

## Arts Pedagogy in Non-Formal Learning at the Rossy Entertainment Studio

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### Abstract

The role of Non-Formal Education in the development of art is increasingly important in the midst of the limitations of expression space in formal education which tends to be structured and curriculum-oriented. This study aims to analyze the practice of Art Pedagogy in the context of Non-Formal Education at Sanggar Rossy Entertainment. The approach used is qualitative with phenomenological design to explore the experiences of trainers, students, and managers in the art learning process. Data were collected through participatory observation, in-depth interviews, and documentation, then analyzed using coding techniques and thematic analysis assisted by NVivo. The results show that art learning in the studio takes place through a practice-based approach (learning by doing) that emphasizes direct experience, social interaction, and reflection. The pedagogical strategies used include demonstration, imitation, exploration, repetitive exercises, and improvisation, which together support the development of students' skills and creativity. In addition, learning takes place in a flexible, participatory, and community-based environment, with evaluations emphasizing process through performance and experiential reflection. Theoretically, these findings reinforce the relevance of Experiential Learning and Constructivism in non-formal arts learning. The novelty of this research lies in the community-based model of art pedagogy that is contextual, embodied, and cyclical. This research contributes to the development of the study of art pedagogy as well as practical implications for the management of art learning in a non-formal environment.

### Keywords

Art Pedagogy, Art Studios, Community Practice, Experiential Learning, Non-Formal Education.



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## INTRODUCTION

The role of Non-Formal Education in the development of art is increasingly important in the midst of the limitations of expression space in formal education which tends to be structured and curriculum-oriented. Non-formal education provides flexibility in the learning process so as to allow students to explore the potential of art more freely and contextually

(Coombs & Ahmed, 1974; Rogers, 2004). In this context, art learning focuses not only on the transfer of knowledge, but also on the formation of aesthetic experiences and self-expression of learners (Eisner, 2002). This makes non-formal education an effective alternative space in developing creativity and art skills holistically (Jeffs & Smith, 2005). In addition, non-formal education is able to reach various levels of society that are not always accommodated in the formal education system (La Belle, 1982). Thus, the existence of non-formal education is strategic in supporting the preservation and development of community-based arts (Sudjana, 2004).

The art studio as part of non-formal education functions as an Art Pedagogy practice space that integrates the learning process with hands-on experience. The studio is not only a place for training, but also a space for social interaction and the formation of cultural identity (Soedarsono, 2002). In the studio, the learning process takes place naturally through interaction between the trainer and the student which is dialogical and participatory (Smith, 2009). This approach allows for more personalized and contextual learning compared to formal systems that tend to be uniform (Kindler, 2010). A work of art is a form of expression and symbolism that is communicated to others through interconnected elements that form a unified meaning. He stated that (Syamsul Rizal, 2019). In addition, art studios often prioritize local values and traditions as part of the learning process (Geertz, 1973). Therefore, studios have an important role in building art pedagogical practices that are based on culture and real experiences.

The characteristics of art learning in a non-formal context are closely related to an experiential learning approach. This learning emphasizes the process of "learning by doing" where students learn through direct practice, reflection, and exploration (Kolb, 1984). In art learning, experience is the main source of knowledge that shapes the aesthetic understanding and technical skills of students (Dewey, 1934). This process also involves emotional, kinesthetic, and social aspects that are inseparable from artistic activities (Eisner, 2002). In addition, experiential learning allows learners to build meaning personally according to their cultural and environmental context (Vygotsky, 1978). Thus, art learning in non-formal education is dynamic, contextual, and process-oriented.

However, the study of how art pedagogy is implemented in non-formal contexts, especially in art studios, is still relatively limited. Many studies focus more on formal education or learning outcomes, rather than on pedagogical processes that occur in the field (Bamford, 2006). In fact, the practice of art pedagogy in the studio has unique characteristics that cannot always be explained through a formal education approach (Winner et al., 2013). The lack of in-depth study of this practice has led to a lack of optimal understanding of how the art learning process takes place in real life in a community context. Therefore, research is needed that specifically examines the implementation of art pedagogy in a non-formal environment. This is important to enrich the scientific treasures of art education and make a practical contribution to the management of the studio.

