



Comparative Analysis of the Implementation of Ethnopedagogy in Elementary Art Learning in Indonesia with Various Global Contexts

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ABSTRACT

The study aims to comparatively analyze ethnopedagogical practices in art education across Indonesia, Europe, America, Africa, and Asia by identifying their similarities, differences, and educational characteristics. A comparative literature review was employed using academic articles, international journals, and educational reports published within the last ten years. The findings indicate that ethnopedagogical art education is implemented through diverse cultural forms adapted to local contexts. In Indonesia, learning emphasizes batik, carving, weaving, and other traditional arts; Europe utilizes art as a medium for intercultural understanding and multicultural integration; America highlights indigenous and community-based artistic traditions; Africa incorporates communal values through Ubuntu-based art practices and cultural symbols; while Asia integrates traditional arts, cultural heritage, and character education. Despite contextual differences, all regions share a common objective of using art education to strengthen cultural identity, transmit moral values, and enhance creativity. The study concludes that ethnopedagogy remains a significant framework for developing culturally responsive and sustainable art education in contemporary society.

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INTRODUCTION

Elementary Education is a fundamental phase in the formation of children's character, creativity, and cultural awareness. At this stage, art acts as a learning medium that not only trains fine motor skills and imagination, but also becomes a means of internalizing social, moral, and cultural values. Fine arts in early childhood education are unique because they are able to present an aesthetic experience rooted in local traditions while opening up space for children's individual expression. In this context, ethnopädagogy emerged as an approach that emphasized the integration of local wisdom into formal educational practices, so that learning is inseparable from the cultural roots of the community (Gayatri, 2021).

In Indonesia, the application of ethnopädagogy in the Basic Level of Fine Arts is realized through the introduction of batik motifs, Toraja carvings, and traditional weaving. Batik is not only understood as a work of textile art, but also as a symbol of a philosophy of life that teaches patience, precision, and appreciation for tradition. Toraja carvings introduce children to cosmological symbols that reflect the human relationship with nature and ancestors, while traditional weaving instills the value of hard work, togetherness, and collective skill. Through simple activities such as drawing batik patterns or making collages made of natural materials, Primary Level children are introduced to cultural identities that shape a sense of nationality from an early age.

In the Americas, *indigenous pedagogy* practices emphasize indigenous community art as a means of strengthening ethnic identity. Navajo sand paintings, for example, are not just a visual work, but also part of a spiritual ritual that teaches harmony with nature and the balance of life. Totem carvings from Native North American peoples serve as a symbol of family and community history, introducing children to the concept of collective identity and cultural continuity. Through this tradition-based art learning, children not only develop creativity, but also understand the spiritual, social, and historical values inherited by indigenous communities (McCarty & Lee, 2014).

In Europe, Basic Art ethnopädagogy is largely realized through *intercultural pedagogy* that serves to integrate children from migrant backgrounds. Fine arts based on local traditions, such as Sami patterns in Scandinavia or folk crafts in Eastern Europe, are used as a medium to introduce cultural identity while building tolerance. Elementary school children are invited to create simple works of art that adapt traditional motifs, so that they learn to appreciate cultural diversity while strengthening the sense of community in a multicultural society (Banks, 2015).

Meanwhile, in Africa, the value of *Ubuntu* has become the foundation of ethnopädagogy in the fine arts. *Ubuntu*, which means "I exist because we exist," is embodied in community art such as sculptures, paintings, and traditional Adinkra symbols. The Adinkra motif from Ghana contains a moral message and philosophy of life that is taught to children from an early age. Through this symbol-based art activity, children learn about solidarity, togetherness, and



human values. Fine art in Africa not only serves as an aesthetic expression, but also as a medium of moral education that instills collective consciousness and social values (Dei, 2010).

In Asia, the ethnopedagogical practice of the Basic Arts is very diverse because it is rich in visual traditions. In Japan, children were introduced to origami as a paper folding art that trained precision and patience. In China, simple calligraphy is used to introduce aesthetic values as well as a philosophy of life. In India, the art of rangoli (painting floors in natural colors) is taught as a symbol of good luck and togetherness. This art tradition is a means of learning that instills the values of aesthetics, spirituality, and togetherness from an early age (Suryana, 2020).

