



Extending Outcome-Based Education through an Embodied Multicultural Learning Framework in Practice-Based Higher Education

I Ketut Sariada¹, Ida Bagus Gede Surya Peradantha², Rahim Rahiminejat³

¹Institut Seni Indonesia Bali, Indonesia

²Institut Seni Budaya Indonesia Tanah Papua, Indonesia

³Iranian Youth Cinema Society (IYCS), Iran

*Correspondence to: sariadaiketut@gmail.com

Abstract: This study examines how multicultural learning is articulated and enacted within Outcome-Based Education (OBE) in practice-based higher education and develops an Embodied Multicultural Learning Framework based on the findings. Although OBE emphasizes clearly articulated, measurable learning outcomes, limited attention has been given to how multicultural learning unfolds in embodied studio practices. Using an interpretive qualitative case study design, this research analyses a course syllabus and semi-structured interviews with ten undergraduate students at ISI Bali. The findings show that multicultural competencies are indirectly embedded within general ethical and professional learning outcomes, while assessment criteria primarily prioritize technical performance. At the same time, students experience multicultural learning through bodily adaptation, shifting insider-outsider positioning, peer interaction, and reflective reinterpretation of cultural meaning during studio practice. The study concludes that multicultural learning in practice-based disciplines cannot be fully captured by formal outcome indicators alone, as it develops through embodied and relational processes. This research contributes to the field by proposing a conceptual framework integrating curriculum articulation, embodied engagement, relational negotiation, and reflective integration to inform curriculum design and assessment in practice-based education.

Keywords: curriculum framework; embodied pedagogy; multicultural learning; outcome-based education; practice-based higher education

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INTRODUCTION

The global shift toward Outcome-Based Education (OBE) has brought substantial changes to curriculum design, teaching methods, and assessment practices. By emphasizing clearly articulated learning outcomes and aligning intended competencies with instructional and assessment strategies, OBE provides institutions with structural clarity and strengthens accountability within quality assurance systems. In Indonesia, over at least the past five years, arts-based higher education institutions have gradually adopted OBE frameworks that incorporate competencies such as creativity, collaboration, cultural literacy, and professional practice into formal learning outcomes (Ali & Jamin, 2025; Pahrudin et al., 2024; Romlah et al., 2025; Setyowati, 2023). As these developments continue, multicultural education is increasingly gaining an important place in various education policy documents. It is no longer just a complement but is seen as the main purpose. Usually, this idea is realized through cross-cultural learning practices, the cultivation of moral awareness, and mutual respect for diverse views and identities. In some fields, the learning process does not take place solely in theory. It can occur through cross-disciplinary practice, direct collaboration, collective practice, or give-and-take interactions. In a situation like this, turning the curriculum plan into a truly live learning experience in the classroom is not easy. There are challenges in thinking that need to be bridged. There is also the question of how to judge it fairly and precisely.

The transition to Outcome-Based Education (OBE) in Indonesia has been introduced institutionally through national higher education reforms, starting with the enactment of the National Standards for Higher Education (Permendikbud No. 3/2020) and further strengthened by subsequent quality assurance regulations (Permendikbudristek No. 53/2023). This policy framework requires explicit articulation of postgraduate learning outcomes and systematic alignment between curriculum design, assessment, and quality assurance mechanisms (Peraturan Menteri Pendidikan Dan Kebudayaan Nomor 3 Tahun 2020 Tentang Standar Nasional Pendidikan Tinggi, 2020; Peraturan Menteri Pendidikan, Kebudayaan, Riset, Dan Teknologi Nomor 53 Tahun 2023 Tentang Penjaminan Mutu Pendidikan Tinggi, 2023). Consequently, higher education institutions, including arts-based universities, are increasingly restructuring their curricula in an OBE-oriented paradigm (Halim, 2025; Manggali et al., 2024).

