully supported the development of critical creativity, social reflection, and artistic innovation needed in the creative industry era. Through the *Critical Conceptual Literature Review* and *Critical Discourse Analysis approaches*, this study shows that the reconstruction of art education needs to be directed towards a creative-critical pedagogy that integrates cultural literacy, critical reflection, creativity, collaboration, and digital literacy. The main contribution of this article is to offer a conceptual framework for the reconstruction of art education pedagogy as a basis for developing a more contextual, adaptive, and transformative curriculum, learning, and art education policy in responding to the challenges of the 21st century.

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