Although numerous studies have examined ethnopedagogy in specific cultural and national contexts, most of them focus on a single country, a particular cultural tradition, or a specific educational level. Previous research has extensively discussed the integration of local wisdom into art education in Indonesia, indigenous art education in America, multicultural art education in Europe, Ubuntu-based learning in Africa, and heritage-based art education in Asia. However, there remains limited comparative research that systematically analyzes how ethnopedagogical principles are implemented across different global regions within the context of elementary art learning. Consequently, a comprehensive understanding of the similarities, differences, and emerging patterns of ethnopedagogical practices at the global level is still lacking.

This study contributes to the existing literature by providing a cross-regional comparative analysis of ethnopedagogy in elementary art education across Indonesia, Europe, America, Africa, and Asia. Unlike previous studies that primarily examine ethnopedagogy within a single cultural setting, this research identifies common educational values, contextual differences, and pedagogical characteristics across multiple regions. The findings are expected to enrich global ethnopedagogical discourse and provide insights for the development of culturally responsive, adaptive, and context-based art education curricula. Furthermore, this study offers a broader perspective on how local cultural heritage can be integrated into contemporary educational practices while responding to the challenges of globalization.

Despite the diversity of cultural traditions and educational systems, art education across different regions consistently functions as a medium for transmitting cultural identity, moral values, and creativity. Nevertheless, significant differences can be observed in the cultural orientations, pedagogical approaches, and forms of artistic expression adopted in each region. Understanding these similarities and differences is essential for developing a broader perspective on ethnopedagogy in elementary art learning. Therefore, this study seeks to comparatively analyze ethnopedagogical practices across various global contexts in order to identify shared characteristics, contextual variations, and potential implications for the development of culturally responsive and sustainable art education in the future.



RESEARCH METHODS

This study employed a qualitative Narrative Literature Review (NLR) approach to examine ethnopedagogical practices in elementary art education across different global contexts. The Narrative Literature Review approach was chosen because it enables the synthesis and interpretation of diverse scholarly perspectives, educational practices, and cultural contexts related to ethnopedagogy in visual arts education.

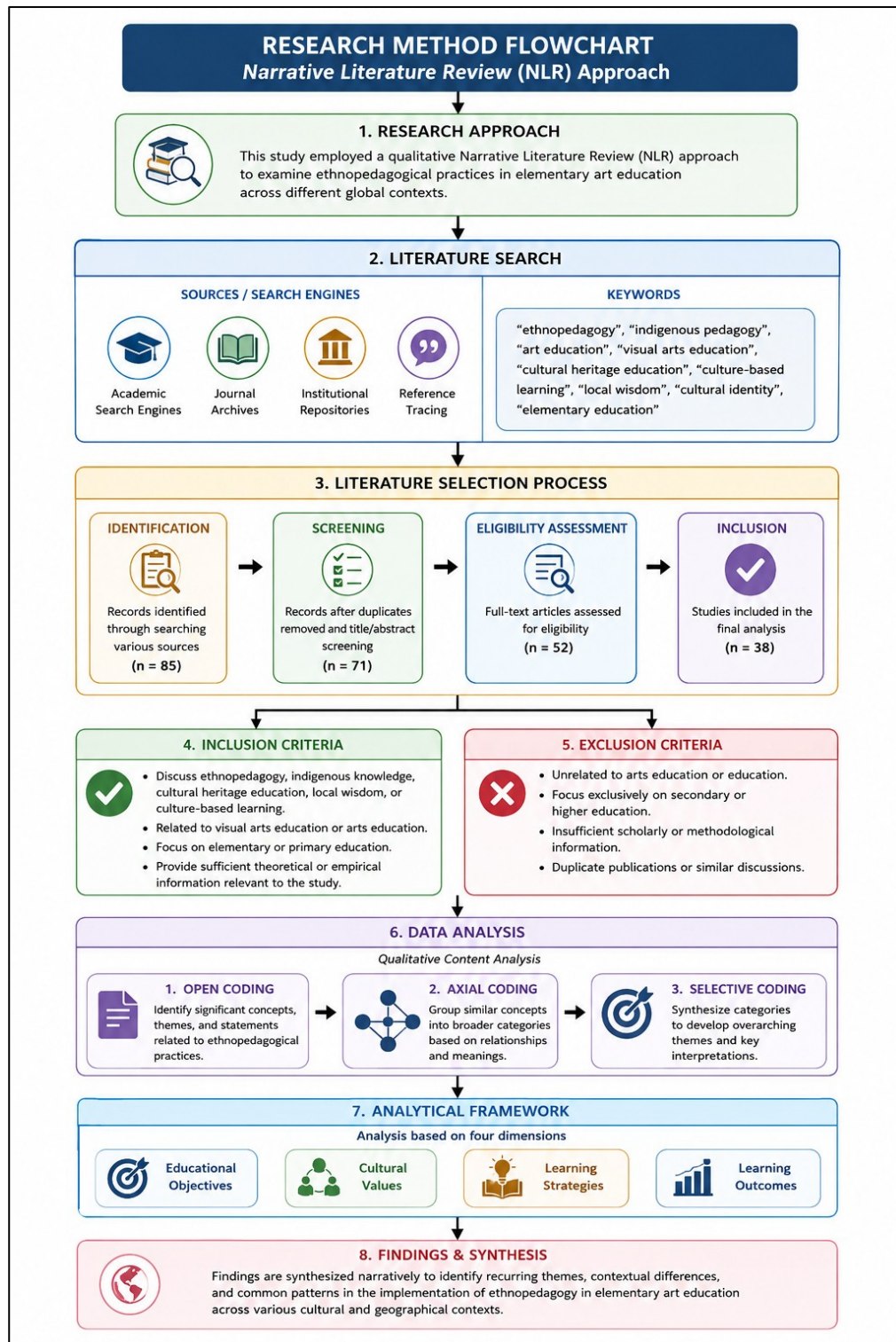
The literature reviewed in this study consisted of peer-reviewed journal articles, academic books, conference proceedings, institutional reports, and other scholarly publications published between 2001 and 2025, with particular emphasis on literature published during the last ten years. Relevant sources were identified through academic search engines, reference tracing, journal archives, institutional repositories, and publications frequently cited in studies related to ethnopedagogy, culture-based learning, and arts education.