As one of the leading art colleges in Southeast Asia, the Indonesian Institute of the Arts Bali carefully undergoes this process. They are moving towards an outcome-based system, while maintaining a tradition of

learning rooted in performance practice and studio work. This can be seen in the course description, graduate profile, and competency formulation in the course "Patopengan Dance", a Balinese traditional Topeng dance practice course. In the course document, the multicultural spirit is not only a slogan; it is formulated as part of the curriculum's ongoing direction. Students come from different regional, ethnic, and artistic traditions. They bring their respective body experiences and aesthetic habits to the same studio space. This meeting is not just a discussion of ideas. It happens through physical exercise, discussion about the variety and meaning of dance movements, mutual discipline, and taste adjustment. It is in this context that institutions become an important space for observing how the goals of multicultural learning are actually carried out. Not only written in OBE documents, but lived out in tangible and processed practices in the body.

A preliminary review of the *Patopengan* Dance course syllabus at ISI Bali indicates an important tension within this practice-based OBE context. While the course already adopts outcome-oriented formulations in its graduate and course learning outcomes, the documented competencies remain primarily focused on technical mastery, structural accuracy, expressive precision, and musical synchronization. Multicultural or intercultural dimensions are only implied indirectly through general ethical and professional attributes, without being translated into explicit learning indicators or assessment criteria. This initial finding suggests that although students in the course come from diverse cultural and regional backgrounds, the curriculum does not yet formally articulate how multicultural learning is expected to be enacted, recognized, or assessed within studio practice. This preliminary finding confirms that the tension between formal curriculum articulation and multicultural learning in practice is not merely theoretical; it is already evident in the selected course context.

Referring to the results of existing research, discussions about the implementation of Outcome-Based Education (OBE) in art colleges have indeed begun to emerge, although they remain limited (Saragi et al., 2024; Wulandari & Kurniawan, 2025). Some studies show that the integration of OBE in dance learning, for example, in certain traditional dance courses, can strengthen students' technical competence and increase the relevance of learning outcomes to the needs of the world of work (Raof et al., 2021; Utami et al., 2025; Wood, 2017; Xie, 2025). These findings are important because they confirm that OBE can encourage alignment between curriculum and professional demands. However, the study generally focuses on strengthening skills, compiling learning outcomes, and adapting curriculum design to institutional standards. The level of document formulation and formal competency measurement still dominates the analysis. Studies that really enter the space of dance practice, observing how values such as multicultural awareness or cross-cultural competence are carried out through body training, the process of creating works, and the dynamics of daily collaborative work, are still very rare.

On the other hand, research on multicultural education indicates a gap between policy and practice. The value of diversity is often well articulated in the vision and learning outcomes, but it is not necessarily realized as an experience that changes how students think, behave, and work (Fauzi, 2019; Sayyi et al., 2025; Surahman et al., 2022). Meanwhile, in practice-based arts education, knowledge grows from bodily involvement, relationships among actors, and collective reflection, rather than solely from conceptual understanding (del-Olmo-Ibáñez et al., 2023; Kusumastuti, 2010; Muhajir et al., 2025; Nursilah, 2022). Unfortunately, this discussion of embodied learning is rarely directly linked to debates about OBEs and curriculum design. As a result, OBE discussions, multicultural agendas, and practice-based learning tend to run separately. It is this emptiness that serves as the starting point of this research, creating space for a more comprehensive analysis of how OBE is enacted in arts education through lived, practical experience.

This analytical disconnection becomes particularly significant in institutions transitioning toward OBE systems while operating within pedagogical traditions grounded in embodied transmission. Without a conceptual model that links curriculum-level articulation of multicultural outcomes with the relational and corporeal processes through which students encounter and negotiate cultural difference, multicultural learning risks being reduced to a set of declarative statements measurable only through conventional assessment indicators. Such reductionism not only underestimates the complexity of embodied learning but also risks misaligning evaluation mechanisms with the lived realities of studio practice. The absence of an integrative framework therefore represents both a conceptual gap in current scholarship and a practical challenge for arts-based higher education institutions seeking to reconcile accountability-driven systems with practice-sensitive pedagogies.

Addressing this gap, the present study develops an embodied multicultural learning framework grounded in empirical evidence from ISI Bali as a practice-based higher education setting. The study examines how multicultural learning is articulated within an OBE-oriented curriculum and how students experience, negotiate, and internalize it through embodied practice. Drawing on curriculum analysis and qualitative exploration of students' lived experiences in studio contexts, the research argues that multicultural learning in practice-based disciplines operates as a dynamic interaction among curriculum intentions, embodied engagement, relational negotiation, and reflective integration. It contends that such learning processes cannot be adequately captured through outcome-based indicators alone, nor can they be fully understood without attending to the corporeal and affective dimensions of pedagogical encounter.

