

Evaluation of Curriculum Structure in Arts Education: A Systematic Literature Review at Elementary School Level

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ABSTRACT

Arts education in elementary schools plays a vital role in shaping children's character, creativity, and cultural identity. However, in Indonesia, its implementation faces challenges due to the fragmented organization of materials and the absence of standardized assessment frameworks. This study aims to identify dominant approaches to organizing arts curricula, evaluate relevant assessment models, and derive policy insights to strengthen primary school arts education. Using a Systematic Literature Review (SLR) of 30 peer-reviewed articles published between 2018 and 2024, selected from databases such as Scopus and ERIC, the analysis applied PRISMA guidelines and thematic coding to map key patterns. The review identified three main organizational approaches: Discipline-Based Art Education (DBAE), STEAM-PBL integration, and local wisdom-based methods. Among evaluation frameworks, the CIPP model emerged as the most comprehensive because it addresses outcomes along with context, input, and process. The findings show that each approach offers distinct strengths. DBAE provides a structured academic foundation, STEAM-PBL promotes creativity and critical thinking, and local wisdom methods reinforce cultural identity. Despite this, Indonesia's curriculum lacks a cohesive and measurable framework that integrates these elements. This study provides conceptual insights to inform curriculum development and policy formulation, aligning arts education with global educational shifts and Indonesia's cultural context.

Keywords: Arts Education; Material Organization Patterns; Curriculum Evaluation; STEAM; Local Wisdom.



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1. INTRODUCTION

In recent decades, the transformation of the global education paradigm has necessitated a shift in learning that emphasizes not only cognitive development but also the strengthening of social, emotional, and cultural dimensions (Aslantaş, 2023). Global challenges such as the erosion of cultural identity due to globalization, the decline of social empathy, and the diminishing imagination and creativity of children have emerged as significant obstacles within elementary education. In response to these issues, arts education has increasingly been recognized as a strategic approach to align the demands of 21st-century education with the development of students' character and cultural awareness.

Elementary school arts education plays a crucial role in nurturing children's social, emotional, and aesthetic competencies from an early age. Serving as both a medium of expression and an effective pedagogical tool, arts education holistically enhances students' cognitive, social, and emotional capacities. Moreover, it significantly strengthens critical thinking, creativity, communication, and collaboration (4C) skills, essential capabilities for navigating the rapidly evolving global social landscape (Laksmiwati et al., 2024).

In Indonesia, arts education plays a vital role in preserving local cultural values amid the dominance of global popular culture and is positioned as a medium for introducing cultural diversity within multicultural education frameworks. The transition from the 2013 Curriculum to the Independent Curriculum marked a significant shift toward more adaptable and contextually relevant learning, particularly through the incorporation of arts within the Pancasila Student Profile Strengthening Project (P5), which emphasizes local cultural exploration (Matthews-Denatale et al., 2024). However, empirical studies reveal persistent challenges: many schools struggle to organize coherent learning sequences and apply gradual learning structures in arts education, leading to significant quality disparities across institutions (Doğru, 2020; Firdaus et al., 2022). Despite progressive policy intentions, the lack of clear material delivery frameworks has limited the effective implementation of arts education at the elementary level.

The evaluation of the arts curriculum is crucial for determining the effectiveness and future direction of primary school arts education. While diverse models such as Tyler's, CIPP, and Stake's Responsive Model have been used globally to assess curriculum efficacy (Özdemir, 2023), empirical evidence from Indonesia shows their application remains limited and mostly administrative. Data from the Ministry of Education, Culture, Research and Technology reveals that over 40% of elementary schools have not systematically implemented the arts curriculum, and about 55% of arts educators lack proper certification or academic qualifications (Bunga et al., 2022; May & Robinson, 2016). This highlights a clear empirical gap: no evaluation model has been adequately adapted to Indonesia's local cultural context, leaving a critical need for frameworks that are both systematic and culturally responsive.

This problem is further exacerbated by insufficient professional training for arts educators, limited teaching resources, and the absence of clear evaluation criteria. Prior research has primarily focused on core subjects like mathematics, science, and language, leaving arts education marginalized in both research and policy agendas (Gormley, 2025). Unlike other disciplines with clear success metrics, arts education lacks concrete, practical indicators, leading to inconsistent curriculum implementation across schools and regions. Critically, there is a marked lack of empirical studies exploring how the structural organization of arts education materials affects sustained learning outcomes in Indonesian primary schools.