The search process utilized keywords such as “ethnopedagogy”, “indigenous pedagogy”, “art education”, “visual arts education”, “cultural heritage education”, “culture-based learning”, “local wisdom”, “cultural identity”, and “elementary education”. The literature search and selection process were conducted through four stages: identification, screening, eligibility assessment, and inclusion.

The inclusion criteria consisted of: (1) publications discussing ethnopedagogy, indigenous knowledge, cultural heritage education, local wisdom, or culture-based learning; (2) studies related to visual arts education or arts education; (3) publications focusing on elementary or primary education contexts; and (4) sources providing sufficient theoretical or empirical information relevant to the objectives of the study. Publications that were unrelated to arts education, focused exclusively on secondary or higher education, contained insufficient scholarly information, or duplicated similar discussions were excluded from the review.

Data were analyzed using qualitative content analysis. The coding process involved three stages. *First*, open coding was conducted to identify significant concepts and themes related to ethnopedagogical practices. *Second*, axial coding was employed to group similar concepts into broader categories. *Third*, selective coding was used to synthesize the findings into overarching themes. The analysis focused on four dimensions: educational objectives, cultural values, learning strategies, and learning outcomes.

The selected literature represented various geographical and cultural contexts, including Indonesia, Europe, America, Africa, and Asia. The findings were synthesized narratively to identify recurring themes, contextual differences, and common patterns in the implementation of ethnopedagogy within elementary art education.



Source: Researcher's personal documents, 2026

RESULTS AND DISCUSSION

Recent studies indicate that ethnopedagogy has evolved beyond a local wisdom-based educational approach and is increasingly recognized as a framework for strengthening



cultural literacy, identity formation, and contextual learning in formal education. Nevertheless, most existing studies focus on single-country contexts, while comparative analyses examining ethnopedagogical practices across different world regions remain limited. Therefore, a global comparative perspective is necessary to identify common patterns, contextual differences, and emerging trends in ethnopedagogy-based art education (Sugara & Sugito, 2022; Putra et al., 2024).

1. Ethnopedagogy in Elementary Art Learning in Indonesia

a. Batik Motifs

Batik is one of Indonesia's cultural heritage that is rich in philosophical values. In Basic Level learning, children are introduced to simple batik patterns through drawing, coloring, or making motif prints. This activity not only trains fine motor skills, but also instills the value of patience, precision, and appreciation for tradition (Gayatri & Suryani, 2021). Recent research on batik heritage education demonstrates that batik-based learning not only preserves cultural traditions but also strengthens cultural identity, intergenerational knowledge transmission, and students' understanding of local values within formal education settings (Sugiarto et al., 2025).