This research proposes a structured conceptual framework that bridges OBE-oriented design with the

living realities of multicultural engagement in studio-based education. The conceptual framework is constructed by integrating analyses of curriculum documents with real-life classroom learning experiences. Although empirically located at ISI Bali, this framework offers broader analytical relevance for arts-based and practice-based institutions globally that face similar tensions between accountability systems and the pedagogical traditions they contain. The contribution of this research does not only lie in documenting implementation challenges. The research also offers a model that is practice-sensitive and theoretically integrated. The model views multicultural learning as a process that unfolds through bodily experience and interindividual relationships within an outcome-based system. With this approach, the discussion no longer stops at curriculum alignment. Instead, attention is directed to how multicultural learning is conducted, experienced, and meaningfully assessed in creative practice-based higher education.

METHODS

This interpretive qualitative research uses an instrumental case study approach. This design connects the conceptual design of the Outcome-Based Education (OBE) curriculum in the curriculum document with the empirical learning process that includes multicultural learning experiences at the university level. The idea is to review the learning design in dance practice classes attended by students of various ethnicities and analyze the learning experiences directly experienced by students. As well as how learning outcomes are experienced, negotiated, and internalized by students in classroom practice in the studio. The selection of the instrumental case study approach was chosen based on the consideration that the Patopengan dance practice class at ISI Bali opens up opportunities as a means to explain conceptual problems that are more focused on the relationship between learning planning in the curriculum and the learning process applied, especially in higher education (Khogen, 2026; Zandberga et al., 2025). Therefore, the purpose of this research design is to provide analytical insights into cases with conceptual significance, not to generalize statistics to the undergraduate student population more broadly.

This research is situated in the context of learning the practice of Topeng Keras dance in the Patopengan Dance Practice course for undergraduate students at ISI Bali. The selection of this research setting was based on the consideration that learning at ISI Bali is in transition to an Outcome-Based Learning (OBE) curriculum. In fact, the learning in practical courses at ISI Bali is still based on the traditional learning model, where mastery of techniques and memorization of movements remain outputs. That is, how the learning process is carried out in it is an important point of analysis of this research. Meanwhile, the OBE curriculum directs learning to produce more specific, high-quality outputs. Interestingly, although ISI Bali has not fully implemented the OBE curriculum, the content and design of the courses already imply the application of OBE elements such as the formulation of graduate learning outcomes, cultural sensitivity, and multicultural interaction. For that reason, the context is a strategic point for this research, as it examines how the concept of multicultural learning is understood and implemented in real-life studio learning practices.

The data for this research come from the Semester Learning Plan (RPS) document for the Patopengan Dance Practice Course at the ISI Bali Dance Arts Study Program, as well as semi-structured interviews with students participating in the course. The RPS data observation focused on lecture strategies, the formulation of graduate learning outcomes, the competence of learning outputs, and the assessment system. In the interview component, we purposively selected 10 students to represent a variety of cultural backgrounds and learning experiences in the studio. The core interview questions include student learning experiences, encounters with different cultural backgrounds, the role of lecturers in learning, multicultural meanings, and student reflections in learning. We extract the key points from students' answers for each question. After that, we reconfirmed with the students to confirm the truth. The selection of ten participants is believed to be appropriate for the interpretive case study model, as the goal is to obtain depth of student understanding rather than a numerical representation of the student population. The interview process was conducted at the Indonesian Institute of the Arts (ISI) Bali on January 24, 2026.

Document content analysis and thematic analysis of interviews are applied in the data analysis process. The course RPS is examined to determine how multicultural learning is applied at the curriculum level and how its interpretation and implementation are incorporated into the formulation of graduate learning outcomes and the assessment system. Meanwhile, the thematic analysis of the interview results was focused on the interview transcript. The transcripts are encoded to recognize a consistent, continuous pattern of embodied engagement, relational interaction, and reflective meanings in the studio learning process. The results of document analysis and thematic analysis were compared in stages to identify accurate data patterns, and then categorized conceptually to yield the framework proposed in this study.