Prior research has largely focused on the technical aspects of art education, such as media use and pedagogical strategies, but has insufficiently explored how the sequencing, scaffolding, and thematic integration of art materials impact students' critical thinking, creativity, and cultural identity (Aslantaş, 2023). The organizational structure of learning content is a vital theoretical foundation for ensuring meaningful continuity, especially in arts education, which inherently integrates cognitive, emotional, and psychomotor dimensions. Although various models, including Discipline-Based Art Education (DBAE), STEAM, and local wisdom approaches are widely applied, few studies have systematically examined their theoretical effectiveness within Indonesian elementary school contexts (Laksmiwati et al., 2024).

This study addresses both empirical and theoretical gaps by systematically examining the development and application of art material organization patterns in Indonesian primary school

curricula and their impact on learning quality. Specifically, it evaluates the effectiveness of three key methodologies: DBAE, STEAM, and local wisdom, in structuring arts education to promote a more nuanced, culturally relevant, and contextually adaptive learning experience (Gormley, 2025; Mehmeti et al., 2024; Sutrisno & Syukur, 2023). Additionally, this research analyzes the suitability of the CIPP evaluation model for elementary-level arts curricula, responding to the urgent need for a systematic, needs-based assessment framework. The primary aim is to establish a comprehensive curriculum framework that not only enhances content delivery but also fosters students' character development, cultural identity, and 21st-century competencies (Nouraey et al., 2020). This study presents literature-based recommendations for policymakers, educators, and curriculum designers that may support the development of a more structured, adaptive, and student-centered arts education system in Indonesia.

2. METHODS

The Systematic Literature Review (SLR) strategy was used in this study due to its methodological advantages in providing transparent, reproducible, and systematic scientific synthesis. This method facilitates a thorough identification of patterns, trends, and research gaps, while reducing bias that may occur in conventional narrative reviews (Nouraey et al., 2020). To increase transparency, the article selection process was conducted in several explicit stages following the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) framework. Initially, 112 articles were identified through searches in databases including Scopus, SpringerLink, Taylor & Francis, Elsevier, and Google Scholar using keywords such as “curriculum evaluation in arts education,” “DBAE in primary education,” “STEAM art integration,” “project-based learning in the arts,” and “local wisdom in curriculum development.” After removing 35 duplicates, 77 articles were screened by title and abstract, of which 47 were excluded for not meeting the topical or methodological focus (e.g., focusing on secondary or tertiary education, non-curriculum topics, or lacking rigorous methodology). A final 30 articles were selected for full-text analysis based on the following inclusion criteria: (1) published between 2014 and 2024; (2) sourced from scientific journals indexed nationally (SINTA) and internationally (Scopus); (3) pertinent to the organisation of materials and assessment of arts curriculum in elementary education; (4) employing transparent and rigorous research methodologies; and (5) possessing conceptual or empirical significance for the advancement of arts curriculum in elementary schools. The following Article Selection Criteria, as shown in Table 1.

Table 1. Article Selection Criteria

No	Criteria	Description
1	Publication Year	Articles published in the last 10 years
2	Indexing	Scopus Q1-Q4 or Sinta 1-4 indexed journals
3	Topic Relevance	Articles discussing patterns of material organization in elementary school arts curriculum and arts curriculum evaluation
4	Research Methods	Using clear and accountable research methods
5	Case Study	Having a scope of arts education in both local and international contexts

The thematic analysis procedure was conducted operationally through several concrete steps. First, a manual coding process was applied, where keywords, main arguments, and thematic categories were identified systematically from the selected articles (Hidayah et al., 2022; Laksmiwati et al., 2024). The unit of analysis comprised the articles themselves, not human participants. Themes such as “STEAM integration” were drawn from articles explicitly mentioning interdisciplinary approaches, while the “CIPP evaluation model” theme was traced from articles addressing context, input, process, and product dimensions (Eylem, 2019; Herro & Quigley, 2017). Coding reliability was ensured through double-checking by two independent reviewers, discussing discrepancies, and reaching consensus to enhance the validity of the thematic synthesis (Sharma & Srivastava, 2018; Toste et al., 2020). The justification for the 2014–2024 time range is based on capturing the most recent decade’s shift in arts curriculum policies, particularly in light of Indonesia’s transition to the Independent Curriculum, as well as global STEAM and PBL movements. Including both local (Indonesia) and international contexts strengthen the comparative analysis, making the study’s contribution more relevant and globally positioned. The following prism flowcart, as shown in Figure 1.