b. Toraja Sculpture

Toraja carvings have cosmological symbols that reflect man's relationship with nature and ancestors. In the context of early childhood education, children can be invited to get to know geometric shapes or simple patterns of Toraja carvings through collage activities or puzzle games. This helps children understand symbolic concepts while strengthening local cultural identity (Tangdilintin, 2018). In the context of elementary school, children are taught to make toraja carvings on paper first using the group work method. The introduction of local culture through Toraja carvings in fine art learning can increase creativity through active and collaborative learning (Lusiana Delastri, 2024).

c. Traditional Weaving

Traditional Indonesian weaving teaches the value of hard work, togetherness, and collective skills. At the PAUD level, children can be introduced to the simple weaving process using colored paper or wool thread. This activity fosters hand-eye coordination while introducing children to the textile traditions of the archipelago. (Wulandari, 2020). Furthermore, ethnopedagogical practices rooted in local wisdom have been shown to contribute significantly to children's character development, cultural awareness, and social responsibility, particularly when cultural traditions are integrated into daily learning experiences (Sakti et al., 2024).

d. Puppetry and Performing Arts

In addition to batik, carving, and weaving, performing arts such as puppetry can also be used as a medium for learning fine arts at the elementary level. Children can make



puppets out of paper or cardboard, which at the same time introduces them to the cultural figures and moral values contained in the puppet story (Sutrisno, 2019).

e. Nature-Based Fine Arts

Ethnopedagogy can also be realized through the use of natural materials such as leaves, seeds, or sand to create works of art. This activity not only trains creativity, but also instills ecological awareness and a harmonious relationship with the environment (Hidayat, 2021).

2. Ethnopedagogy in Elementary Art Learning in Europe

In various European countries, ethnopedagogy-based learning of fine arts is generally applied through the introduction of traditional arts, local crafts, regional cultural symbols, visual folklore, and community art practices. Children are introduced to forms of local cultural expression such as traditional textile motifs, carvings, folk murals, traditional masks, to decorative arts typical of their respective regions. This approach is considered effective in building students' emotional connection to their own cultural environment (Bautista, 2021).

a. Ethnopedagogy of Fine Arts in Finland

Finland is known as one of the countries that has successfully integrated local culture into the basic arts curriculum. Fine arts education in Finnish primary schools emphasizes phenomenological approaches and local cultural experiences through the exploration of traditional materials, nature, and the identity of Nordic peoples. Art teachers invite students to learn about Sami cultural symbols, traditional woodcrafts, and nature-based environmental arts as part of visual learning (Kallio-Tavin, 2020).

b. Ethnopedagogy of Fine Arts in the UK

Ethnopedagogy in the arts develops through multicultural education that accommodates the ethnic diversity of modern society. Elementary level fine arts learning not only focuses on classical Western art, but also introduces African, Asian, Middle Eastern and migrant cultures living in the UK. Teachers use art as a medium of cultural dialogue and the development of social empathy (Mason, 2018).

c. Ethnopedagogy of Fine Arts in Spain

Ethnopedagogy of fine arts is widely associated with the preservation of the cultures of regions such as Catalonia, Andalusia, and Basque. Basic art learning integrates cultural festivals, folk arts, traditional ceramics, and folklore illustrations into students' creative activities. Children learn local art forms as part of their regional identity (Garcia M. &, 2019).

d. Cultural Heritage-Based Art Education in Italy

Italy has a strong tradition in cultural heritage-based arts education (*Heritage Education*). At the basic level, fine arts learning mostly uses the exploration approach of historic cities, local architecture, traditional mosaics, and Renaissance art as visual



learning resources. Children are invited to observe their cultural environment directly and then translate it into creative artworks (Baldini, 2019).

e. General Characteristics of Ethnopedagogy of Fine Arts in Europe

Based on UNESCO research, the following are the general characteristics related to the ethnopedagogy of fine arts in Europe, as follows: (UNESCO, 2022)

1) Based on local culture and regional identity

The art material was developed from the visual traditions of the local community.

2) Prioritizing hands-on experience

Students learn through cultural observation, craft practices, and exploration of the social environment.

3) Encourage contextual creativity

Children not only imitate traditional art forms, but also develop creative interpretations based on their culture.

4) Multiculturally oriented

Art learning is used to introduce cultural diversity and build social tolerance.