Based on this background, the formulation of the problem in this study is how art pedagogy is implemented in the context of non-formal learning at Sanggar Rossy Entertainment. This question covers aspects of pedagogical forms, strategies, and practices that occur in the art learning process. This focus is important to understand the dynamics of interaction between trainers and learners in a non-formal environment (Freire, 1970). In addition, this research also seeks to identify how cultural values are integrated in the learning process. Thus, this research looks not only at the technical aspect, but also the social and cultural dimension in art pedagogy. The formulation of this problem is the basis for the development of a more in-depth analysis.

The purpose of this research is to identify the forms, strategies, and practices of art pedagogy applied in non-formal learning at Sanggar Rossy Entertainment. This research seeks to comprehensively describe how the learning process takes place in a real context. In addition, this study also aims to analyze the pedagogical interaction that occurs between trainers and students. With a qualitative approach, it is hoped that this research will be able to capture the learning experience in depth (Creswell, 2014). The results of this research are expected to make a theoretical and practical contribution in the field of art education. Thus, this research has relevance both academically and practically.

The novelty in this research lies in the effort to uncover the practice of art pedagogy based on local context and direct experience in the studio environment. In contrast to previous research that tended to be general, this study highlighted real practices that occurred in specific art communities. This approach allows for the discovery of distinctive and contextual pedagogical patterns (Banks, 2007). In addition, this research also integrates experiential, cultural, and social interaction perspectives in the analysis of art pedagogy. This makes a new contribution to the development of a theory of art pedagogy based on community practice. Thus, this research is expected to be able to enrich the study of art education, especially in a non-formal context.

## **METHODS**

This study uses a qualitative approach with phenomenological design to deeply understand the experience and practice of Art Pedagogy in the context of non-formal learning. The qualitative approach was chosen because it was able to explore the meaning, perspective, and subjective experiences of participants in natural situations (Creswell, 2014). Meanwhile, phenomenology is used to reveal the essence of the art learning experience experienced by trainers and students directly (Moustakas, 1994). This approach allows researchers to understand the reality of learning from the perspective of participants. In addition, this design is also relevant for exploring pedagogical practices that are contextual and not formally structured. Thus, the phenomenological approach provides depth of analysis in this study.

The location of this research is Sanggar Rossy Entertainment which is part of the practice of Non-Formal Education based on performing arts. The selection of the location was carried out purposively considering that this studio has active and continuous art learning activities.

This studio is also a space for interaction between trainers and students in the context of non-formal learning. In addition, this studio represents a contextual community-based art learning practice. The dynamic studio environment provides an opportunity to observe the pedagogical process firsthand. Thus, this location is considered relevant to answer the focus of the research.

The research subjects consist of trainers, students, and studio managers who are directly involved in the learning process. Trainers are chosen because they have a major role in implementing art pedagogy in training activities. Students are important subjects because they experience the learning process firsthand and can provide a perspective on the learning experience. Studio managers are also involved in providing information related to learning policies and management. The selection of subjects was carried out purposively based on active involvement in studio activities (Patton, 2002). The number of subjects is adjusted to the needs of the data until it reaches information saturation. Thus, the subjects of this study represent various perspectives in non-formal learning.

The data collection techniques in this study include participatory observation, in-depth interviews, and documentation. Participatory observation is carried out to directly observe the learning process, pedagogical interaction, and learning atmosphere in the studio (Spradley, 1980). In-depth interviews are used to explore the experiences, perceptions, and meanings that participants give to the learning process (Seidman, 2006). In addition, documentation such as photos, videos, and activity notes are used to complete the research data. These three techniques are used simultaneously to obtain comprehensive data. This approach allows for data triangulation thereby increasing the depth of analysis. Thus, the data obtained is rich and contextual.