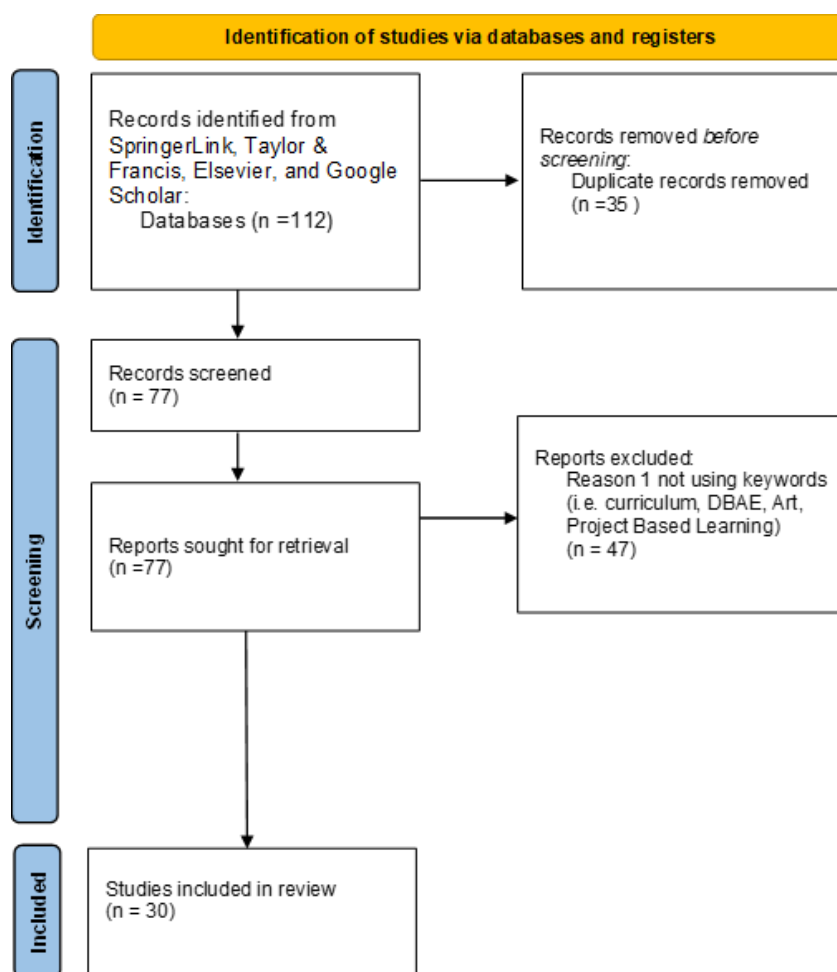


Figure 1. Prisma Flowcart

3. RESULT AND DISCUSSION

3.1 Literature Review Synthesis Analysis

Arts education in elementary schools (SD) has a strategic role in the development of children's cognitive, aesthetic, social, and psychomotor dimensions. Moreover, arts education fosters character development and reinforces cultural identity. Theoretical analyses and empirical investigations indicate that the efficacy of arts education is significantly contingent upon the organisation, instruction, and assessment of the curriculum. This component is thus categorised into three primary areas: evaluation of the arts curriculum, organisation of materials, and execution of the arts curriculum together with its effects on students' character and cultural identity. Initially, regarding curriculum evaluation, numerous strategies have been employed to examine the efficacy of arts education. Tyler's Model emphasises the attainment of educational objectives (Nouraey et al., 2020), whereas the CIPP Model (Context, Input, Process, Product) offers an extensive framework that evaluates context, resource preparedness, implementation procedures, and educational outcomes. Stake's Responsive Model underscores the significance of student learning experiences and teacher engagement. In nations like the United States and Finland, arts evaluation is conducted via portfolios and authentic assessments (Matthews-Denatale et al., 2024). In Japan and South Korea, evaluation prioritises procedures and cultural expressions (Lee Bunting et al., 2024). In Indonesia, the execution of arts evaluation within the Merdeka Curriculum continues to encounter obstacles, particularly with standardisation and teacher preparedness (Mehmeti et al., 2024).