5) Integrating cultural heritage with modern education

Digital technologies, virtual museums, and interactive media are starting to be used to introduce traditional culture to the younger generation.

f. Relevance for Fine Arts Learning in Indonesia

The European ethnopedagogical model provides an important inspiration for the development of fine arts learning in Indonesia, especially in the context of local culture-based basic education. Indonesia has a huge wealth of visual culture such as batik, weaving, carving, puppetry, and regional decorative arts that can be used as a source of creative learning. The European approach shows that cultural preservation can be done effectively through contextual, participatory, and interdisciplinary arts education. The integration of ethnopedagogy with the STEAM approach is also a great opportunity in the development of fine arts learning innovations in elementary schools. Art is not only understood as an aesthetic activity, but also as a medium for strengthening cultural identity, creativity, visual literacy, and 21st-century skills.

3. Ethnopedagogy in Elementary Art Learning in America

Ethnopedagogy in elementary art learning in the United States develops through multicultural educational approaches, culturally responsive teaching, and community-based art education. This approach emerged in response to the highly complex ethnic, cultural, and social identity diversity of American society. In the context of basic education, art is not only understood as a medium of aesthetic expression, but also as a means of strengthening cultural identity, social awareness, and appreciation for the diversity of society (Acuff J. B., 2018).



Ethnopedagogy-based art learning is heavily influenced by the idea of multicultural art education that has developed since the end of the 20th century. Art education is directed to accommodate the cultural experiences of students from various backgrounds such as African-American, Latino, Native American, Asian-American, and other migrant communities. Art teachers are encouraged to use local culture and students' life experiences as the primary source of visual learning (Ballengee-Morris, 2001).

a. *Multicultural Art Education* in the United States

One of the main forms of ethnopedagogy of fine arts in America is multicultural art education. This approach aims to build educational equity through the introduction of the world's various visual cultures in the basic arts curriculum. Children not only learn classical Western art, but also indigenous art, Latino community murals, quilting *African-American*, to traditional crafts *Native American* (Acuff J. B., 2014). Learning is carried out through the exploration of cultural symbols, visual folklore, traditional textiles, cultural masks, and community art practices. Teachers also encourage students to discuss the social meaning and cultural identity behind the artwork they are learning. Thus, art becomes a medium for developing empathy, cultural appreciation, and social justice (Stuhr, 2015). Recent developments in art education have introduced the concept of belonging pedagogy, which encourages students to explore identity, culture, and diversity through collaborative artistic experiences. This approach strengthens students' sense of belonging while promoting intercultural understanding and social inclusion (Koo et al., 2024).

b. *Community-Based Art Education*

In America, the ethnopedagogy of fine arts also developed through *Community-based art education (CBAE)*. This approach connects schools with local communities as a source of art learning. Children are invited to observe city murals, local galleries, cultural festivals, street art, and traditional art practices of the surrounding community. In elementary level learning, students are often involved in community-based collaborative projects such as school mural creation, local cultural documentation, and community art exhibitions. The activity helps students understand the relationship between art, the social environment, and their own cultural identity (Bastos, 2020) (Keifer-Boyd, 2018).

c. *Indigenous Art Education*

Indigenous Art Education is an important part of ethnopedagogy in North America, especially in education about Native American culture. Elementary schools began to integrate indigenous art symbols, patterns, visual stories, and philosophies as part of the art curriculum. This approach aims to reduce cultural stereotypes as well as increase students' appreciation of the history and traditional knowledge of indigenous



peoples. Art teachers combine traditional pattern-making, simple carving, weaving, or traditional folklore illustrations in the creative learning process (Garcia A. , 2019).

d. *Culturally Responsive Teaching* in Fine Arts

Approach *culturally responsive teaching* is widely applied in the learning of basic fine arts in America. Teachers adjust learning strategies to the cultural background of students so that the learning process becomes more contextual and inclusive. Children are given the opportunity to express their family's cultural identity through visual works such as cultural collages, family portraits, symbols of local traditions, and narrative art (Ladson-Billings, 2021). Contemporary studies also reveal that digital art practices can support culturally responsive learning by enabling children from diverse cultural backgrounds to express their identities through innovative visual media and technology-enhanced artistic activities (Kim, 2022).

e. Relevance for Fine Arts Learning in Indonesia

The ethnopedagogical approach of fine arts in America provides an important inspiration for fine arts education in Indonesia, especially in the development of local and multicultural culture-based learning. Indonesia has a very wide cultural diversity so that the culturally responsive teaching approach is very relevant to be applied at the elementary school level. Learning fine arts can be developed through the exploration of regional cultures such as batik, weaving, carving, puppetry, traditional decorative arts, and local community art practices. Additionally, a community-based art education approach can help schools build stronger relationships with the surrounding cultural community.