To ensure the credibility of these findings, a methodological triangulation was applied by comparing data from curriculum document analysis and student interviews. We maintain reflective awareness in this triangulation process, given the proximity to the context of practice-based art education. This is important to prevent and control potential bias in data interpretation, while ensuring that students' experiences and views

remain the main focus of the analysis. In this way, the conceptual framework developed in this study emerged from empirical findings grounded in the curriculum and students' real experiences in the learning process. So the results of this study were not born from the repetition of pre-existing theoretical assumptions. Therefore, the purpose of this study is not to represent the population quantitatively, but to produce a contributory understanding of multicultural education in the context of higher education, which can be transferred or replicated to other universities with similar characteristics.

RESULT AND DISCUSSION

To examine how multicultural learning is articulated at the curriculum level, a document analysis was conducted of the syllabus for the Patopengan Dance course, or Semester Learning Plan, in the Dance Study Program at ISI Bali. The analysis focused on four curriculum components: Graduate Learning Outcomes (CPL), Course Learning Outcomes (CPMK), instructional focus, and assessment criteria. Particular attention was given to the extent to which multicultural awareness and intercultural engagement were explicitly formulated within the OBE-oriented curriculum structure. The main findings of this document analysis are presented in Table 1.

Table 1. Articulation of Multicultural Learning in the Course Syllabus

Curriculum Component	Focus on the Syllabus	Presence of Multicultural Indicators	Analytical Interpretation
Course Learning Outcomes (CPMK)	Technical mastery of movement, repertoire structure, character embodiment, and musical synchronization	Not explicitly stated	Learning outcomes prioritize technical and performative competence rather than intercultural awareness.
Graduate Learning Outcomes (CPL)	Professionalism, responsibility, ethical behavior, and cultural preservation	Implicitly implied	Cultural sensitivity is framed in normative terms but lacks operational indicators.
Instructional Focus	Studio-based practice emphasizing technique and repertoire accuracy	Not specified	Multicultural engagement may occur through practice, but is not articulated pedagogically.
Assessment Criteria	Movement accuracy, structural precision, expressive clarity, and musical synchronization	Absent	The evaluation prioritizes technical performance, neglecting intercultural reflection and positionality.
Overall Alignment	Strong alignment between CPL–CPMK–assessment for technical competence	Limited alignment	Multicultural learning remains implicit rather than formally operationalized within the OBE structure.

As shown in Table 1, the syllabus emphasizes technical mastery, structural accuracy, character embodiment, musical synchronization, and performative coherence. The Course Learning Outcomes focus on students' ability to master movement techniques, present the structure of the repertoire accurately, understand character typologies, and align movement with musical accompaniment. The wording of these outcomes shows a strong orientation toward technical and performative competence. At the Graduate Learning Outcomes level, the syllabus includes broader attributes such as professionalism, responsibility, ethical behavior, and a commitment to preserving Balinese dance traditions. These statements indicate general cultural sensitivity, but they lack explicit indicators of intercultural understanding or multicultural engagement. The document does not specify how students from different cultural backgrounds are expected to interpret, negotiate, or respond to the cultural dimensions of the repertoire being studied.

The same pattern appears in the assessment criteria. Evaluation is directed toward movement accuracy, structural completeness, expressive clarity, and synchronization with musical accompaniment. These criteria closely align with the course's technical demands. However, no specific assessment indicators were identified for intercultural reflection, awareness of positionality, or engagement with cultural difference. Overall, the document analysis shows that multicultural learning is present indirectly within the curriculum structure, mainly through general ethical and professional attributes, rather than through explicitly formulated outcomes or assessment criteria. While the syllabus demonstrates clear alignment with technical competence, multicultural dimensions are not operationalized as formal learning outcomes within the observed OBE-oriented curriculum structure.

From interviews with students, it was revealed that they gained a multicultural learning experience through practice and direct interaction in the studio. Instead of understanding the verbal explanations from their lecturers, they feel that they gain more inherent knowledge from a combination of learning the precision of the

technique, the expression and character of the Topeng Keras dance, corrections from lecturers, and interactions between fellow students. These findings suggest that the multicultural dimension occurs when body practices and relational dynamics in the exercise process occur naturally and intensively. Students with non-Balinese cultural backgrounds, for example, honestly described their initial involvement in classroom learning, starting with the process of cultural adaptation rather than directly learning dance techniques. As Shofiah Merlim Fadhia stated, learning the Topeng Keras Dance for her is about learning art with a deeper cultural context. He needs to understand the cultural values of Balinese dance and appreciate them to make it easier for him to absorb the dance's meaning and technique. Although it was awkward at first, he was encouraged to broaden his perspective as a student and to recognize his position as someone outside the Balinese cultural context (Interview at ISI Bali, January 24, 2026). This explanation shows that his position as an outsider in Balinese culture is a space for reflection, not an obstacle to his intention to learn.