The organisational structure of art materials in elementary schools can be classified into three primary approaches. Discipline-Based Art Education (DBAE) prioritises systematic instruction across many artistic disciplines, including fine arts, music, dance, and theatre (Duncum, 2021). Secondly, STEAM-oriented and Project-Based Learning (PBL) methodologies include art within an interdisciplinary framework to foster creativity and critical thinking abilities. Third, art education grounded in local wisdom integrates traditional values in the learning process to reinforce cultural identity. The incorporation of the arts inside the Pancasila Student Profile Strengthening Project (P5) in Indonesia exemplifies the application of this methodology (Bhattacharyya & Dey, 2021).

The execution of the arts curriculum varies throughout countries based on social environment and educational policy. The United States employs the portfolio approach and project-based learning, alongside the incorporation of digital literacy (Darling-Hammond et al., 2017). Finland prioritises the STEAM methodology in conjunction with other disciplines. Arts education significantly contributes to the enhancement of creative expression and the fortification of students' character and cultural identity, aligning with national educational objectives (Adu-Baffoe & Bonney, 2021; Herro & Quigley, 2017). Japan and South Korea employ art as a means of character education via calligraphy and traditional art. Indonesia is progressing towards the integration of project-based art and indigenous wisdom, although encountering challenges such as inadequate teacher training and limited resources.

3.2 Curriculum Evaluation Model in Elementary School Arts Education

The assessment of art curricula in primary schools faces significant challenges, particularly in measuring non-cognitive aspects such as aesthetics, personal expression, and creativity. Unlike disciplines with clear learning achievement indicators, arts education requires evaluation methods that are adaptable, reflective, and context-sensitive. A review of 30 scientific articles highlights three main evaluation models frequently discussed in elementary arts education: the

Tyler Model, the CIPP Model, and Stake's Responsive Model. Eleven studies focus on the Tyler Model, which emphasizes objective-based evaluation to measure specific competencies (Leung & Choi, 2024). though it is often viewed as too rigid for the flexible and interpretive nature of arts education. Fourteen publications emphasize the strengths of the CIPP Model (Context, Input, Process, Product), which offers a more comprehensive approach by assessing not only outcomes but also inputs and learning processes (Adu-Baffoe & Bonney, 2021).

Although the CIPP Model is considered comprehensive, its implementation in primary school art education faces challenges due to the need for qualitative and contextual evaluation metrics. Meanwhile, five studies advocate for Stake's Responsive Model, which focuses on student learning experiences and teacher reflection, making it more suitable for assessing artistic processes that resist strict quantification. Most discussions on the CIPP Model appear in international education journals such as *Studies in Educational Evaluation* and the *Journal of Curriculum Studies*, while portfolio and project-based evaluations are more frequently addressed in art and education journals from Finland, Japan, and the United States. Of the 30 reviewed articles, 22 come from international journals indexed by Scopus and ERIC, and eight from national publications indexed by SINTA 1 and 2. Notably, no identified sources include evaluation frameworks explicitly grounded in local cultural perspectives within the Indonesian context.

Internationally, arts evaluation methods vary widely. The portfolio approach is widely used in the United States and Finland to assess students' artistic progress over time (Nilada et al., 2024). while Japan and South Korea emphasize technical mastery, discipline, and cultural expression as part of nation-building efforts (Lee et al., 2024). In contrast, Indonesia, despite promoting project-based learning and local cultural integration through the Merdeka Curriculum, continues to lack standardized evaluation methods tailored to its local context. While the CIPP Model remains theoretically the most comprehensive framework, the literature reveals no model that integrates local wisdom into systematic arts curriculum evaluation for Indonesian elementary schools. This highlights a critical gap in arts education research and practice, underscoring the need to develop contextually relevant and inclusive evaluation models to support meaningful cultural expression.