Data analysis is carried out through a coding process that includes open coding, axial coding, and selective coding to identify the main themes in the data. Open coding is used to identify the initial concepts of the data obtained (Strauss & Corbin, 1998). Furthermore, axial coding is done to connect the categories and subcategories that appear. The selective coding stage is used to construct a core narrative that represents the research findings. In addition, thematic analysis is also carried out with the help of NVivo software to organize and visualize the data (Bazeley & Jackson, 2013). This process allows for a systematic and in-depth analysis of qualitative data. Thus, the results of the analysis are able to comprehensively describe the practice of art pedagogy.

The validity of the data in this study is maintained through source triangulation techniques and techniques. Source triangulation is carried out by comparing data obtained from trainers, students, and managers to ensure the consistency of information (Denzin, 1978). Meanwhile, technical triangulation was carried out by comparing the results of observations, interviews, and documentation. In addition, the researcher also conducted member checking to ensure the accuracy of the interpretation of the data with the participants (Lincoln & Guba, 1985). This process is important to increase credibility and trust in research results. In addition,

the researcher also maintains transparency in the data analysis process. Thus, this research has validity that can be scientifically accounted for.

## **FINDINGS AND DISCUSSION**

### **The Concept of Applied Art Pedagogy**

The results of the study show that the practice of Art Pedagogy at Sanggar Rossy Entertainment is oriented towards practice-based learning (learning by doing). Learners are actively involved in movement exercises, exploration of expression, and performance simulations as part of the learning process (Kolb, 1984). This approach allows learners to understand the material directly through concrete experiences. One of the coaches stated:

"Here the children are not only explained, but directly practiced. If it's just theory, they forget quickly, but if they move quickly, they understand it faster." (Coach 1)

In addition, learning also emphasizes aspects of expression and aesthetics as an important part of the formation of meaning in art (Eisner, 2002). Students are encouraged to not only imitate movements, but also feel and appreciate each movement. This can be seen from the students' statements:

"We were not only taught the movements, but also how to feel the music and express the feelings while dancing." (Participant 3)

Coaches act as facilitators and mentors who provide direction as well as freedom for students to develop. This role creates a more dialogical and participatory learning atmosphere. Thus, the concept of art pedagogy applied is holistic and experience-based.

### **Art Pedagogy Strategy**

The art pedagogy strategies applied include movement demonstrations, imitation, exploration, repetitive exercises (drills), and improvisation. The demonstration was carried out by the trainer as a form of visual and kinesthetic knowledge transfer. The demonstration method is a learning method that involves describing and showing students a process, condition or object (Fasa, Rizal, and Roekmana, 2025). A trainer explained:

"Usually I first give an example of movements, then the children follow. After that, they are given space to develop themselves." (Coach 2)

Students then imitate the movement as the initial stage before conducting further exploration (Bandura, 1977). Repetitive exercises are used to strengthen technical skills and movement consistency. One of the participants stated:

"The training is repeated continuously until it is completely memorized and compact. Sometimes it's tired, but it gets used to it over time." (Participant 5)

In addition, improvisation provides space for students to develop creativity and self-expression. This strategy shows that art learning in the studio is flexible and adaptive. Thus, the pedagogical strategies used are able to accommodate the needs of students.

### **Pedagogical Interaction**

The pedagogical interaction at Sanggar Rossy Entertainment is egalitarian and personal. The relationship between the trainer and the learner is not rigid, but dialogical and open (Freire, 1970). This can be seen from the students' statements:

"The coaches here are like friends, so we're not afraid to ask questions or try new things."  
(Participant 2)

The coach provides feedback directly during the training process. This feedback is spontaneous and constructive. One trainer stated:

"If something is not right, I will correct it right away so that I don't get used to making mistakes." (Coach 3)

In addition, the interaction between students is also very active and collaborative. They help each other in memorizing movements and maintaining cohesiveness. This strengthens the social aspect of art learning (Vygotsky, 1978). Thus, the learning process becomes more participatory and inclusive.

### **Non-Formal Learning Environment**

The learning environment in the studio reflects the characteristics of Non-Formal Education which is flexible and not rigid. Learning takes place in a relaxed but still directed atmosphere (Rogers, 2004). One of the participants stated:

"The training is relaxed but serious. So we feel comfortable and not pressured."  
(Participant 4)

This environment is community-based, where learners feel part of a group. The studio manager said:

"We want to create a family-like atmosphere, so that children feel at home and develop together." (Manager 1)

In addition, the lack of formal structure provides freedom in the learning process. Nevertheless, learning still has a clear purpose. Thus, the learning environment supports effective and enjoyable learning.