A similar experience was expressed by Joy Gamaliel Sembiring, who admitted that she initially felt unfamiliar because she had not adapted to the traditions and contextual rules in Bali. As a result, he felt hesitant during training and was nervous when practicing with other friends. After he decided to be open, he began to understand the value of Balinese cultural traditions. With that, he felt the connection between Balinese culture and dance traditions, so he did not hesitate to ask his other friends about the technique and meaning of the Topeng Keras dance movement (Interview at ISI Bali, January 24, 2026). In the interview, it was reiterated that differences in background require cultural adaptation and an open attitude to bridge cultural distance. Another interesting finding was when Balinese native students were asked for their opinions on the dimension of multicultural learning. A Balinese student, I Komang Ciri Aryarta Yogi, revealed that, even though he is Balinese, he also feels distant when lecturers explain the material academically. He also explained that learning in the classroom is not always about learning dance movements; it also invites students to get to know and understand the cultural context behind it, which adds depth and enthusiasm to learning (Interview at ISI Bali, January 24, 2026).

Furthermore, Naylah Syifa Anindhita Zain, a student from outside Bali, expressed her admiration for Balinese dance culture. According to him, the special thing about Bali is that its people's daily actions mirror its culture. The gathering of many students outside Bali makes it easier to interact and learn (Interview at ISI Bali, January 24, 2026). This reflection shows the relationship between cultural understanding, self-motivation, cultural appreciation, and learning of movement techniques.

Relational interactions in studies also play an important role in shaping multicultural awareness. I Putu Gede Pradipta Utama revealed that interaction with friends with different backgrounds greatly affects how he understands dance (Interview at ISI Bali, January 24, 2026). One of the unique findings in the interview was revealed by Canny Duckiansari, regarding his learning process of the Topeng Keras Dance. Just like other Balinese dance materials she gets in other courses, she records herself during dance practice in class to make it easier for her to relearn independently. She also watched more of the Topeng Keras dance video on YouTube to better understand the meaning of her dance movements (Interview at ISI Bali, January 24, 2026). The classroom thus serves as a living place of cultural encounters rather than just a technical training room. Although multicultural learning is not explicitly articulated in the course syllabus, students' reflections show that meaningful cultural understanding is integrated through practices that are sustained. This integration does not appear as formal assessment or written reflection tasks; instead, it develops gradually as students negotiate technique, meaning, and positional awareness within a studio environment. Some participants described shifting their perspectives over time.

The learning process was described not as acquiring external knowledge about culture, but as adjusting one's internal orientation toward discipline, respect, and sensitivity. These reflections suggest that multicultural awareness becomes internalized through repetition, correction, and embodied rehearsal rather than through explicit instruction. Analysis of the interview data indicates that students' experiences of multicultural learning developed along three interrelated patterns: repositioning oneself as an insider or an outsider, connecting movement technique with cultural meaning, and building understanding through peer interaction. As summarized in Figure 1, these patterns show that multicultural awareness grew through embodied engagement and shared practice rather than through explicit curriculum statements. This finding answers the second research question by showing that students experienced multicultural learning as a lived and relational process that extended beyond formally stated outcomes.