4. Ethnopedagogy in Elementary Art Learning in Africa

Ethnopedagogy in elementary art learning in Africa is developing very strongly because traditional African education has long been based on the culture, community, and daily life practices of the people. Art in African culture is not separated from social, spiritual, customary, or character education. Therefore, art learning in various African countries integrates many local knowledge, cultural symbols, traditional crafts, folklore, and community art practices as part of the child's education process (Ngara, 2016).

In the context of basic education, ethnopedagogy-based fine arts in Africa are used to instill cultural identity, collectivity values, respect for ancestors, and understanding of local cultural heritage. Children not only learn to draw or make crafts, but also understand the symbolic meanings and cultural philosophies contained in the traditional artworks of their society. This approach is evolving as African countries strive to maintain local cultural identity amid the influence of globalization and the dominance of Western curricula. Fine arts education is then directed to become a medium for decolonizing education, which is to restore local African knowledge as the main source of learning (Kasfir, 2019) (Okeke-Agulu, 2015).



a. Traditional Arts as a Source of Learning

In many African countries such as Nigeria, Ghana, Kenya, and South Africa, elementary art learning uses traditional arts as the primary source of learning activities. Children are introduced to traditional textile patterns, wood carving, traditional masks, weaving, pottery, tribal murals, and local cultural symbols such as *Adinkra* in Ghana or *Ndebele painting* in South Africa. Art teachers usually associate creative activities with folklore, traditional rituals, and community life. Through this approach, students learn that art is an important part of the social and cultural identity of African people (Campbell, 2018).

b. *Ubuntu* as a Foundation for Art Education

The concept of *Ubuntu* has become one of the important philosophies in African ethnopedagogy. *Ubuntu* emphasizes the values of togetherness, humanity, solidarity, and relationships between individuals in the community. In fine arts learning, this concept is applied through collaborative activities such as group murals, joint crafts, cultural performances, and community art projects (Msila, 2020). Based on the African philosophy of care, compassion, and collective responsibility, it invites a different starting point. It reframes learners and teachers as knowledge holders whose identity, language, and community ties are assets, not barriers. As research across Ethiopia, Liberia, and Ghana shows, when education systems honor these assets, learning becomes relational, fun, and transformative. *Ubuntu* distracts from *Toolkit* import and towards relationships that enable learning between children and teachers, schools and communities as well as policies and practices (Kwame Akyeampong, 2025).

c. Relevance for Fine Arts Learning in Indonesia

The ethnopedagogical approach of fine arts in Africa has a very strong relevance to the Indonesian educational context. Just like Africa, Indonesia has a huge and diverse wealth of traditional cultures. Learning of fine arts based on local culture can be developed through the exploration of batik, weaving, carving, puppetry, weaving, traditional decorative arts, and other regional crafts. The concept of *Ubuntu* is also in line with the value of mutual cooperation in Indonesian culture. Therefore, collaborative and community-based art learning has great potential to be applied in Indonesian elementary schools. In addition, the use of indigenous knowledge in learning can help schools maintain the sustainability of local culture in the midst of the development of modern globalization.

5. Ethnopedagogy in Elementary Art Learning in Asia

Ethnopedagogy in elementary art learning in Asia develops through the integration of local cultural values, traditional heritage, Eastern educational philosophies, and community art practices into formal learning processes. In contrast to Western approaches that emphasize individuality and personal expression, art education in many Asian countries tends to place



art as part of character building, preservation of cultural identity, and social harmonization (Chalmers, 2019).

In the context of primary education, ethnopedagogy-based art learning in Asia utilizes diverse cultural sources such as calligraphy, traditional textile arts, folk crafts, traditional paintings, ritual arts, and local cultural symbols. Children are introduced to art not only as a visual skill, but also as a medium of understanding the cultural values, history, spirituality, and identity of their nation. This approach is growing strongly in countries such as China, Japan, South Korea, India, and several other Southeast Asian countries through heritage-based education policies, multicultural education, and revitalization of local culture in the elementary school curriculum (Wang, 2021).