3.3 Material Organization Patterns in Elementary School Arts Curriculum

Arts education in elementary schools (SD) plays a crucial role in establishing the foundation for 21st-century abilities while incorporating cultural aspects into character education. Arts education serves not just as a medium for aesthetic expression but also cultivates pupils' diverse intelligences, including cognitive, emotive, social, and psychomotor components concurrently. In a global setting, arts education serves not just to cultivate practical skills but also as a means to promote empathy, awareness of cultural diversity, and the reinforcement of collective identity (Gormley, 2025). The literature synthesis indicates that the organisational structures of materials in the arts curriculum for Elementary Schools can be categorised into three primary methodologies: Discipline-Based Art Education (DBAE), STEAM-based approaches, and Project-Based Learning (PBL), as well as local wisdom-based approaches. All three present distinct conceptual and methodological frameworks for designing arts education at the basic level.

The Discipline-Based Art Education (DBAE) approach positions arts education as a formal, structured academic subject. It emphasizes theoretical components such as art criticism, art history, and production techniques, aligning the arts with other core disciplines in the curriculum (Leung & Choi, 2024). Among the 30 reviewed studies, 8 articles (27%) discussed the application of this approach, particularly in countries with academically oriented education systems such as the United States, South Korea, and Turkey. While DBAE provides a systematic framework for

conceptualizing art education, it has been criticized for its limited flexibility in addressing students' diverse social and cultural contexts.

In contrast, STEAM and Project-Based Learning (PBL) approaches integrate the arts with science, technology, engineering, and mathematics through collaborative, inquiry-based learning. These methods emphasize creativity, teamwork, and practical problem-solving skills, aligning closely with 21st-century educational demands (Laksmiwati et al., 2024). Fourteen papers (46%) explicitly referenced terms such as interdisciplinary learning, STEAM-based arts, or project-based instruction, with most studies originating from the United States and Finland (Bastaban, 2023). This growing emphasis reflects a global trend of framing art not as a standalone subject, but as a bridge across disciplines. The local wisdom-based approach, on the other hand, centers on integrating traditional arts, regional culture, and community practices into the curriculum. This model is particularly relevant in culturally diverse countries like Indonesia. Eight studies (27%) explored its role in fostering cultural identity and encouraging student participation in preserving local heritage from an early age (Doğru, 2020; Lee et al., 2024). The approach is consistent with the Independent Curriculum, particularly through its articulation in the Pancasila Student Profile Strengthening Project (P5).

Despite its potential, the review's findings indicate that the local wisdom approach remains the least explored in both global and national literature, highlighting a clear gap in research and practice, particularly within Indonesia's elementary education context. Integrating locally rooted arts holds considerable promise for advancing contextualized learning that reflects students' social and cultural environments. Strengthening this dimension enriches the conceptual taxonomy of material organization approaches in elementary arts education, an area that prior research has yet to systematically articulate. Such integration supports the development of adaptable curricula and assessment models that align with local contexts, addressing the evolving demands of education in the era of globalization and digitalization.

3.4 Cultural Context and 21st Century Challenges in Arts Education

A comprehensive review of 30 studies revealed that methods of elementary arts education varies internationally, reflecting variations in educational philosophies, national legislation, and curriculum objectives. Among the analysed publications, 6 pertained to practices in the United States, 5 originated from Finland, 4 were from Japan and South Korea, and 7 focused on the Indonesian environment, while the remaining articles were from nations including Ireland, Turkey, and Canada. In the United States, STEAM-oriented arts education and portfolio-based assessments are common practices, where the curriculum is organized in modular, project-based formats that integrate the arts with science and technology (Laksmiwati et al., 2024; Nouraey et al., 2020). This interdisciplinary framework encourages creativity, teamwork, and critical thinking, supported by government policies that embed the arts into STEM innovation, transforming it into STEAM.

In Finland, the arts curriculum follows a progressive spiral model, enhancing students' creative skills incrementally across educational stages. Arts education is viewed not merely as technical training but as a key influence on personal and social identity, with content delivered contextually and experientially to support character development and well-being (Salmi, 2021; Quigley, 2016). Finnish art teacher training strongly promotes STEAM and interdisciplinary learning. In Japan and South Korea, arts education is structured to reinforce national identity and traditional cultural values. The curriculum is organized thematically, advancing from foundational skills such as sketching and dance to more specialized classical forms, including calligraphy and

traditional music (Adeogun, 2015; May & Robinson, 2016). The primary aim is to preserve cultural heritage while fostering discipline and aesthetic sensitivity, in line with East Asian educational priorities.