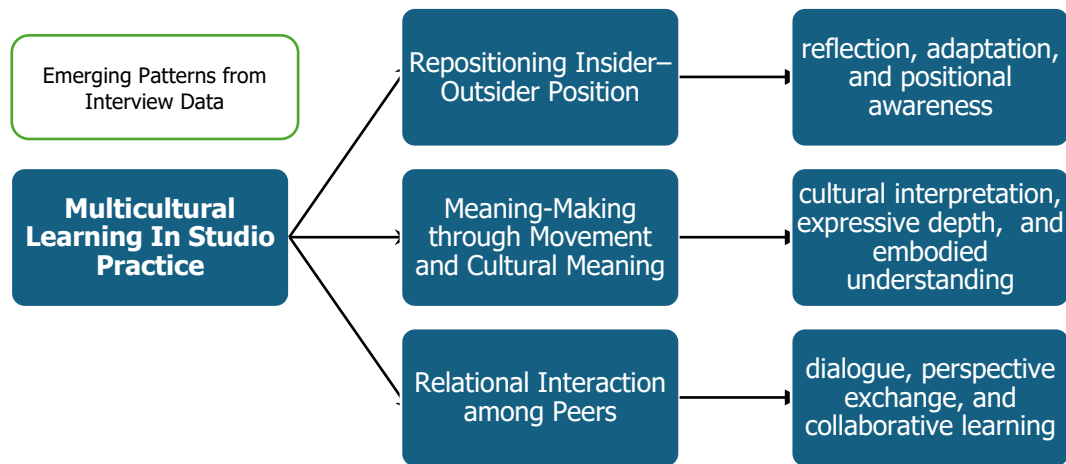


Figure 1. Embodied and Relational Patterns of Multicultural Learning in Studio Practice.

From this interview, it was also revealed that the final assessment for students is still focused on traditional assessments, namely the accuracy of dance movements, expression, soul, and overall mastery of dance. The assessment still does not consider how knowledge and skills develop from the outcomes of reflection and relational interaction throughout the process. Students recognize that this process of relational interaction and reflection is an important part that supports the improvement of their understanding of class materials. Lecturers have positioned themselves as facilitators, enabling students to be more dynamic in their learning. This difference shows that there is a gap between aspects that are formally assessed and those considered meaningful learning. However, the absence of explicitly listed multicultural learning indicators in the RPS does not mean multicultural learning is not implemented. Instead, learning emerges informally through practical processes, student interaction, and feedback from lecturers. However, this learning dimension may not be clearly documented in the learning curriculum design. For this reason, a clear conceptual framework is needed to support the multicultural learning process that occurs implicitly in the classroom. These findings are not intended to point to curriculum failures, but rather to point to the gap between the formulation of graduate learning that aligns with the OBE curriculum and the multicultural learning dynamics that occur implicitly in practice.

From these findings, multicultural learning seems to develop through three interrelated patterns, namely, students revisiting their positions as people inside or outside the culture, connecting movement techniques with cultural meaning, and building understanding through interaction with their classmates. Multicultural awareness grows through body engagement and shared practice, not through explicit curriculum statements. This analysis answers the second research question by showing that students experience multicultural learning as a lived, relational process, beyond the formulation of formal achievements. Learning is not only about technically mastering the Toepng Keras dance, but also about reflecting on the meaning built through body exercise. These findings show the need for a conceptual framework that can explain the relational dimensions within the context of Outcome-Based Education. This framework is not intended to replace existing indicators of achievement, but to complement them by taking into account learning processes that have been poorly articulated in curriculum documents.

Interview data show that students primarily experienced multicultural learning through direct interaction during studio practice rather than through explicit explanations of cultural diversity. Participants described how they adjusted their movement techniques, expressions, and character interpretation through observation, lecturer correction, and interaction with peers from different backgrounds. These experiences emerged during the studio's practical training, where students repeatedly practiced movements, received feedback, and observed how others approached the repertoire. Students from non-Balinese backgrounds frequently described their initial involvement in the course as a process of cultural adaptation that extended beyond technical mastery. One participant, Shofiah Merlim Fadiah, explained:

"Learning Balinese dance for me is a challenge in itself. Because, as a non-Balinese, I was dealing with new cultural values that were not part of my daily life, so I had to build respect. There must have been a sense of awkwardness at first, but it was precisely from there that my perspective as a student broadened. So learning Balinese dance for me is not just memorizing dance." (Interview at ISI Bali, January 24, 2026).

Her statement illustrates how learning a traditional dance repertoire from outside one's own cultural background was accompanied by reflection on one's role as a learner within the course's cultural context. A similar experience was expressed by Joy Gamaliel Sembiring, who described an initial feeling of uncertainty when encountering unfamiliar classroom norms and performance traditions. She explained that this feeling encouraged her to become more actively involved in the learning process and to ask questions about the cultural context of the repertoire:

"Actually, I felt unsure at the beginning of this class. Because I learned a whole new dance. However, from there, I want to understand more. I challenge myself to find out what the meaning of movement and expression is in this Topeng dance." (Interview at ISI Bali, January 24, 2026).