a. China

Ethnopedagogy in elementary art learning is strongly influenced by the Confucian philosophy that emphasizes harmony, discipline, morality, and respect for tradition. Fine art learning integrates a lot of Chinese calligraphy, ink painting (*ink painting*), the art of paper cutting (*Paper Cutting*), traditional ceramics, and classical cultural symbols as part of the elementary school curriculum (Zhao, 2018).

b. Japan

Basic art learning based on ethnopedagogy is heavily influenced by concepts *Aesthetic Sensitivity* and character education. Traditional arts such as *origami*, *Shodo* (Japanese calligraphy), *Ikebana*, textile arts, and local crafts are used as learning mediums since elementary school. Japanese art education emphasizes philosophy (Saito, 2017) *Wabi-sabi* (beauty in simplicity) and appreciation for the creative process. Children are invited to understand cultural values through hands-on practice, nature observation, and exploration of traditional materials (Nagai, 2020).

c. South Korea

In South Korea, basic fine arts education blends local cultural heritage with a modern approach. Art learning introduces *Hanji Art* (traditional paper crafts), Korean calligraphy, traditional painting (*minhwa*), as well as symbols of Korean culture in student creative projects. Interestingly, South Korea is also starting to integrate digital technology in culture-based arts learning, such as virtual museums and interactive media to introduce traditional cultural heritage to the younger generation (Kim, 2019) (Lee, 2019). Recent revisions to the South Korean national art curriculum further emphasize democratic citizenship, cultural participation, and creativity, demonstrating how traditional cultural heritage can be integrated with contemporary educational goals in art learning (Kim, 2024).

d. India

India has a strong tradition in local culture-based arts education. At the elementary level, students are introduced to folk arts such as *Madhubani*, *Warli*, *Rangoli*, Indian

batik, and traditional handicrafts as part of learning fine arts. This approach not only develops visual skills, but also instills spiritual values, Hindu philosophy, and respect for India's cultural diversity. Art learning is often associated with cultural festivals and social rituals (Sharma, 2018).

e. Southeast Asia

In countries such as Thailand, Malaysia, and the Philippines, ethnopedagogy-based art learning develops through the integration of local traditional arts such as carving, regional batik, mask art, traditional weaving, and indigenous people's ritual arts. Primary schools use a lot of approaches (Tan, 2019) *community-based learning*, where students learn directly from local artisans, traditional artists, and local cultural communities. This approach strengthens the relationship between the school and the cultural community (Yap, 2021).

f. Relevance for Global Studies of Ethnopedagogy

The Asian ethnopedagogical model shows that fine arts education is not only oriented to artistic skills, but also to cultural inheritance, identity formation, and character education. This reinforces the idea that basic art can be a strategic medium in building a creative generation while being firmly rooted in local culture.

6. Comparative Analysis of Ethnopedagogy in Elementary Art Learning Across Global Regions

Table 1. Comparative Matrix of Ethnopedagogy in Elementary Art Learning Across Global Regions

Aspect	Indonesia	Europe	America	Africa	Asia
Educational Objectives	Preserving local culture and strengthening national identity	Strengthening regional identity and multicultural awareness	Promoting cultural responsiveness, diversity, and social justice	Preserving indigenous knowledge and community values	Character education and cultural heritage preservation
Cultural Values	Gotong royong, respect for tradition, local wisdom	Cultural diversity, tolerance, intercultural understanding	Inclusiveness, equity, multiculturalism, cultural identity	Ubuntu, solidarity, communal responsibility	Harmony, discipline, spirituality, respect for tradition
Learning Strategies	Batik, weaving, carving, puppetry, nature-based art projects	Heritage education, museum learning, local crafts, intercultural projects	Multicultural art education, community-based art education, culturally responsive teaching	Community art projects, indigenous crafts, traditional symbols and storytelling	Traditional arts integration, community learning, heritage-based education



Learning Outcomes	Cultural awareness, creativity, national identity formation	Intercultural competence and contextual creativity	Social awareness, empathy, appreciation of diversity	Collective identity, collaboration, community engagement	Character development, aesthetic sensitivity, cultural literacy
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The comparative analysis reveals several important patterns in the implementation of ethnopedagogy in elementary art education across different global regions.