In Indonesia, although the Independent Curriculum offers flexibility in curriculum design, approaches to arts instruction vary widely across schools. Most institutions adopt project-based material organization, particularly through the integration of arts in the Pancasila Student Profile Strengthening Project (P5). A defining feature of the Independent Curriculum is its emphasis on local wisdom, reflected in the inclusion of traditional dance, regional music, and local fine arts. However, research by Komala & Nugraha (2022) highlights the absence of a standardized arts curriculum structure across educational levels, leaving implementation largely dependent on individual school initiatives and teacher expertise.

These findings underscore that, despite the existence of diverse contextual models worldwide, no universal framework yet integrates culture-specific methods with systematic curriculum assessment. Moreover, 21st-century arts education must confront challenges posed by digitalization, globalization, and socio-cultural diversity. While in many countries the arts have evolved from functional skills to tools for social change and multicultural expression, in Indonesia this potential remains in an early stage. Strengthening the integration of local cultural values, 21st-century competencies, and comprehensive evaluation mechanisms thus emerges as a critical priority for advancing primary education. This study contributes to addressing these needs by outlining an adaptive, standardized framework for organizing arts curricula, supported by teacher development and robust assessment systems, as shown in Figure 2.

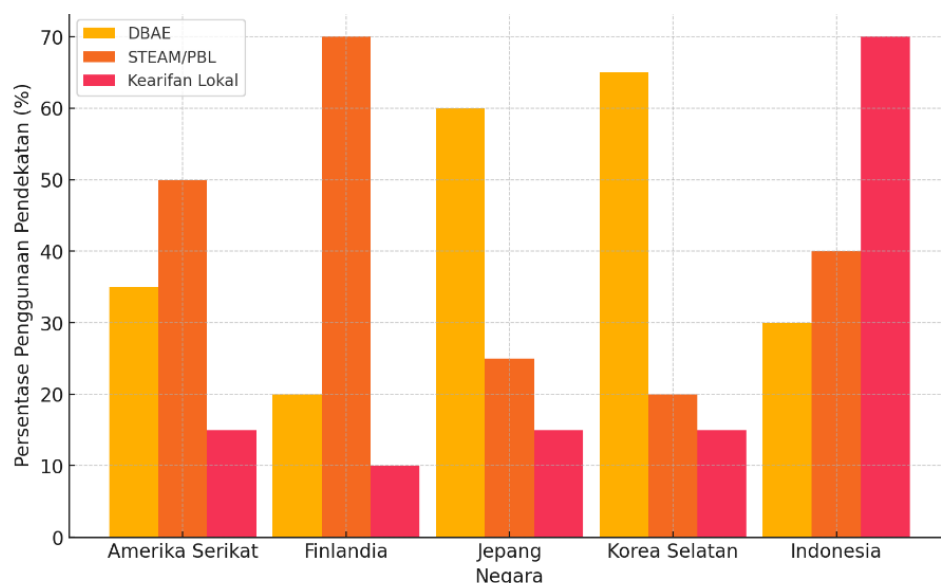


Figure 2. Distribution of Arts Education Approaches in Various Countries

According to the utilisation ratio of three primary methodologies: Discipline-Based Art Education (DBAE), STEAM/PBL, and approaches rooted in local wisdom. The data presented in this graph is derived from a synthesis of 30 scholarly papers that were thoroughly analysed in this study. The data indicate that STEAM and PBL methodologies dominate arts education practices in Western countries such as the United States and Finland. In the United States, STEAM/PBL accounts for approximately 60%, reflecting a strong interdisciplinary focus supported by federal initiatives that integrate the arts into STEM as part of broader 21st-century educational reforms

(Laksmiwati et al., 2024; Sutrisno & Syukur, 2023). The DBAE approach remains significant, at about 30%, particularly in conservative district systems, while local approaches represent less than 10%, reflecting the influence of a diversified, globalized society.

In Finland, STEAM/PBL is also predominant at around 50%, followed by DBAE at 30% and local wisdom-based approaches at 20%. Here, “local wisdom” is mainly expressed through community-oriented education and the cultivation of personal identity, rather than through explicit cultural heritage representations as seen in East Asia (Özdemir, 2023). Finnish arts education emphasizes student well-being and social engagement, with activities designed to be adaptable and relevant to students’ lives. In contrast, Japan and South Korea show a predominance of DBAE, exceeding 60%, and local wisdom approaches at about 30%, with minimal integration of STEAM/PBL. This reflects a strong preference for a linear, standardized, and culturally rooted arts curriculum centered on traditional practices such as calligraphy, classical music, and folk theater, aimed at fostering character development, discipline, and national identity (Bastaban, 2023; Lee et al., 2024).