### **Evaluation in Art Pedagogy**

Learning evaluation is carried out authentically through performance or staging. Students are assessed based on their ability to display skills and expressions (Bamford, 2006). One trainer stated:

"The assessment is most visible during the performance, where you can see their abilities and expressions directly." (Coach 1)

Evaluation focuses not only on the final outcome, but also on the learning process. The coach provides continuous feedback during the exercise. In addition, reflection on learning experiences is also an important part of evaluation. Students submitted:

"After training we are usually given input, so we know what needs to be improved."  
(Participant 6)

Thus, the evaluation is holistic and contextual according to the characteristics of art learning.

### **NVivo-Based Data Analysis**

**Distribusi Tema (Node Frequency Analysis)**

The results of the analysis show that there are five main themes in art pedagogy in the studio, with the distribution as follows:

<b>Tema Utama</b>	<b>Reference Frequency</b>	<b>Percentage</b>
Praktik (Learning by Doing)	45	28%
Pedagogical Interaction	38	24%
Learning Strategies	32	20%
Non-Formal Environment	25	16%
Learning Evaluation	20	12%

Figure 1 : Research Survey Results

These findings show that practice is the dominant theme in art learning. Pedagogical interaction also has an important role in supporting the learning process. Other themes serve as supports in forming a complete learning system. This distribution shows that learning is holistic. Thus, practice is at the core of art pedagogy in the studio.

**Matrix Coding (Subject Comparison)**

<b>Theme/Subject</b>	<b>Trainer</b>	<b>Participants</b>	<b>Managers</b>
Practice	Height	Height	Medium
Interaction	Height	Height	Low
Strategy	Height	Medium	Medium
Environment	Medium	Height	Height
Evaluation	Height	Medium	Low

Figure 2 : Research Survey Results

The results show that there are differences in perspectives between subjects. Trainers emphasize strategy and evaluation, while learners emphasize more on learning experiences. Managers look more at environmental aspects. Despite this, practice is becoming the dominant aspect for all subjects. This shows that there is a common perception of the core of learning. Thus, art pedagogy is understood in a multidimensional way.

**Word Frequency Analysis**

<b>Keywords</b>	<b>Frequency</b>
Exercise	52
Motion	47
Express	41
Trainer	38
Stage	30

Figure 3 : Research Survey Results

Word frequency analysis shows the dominance of the words "exercise" and "movement". This shows that learning is very oriented to physical practice. The word "expression" indicates

the importance of aesthetic aspects in learning. In addition, the word "performance" indicates the role of performance in evaluation. This data reinforces previous findings. Thus, learning is embodied.

### **Model Tematik NVivo**

Visual analysis showed that the practice had the strongest correlation with other themes. Interaction and reflection are reinforcers in the learning process. This structure forms a repeating cyclic pattern. This shows that learning is dynamic. This model reinforces the conceptual findings of the study. Thus, art pedagogy in the studio is based on experience and interaction.

### **Discussion**

The results of the study show that the learning practice at Sanggar Rossy Entertainment has a strong compatibility with the theory of Experiential Learning which emphasizes learning through direct experience. Learners not only receive instruction, but are actively involved in the process of exercise, movement exploration, and staging as part of the learning cycle (Kolb, 1984). The experience is then reflected through feedback from the coach and the personal experiences of students during the training process. This shows that art learning takes place cyclically between practice and reflection which strengthens students' understanding. In addition, emotional and physical involvement in art learning enriches learning experiences that cannot be obtained through a purely theoretical approach (Dewey, 1934). Thus, these findings reinforce the relevance of experiential learning in the context of non-formal arts learning. This experiential learning has also been proven to be able to significantly increase students' skills and confidence.