1. All regions demonstrate a shared commitment to using art education as a medium for cultural transmission and identity formation. Regardless of geographical location, ethnopedagogical practices emphasize the preservation of local cultural heritage while fostering creativity among young learners. This finding suggests that art education serves not only aesthetic purposes but also broader social and cultural functions.
2. Experiential and contextual learning emerges as a common pedagogical characteristic. Students are encouraged to engage directly with traditional artistic practices, cultural symbols, community knowledge, and local environments. Such approaches strengthen the connection between formal schooling and everyday cultural experiences.
3. Substantial differences are found in the cultural values emphasized by each region. Indonesian ethnopedagogy focuses on local wisdom and national identity; European approaches emphasize multiculturalism and intercultural dialogue; American models highlight diversity, equity, and social justice; African approaches are strongly influenced by Ubuntu philosophy and collective responsibility; while Asian models prioritize character education, harmony, and cultural continuity.
4. Variations are also observed in pedagogical innovation. European and East Asian countries increasingly integrate digital technologies, virtual museums, and interactive cultural resources into art education. In contrast, African and several Southeast Asian contexts continue to emphasize community participation and direct cultural engagement. These differences indicate that ethnopedagogy remains highly contextual and responsive to local educational needs and socio-cultural conditions.

Overall, the findings suggest that ethnopedagogy possesses both universal and contextual dimensions. While all regions seek to preserve cultural identity through art education, each region adapts ethnopedagogical principles according to its historical background, social values, and educational priorities. Therefore, future curriculum development should balance cultural preservation with pedagogical innovation to ensure the sustainability of local heritage in an increasingly globalized world.



Recent studies consistently indicate that ethnopedagogy-based learning contributes to the development of cultural literacy and contextual understanding among elementary school students. The integration of local cultural content into learning activities enables students to connect academic knowledge with their social and cultural realities, thereby strengthening both educational relevance and cultural sustainability (Dafit et al., 2024). This finding is consistent with UNESCO's framework for culture and arts education, which emphasizes that cultural heritage, creativity, and innovation should be integrated to support sustainable and inclusive educational development in the twenty-first century (UNESCO, 2022).

CONCLUSION

The comparative analysis of ethnopedagogy in elementary art education across Indonesia, Europe, America, Africa, and Asia demonstrates that art learning serves a universal function as a medium for cultural transmission, identity formation, character development, and creativity enhancement. Despite differences in geographical, social, and cultural contexts, all regions position local culture as a fundamental source of learning and emphasize experiential approaches that connect students with their cultural environment. This finding indicates that ethnopedagogy possesses a universal educational value in preserving cultural heritage while fostering meaningful learning experiences.

However, significant differences emerge in the educational orientation and cultural priorities of each region. Indonesia emphasizes cultural preservation and national identity through traditional arts such as batik, weaving, carving, and puppetry. European countries focus on heritage education, multicultural awareness, and intercultural dialogue as responses to increasingly diverse societies. In America, ethnopedagogical practices are strongly influenced by multicultural education, social justice, and culturally responsive teaching, reflecting the country's complex ethnic composition. African approaches are shaped by indigenous knowledge systems and Ubuntu philosophy, highlighting communal responsibility and collective identity. Meanwhile, Asian countries integrate traditional arts with character education, spirituality, and cultural continuity rooted in Eastern philosophies.

These variations are influenced by several factors. *First*, historical factors shape educational priorities in each region. European countries emphasize multiculturalism due to migration and cultural integration challenges, while African countries prioritize indigenous knowledge as part of educational decolonization efforts. *Second*, socio-cultural factors influence the selection of cultural content and learning values. Societies with strong communal traditions, such as those in Africa and parts of Asia, tend to emphasize collective learning and social harmony, whereas Western contexts place greater emphasis on diversity, inclusion, and individual expression. *Third*, educational policy and technological development contribute to differences in implementation. Countries with advanced educational infrastructures increasingly integrate digital technologies, virtual museums, and interactive cultural resources into ethnopedagogical practices.



The study also reveals an emerging global trend toward the integration of ethnopedagogy with innovative educational approaches, including digital learning and STEAM-based education. Rather than viewing tradition and innovation as opposing concepts, many educational systems seek to combine cultural heritage with contemporary pedagogical practices. This trend suggests that ethnopedagogy is evolving from a cultural preservation approach into a dynamic framework for preparing students to participate in global society while maintaining strong cultural roots.

Therefore, ethnopedagogy in elementary art education should be understood not merely as a strategy for preserving local traditions, but as a comprehensive pedagogical framework that bridges culture, creativity, identity, and twenty-first-century competencies. The findings highlight the importance of developing culturally responsive curricula that balance local heritage preservation with educational innovation, ensuring the sustainability of cultural identity in an increasingly interconnected world.

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