In contrast, Indonesia presents a distinct profile, with local wisdom-based approaches accounting for over 65% of arts education practices. This reflects strong support for the Independent Curriculum and the Pancasila Student Profile Strengthening Project (P5), both of which emphasize integrating local culture into education (Sutrisno & Syukur, 2023). The STEAM/PBL approach is also present, at around 25%, though its implementation remains inconsistent across institutions. Meanwhile, DBAE represents a minor share, about 10%, and is primarily applied in arts-focused schools or specialized programs.

Figure 2 highlights the significant potential of local wisdom-based arts education in Indonesia as a foundation for developing curricula that are both contextual and relevant to students’ socio-cultural backgrounds. The predominance of this approach suggests that national policies, particularly P5, have effectively promoted the integration of local cultural values into arts education, helping bridge the gap between formal schooling and community cultural practices (Sutrisno & Syukur, 2023). Within this framework, arts education functions not only as a medium for aesthetic exploration but also as a means of transmitting values, preserving traditions, and fostering holistic character development from an early age.

Despite its significant potential, Indonesia’s arts education system has yet to be supported by a standardized, sustainable curriculum framework and assessment system. Unlike countries such as Finland, which apply a progressive spiral curriculum and tiered assessments in arts education (Eylem, 2019), Indonesia’s curriculum remains flexible but lacks structured pedagogical resources, consistent teacher training, and comprehensive evaluation mechanisms. As a result, local culture-based arts education often becomes symbolic, without effectively advancing documented or measurable competencies. In contrast, the Arts-in-Education approach internationally has shown that integrating the arts into curricula can cultivate empathy, social skills, and cultural understanding. Experiences from Japan, England, and Finland illustrate how embedding arts in education strengthens not only artistic abilities but also social cohesion, collective identity, and humanitarian values (Nilada et al., 2024). In Indonesia, the Independent Curriculum has begun adopting similar principles through cultural project-based learning, social engagement, and the internalization of *gotong royong* values within arts education.

This integrative synthesis contributes to both theoretical discourse and pedagogical frameworks by offering a comprehensive comparative analysis of material organization techniques and evaluation models in Indonesian basic arts education. Through thematic literature analysis, the study systematically maps the DBAE, STEAM-PBL, and local wisdom approaches,

highlighting how each contributes to the interplay between curriculum structure, cultural relevance, and student development. By situating these approaches within broader theoretical conversations on contextual learning and arts integration, the findings provide a conceptual basis for rethinking how arts curricula can balance global educational trends with local cultural imperatives. Practically, this synthesis offers educators, policymakers, and curriculum developer insights for designing more systematic, adaptive, and contextually meaningful arts programs that respond to the diverse needs of Indonesian students in the 21st century.

4. CONCLUSION

This study provides an integrative synthesis of three main approaches in organizing elementary school art curricula: Discipline-Based Art Education (DBAE), which offers structured academic grounding; STEAM and Project-Based Learning (PBL), which foster creativity and 21st-century skills; and local wisdom-based approaches, which strengthen students' cultural identities. Critically, the study identifies the CIPP model as the most comprehensive framework for evaluating arts curricula but notes a lack of models explicitly integrating local cultural values, revealing a significant research and practice gap in Indonesia. The scientific contribution of this study lies in mapping the relationship between curriculum organization and evaluation models in a way that has not been comprehensively addressed before, offering new insights for educators, policymakers, and curriculum designers. Practically, it provides evidence-based guidance for strengthening teacher competencies and reformulating policies to better integrate local culture and digital advancements into arts education. For future research, we recommend conducting field-based studies to validate these findings in real classroom contexts. Policy-wise, we suggest developing adaptive training programs for teachers and piloting locally grounded CIPP-based evaluation frameworks to ensure arts education becomes more participatory, contextually relevant, and impactful for elementary students across Indonesia. Addressing these gaps is essential to ensuring that Indonesian elementary arts education not only preserves cultural heritage but also equips students with the adaptive, creative, and critical thinking skills necessary to thrive in the globalized 21st-century world.

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