The findings of this study are also in line with the theory of Constructivism which states that knowledge is actively built through experience and social interaction (Vygotsky, 1978). In the context of the studio, students build their understanding through hands-on practice, interaction with coaches, and collaboration with fellow students. The process of imitation, exploration, and improvisation is an important part of the construction of this knowledge. In addition, dialogical learning allows students to develop a deeper and more personal understanding (Piaget, 1972). Intense social interaction also strengthens the learning process through the exchange of experiences and knowledge between individuals. This shows that art learning in the studio is not passive, but active and constructive. Thus, constructivism becomes a relevant foundation in explaining the practice of art pedagogy in a non-formal environment.

Further analysis shows that the art pedagogy at Sanggar Rossy Entertainment is contextual and embodied, where learning is inseparable from the students' body experiences and social environment. In practice, students learn through movement, rhythm, and expression that directly involve the body as a learning medium (Shapiro, 2019). This approach affirms that knowledge in art is not only cognitive, but also kinesthetic and affective. In addition, local and cultural contexts also influence the learning process, both in the selection

of materials and in the way of delivery (Geertz, 1973). This makes art learning in the studio contextual and relevant to students' lives. This integration between bodily experience and social context strengthens the meaning of learning experienced by students. Thus, the art pedagogy in the studio reflects a holistic and real-life experience-based approach.

The findings of the study also show that there is an integration between techniques, expressions, and culture in the art learning process. Students are not only taught technical skills such as dance movements, but also directed to understand the meaning and cultural values contained in them (Eisner, 2002). Expression is an important element that connects technique with meaning, so learning art is not mechanical. In addition, local culture becomes a source of inspiration and context in learning, so that students can develop their cultural identity through art (Banks, 2007). This integration creates a more meaningful and immersive learning experience for learners. This process also shows that art pedagogy in the studio not only serves as skill training, but also as a medium of cultural transmission. Thus, art learning in the studio has a strong educational and cultural dimension.

The novelty in this research lies in the discovery of a community-based art pedagogy model that develops naturally in Sanggar Rossy Entertainment. This model shows that art learning can take place effectively without rigid formal structures, but still have a clear direction and goals. The pedagogical practices that occur are flexible, adaptive, and based on the needs of students and community dynamics (Jeffer & Smith, 2005). Additionally, the model emphasizes the importance of social interaction, hands-on experience, and emotional involvement in the learning process. These findings make a new contribution to the study of Art Pedagogy, especially in the context of community-based non-formal education. This model can also be a reference for the development of art learning in other environments that have similar characteristics. Thus, this research makes a theoretical and practical contribution to the development of art pedagogy.

In addition, this study also reveals learning patterns that are not formally structured but are still effective in achieving learning objectives. Not being attached to the formal curriculum actually provides space for flexibility and creativity in the learning process (Rogers, 2004). Students can learn according to their respective rhythms and learning styles without the pressure of certain standards. Nonetheless, the learning process continues to run systematically through repeated practice and continuous feedback. This shows that the effectiveness of learning does not always depend on formal structures, but on the quality of interactions and learning experiences that occur. These findings reinforce the importance of non-formal approaches in art learning. Thus, the learning pattern in the studio can be an alternative to an innovative and relevant learning model.

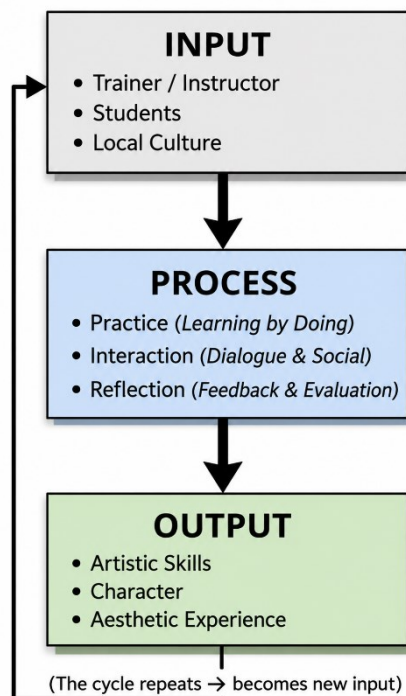


Figure 4. Research Source Results

The conceptual model in this study is formulated to systematically explain the practice of Art Pedagogy in the context of Non-Formal Education which takes place at Sanggar Rossy Entertainment. This model consists of three main components, namely inputs, processes, and outputs that are interconnected in a practice- and experiential-based learning system. The input component includes trainers, learners, and local culture as the basic elements that influence the course of learning. The learning process takes place through practice, interaction, and reflection that shape the learning experience holistically. Meanwhile, the output produced is in the form of art skills, character building, and students' aesthetic experience. This model shows that art learning in the studio is not linear, but dynamic and repetitive. Thus, this model represents the characteristics of contextual and experiential non-formal learning (Kolb, 1984).

At the input stage, the trainer acts as a facilitator and mentor who directs the learning process without dominating. Students become active subjects who bring their respective backgrounds, interests, and experiences into the learning process. In addition, local culture is a source of value, meaning, and material in art learning that provides context to the activities carried out (Geertz, 1973). These three components interact with each other and form a unique learning foundation in the studio. This diverse input allows for learning that is rich in perspectives and experiences. In addition, the existence of local culture strengthens the identity of community-based art learning. Thus, the input stage determines the direction and character of the learning process.

The process stage in this model consists of three main elements, namely practice, interaction, and reflection that take place cyclically. Practice is at the core of learning where learners learn through hands-on experiences such as movement exercises and performance

simulations. Interaction occurs between trainers and students as well as between students which creates collaborative and dialogical learning (Vygotsky, 1978). Reflection is done through feedback and personal experiences that help learners understand and improve their performance. These three elements do not take place separately, but are integrated into each other in the learning process. This process reflects the principles of Experiential Learning that emphasizes the cycle of experience and reflection. Thus, the process stage is the core of the formation of a meaningful learning experience.

At the output stage, learning produces three main achievements, namely art skills, character, and aesthetic experience. Art skills include technical and performative abilities acquired through practice and repetitive practice. In addition, the learning process also shapes students' characters such as discipline, confidence, and responsibility (Lickona, 1991). Aesthetic experience is an important outcome related to the ability of students to feel, understand, and express beauty in art (Dewey, 1934). These three outputs are interrelated and inseparable in art learning. These results show that learning in the studio is not only skill-oriented, but also on the formation of personality and inner experiences. Thus, the output produced is holistic and multidimensional.

This conceptual model also asserts that the relationship between inputs, processes, and outputs is dynamic and sustainable. The output produced can be returned to be input in the next learning cycle, so that a continuous development process occurs. This shows that art learning in the studio is adaptive to the development of students. In addition, this model shows that the success of learning is not only determined by a single factor, but by the interaction between various components in the system. This approach provides a more comprehensive understanding of the practice of art pedagogy in a nonformal context. Thus, this model can be a relevant conceptual framework for community-based arts education research and practice.

## **CONCLUSION**

This study shows that the practice of Art Pedagogy in the context of Non-Formal Education at Sanggar Rossy Entertainment is contextual, experience-based, and oriented to direct practice. Art learning is carried out through a learning by doing approach that allows students to build knowledge and skills through real experience (Kolb, 1984). The role of the trainer as a facilitator and mentor creates dialogical, personal, and participatory pedagogical interactions, supported by strategies such as demonstration, imitation, exploration, repetitive exercise, and improvisation. A flexible, community-based learning environment reinforces meaningful learning experiences, while evaluation is conducted authentically through performance and reflection, emphasizing process over end result (Eisner, 2002). Thus, art learning in the studio reflects a holistic and adaptive approach to the needs of students.

Theoretically, these findings reinforce the relevance of Experiential Learning and Constructivism in explaining non-formal arts learning that takes place through experience, social interaction, and reflection (Vygotsky, 1978). The novelty of this research lies in a

practice-based model of art pedagogy that shows that effective learning can occur without rigid formal structures, with outputs in the form of art skills, character building, and aesthetic experiences. This model is cyclical and sustainable, thus supporting the development of students holistically. Implicitly, this approach can be an innovative alternative to the development of art education, both in non-formal and formal environments. Thus, this research makes a theoretical and practical contribution to strengthening community-based art pedagogy.

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