The statement shows that students from different cultural backgrounds view the learning of art practice in a new cultural environment as requiring a balance between technical learning and cultural appreciation. The results of the subsequent interview also strengthened Sembiring's statement. As explained by I Komang Ciri Aryarta, students need to understand the meaning and cultural significance of an area where the art studied grows. An excerpt of the interview with Aryarta confirms this condition:

"After reflecting on the learning in class, I got the understanding that dance feels soulless if we only do the movements technically. Maybe the movements are right, but we do not feel the soul of the dance, so the depth is lost." (Interview at ISI Bali, January 24, 2026).

A similar opinion also came from the next student outside Bali, namely Naylah Syifa Anindhita Zain. She describes how understanding the context of a dramatic dance's story can have an impact on improving the quality of technical movements, as he says:

"To be honest, I felt an increase in mastery as well as the performance of dance movements after I learned and understood the meaning of dance stories. For example, in the Legong Kuntir Dance that I learned in another class, it made me understand clearly why there is an emphasis on movement or expression in certain parts. I use that understanding in this Topeng dance class, so that when I reflect and understand the character and narrative of this Topeng dance, my understanding of the dance moves becomes stronger. That's how I feel." (Interview at ISI Bali, January 24, 2026).

The interview raises an important point: the reflection process. This reflection begins with something in the dance: the value, character, and cultural context, which are very important to understand in the learning process. These factors often greatly influence the mastery and execution of dance movements in practice. In addition to reflection, the results of the interviews show that relational interactions occur in both the process and the learning experience of students in practical classes. This relational interaction takes the form of vertical contact between lecturers and students, as well as horizontal contact between students. This means that interactions in the classroom do not occur in a monotonous manner, but are dynamic, allowing for more intensive enrichment of understanding. An interesting finding in this interview was that students reported that their interactions with classmates during or after the material was presented had a significant effect on their interpretive understanding of the material. Not only did asking about dance techniques, but also the horizontal interaction among these students, enrich their understanding of the meaning and cultural context of this movement. The lecturer explains the material, then they discuss it with friends to enrich their natural understanding. Ni Kadek Dwipayani notes that conversations with colleagues allowed her to find different perspectives on the same choreography:

"I am happy when in class we discuss some movements. In addition to assessing the precision of the technique, we also discussed the meaning and character of the movements as presented by the lecturer. Apparently, various interpretations emerged from other students, so I came to see their souls as more dynamic. For example, in the motion of gandang-gandang (walking motion), the Topeng Keras dance in this material is a great prime minister. Well, this "great" character is interpreted in different ways, so I see various expressions. This is very interesting to me because I can express it according to my interpretation." (Interview at ISI Bali, January 24, 2026).

The discussion among students opened opportunities for non-Balinese students to observe their colleagues from Bali performing dance movements. From this process, the findings show that non-Balinese students observe how Balinese students perform dances from their culture. One of the non-Balinese students, Valentina Farida H. Landowero, revealed how important this process was for her:

"In class, I was hesitant to ask questions at first. Even though the lecturer explained the description of this dance at the beginning of the meeting, I still did not fully grasp its meaning. Maybe out of shyness, I tried to observe first how my friends from Bali performed the Topeng Keras dance in this class. From there, an interpretive understanding of the character of the mask being danced emerged. From these observations, I thought about how to dance based on the lecturer's explanation and my understanding. This encouraged me to experiment further." (Wawancara di ISI Bali, 24 Januari 2026).

The interview findings show that the practice studio creates space for students to find meaning in diverse perspectives and interpretations. So, the studio is not just a place to practice the precision of dance techniques. Another finding from the interview was an appreciative attitude towards the culture and traditions of a region, expressed by both Balinese and non-Balinese students. Even though, as a Balinese, you do not necessarily know a specific explanation of the character, meaning, and cultural relevance of a dance, in this case, the Topeng Keras Dance, in the Patopengan dance practice class. There is a link between cultural appreciation, self-discipline, and ethical responsibility in practical classrooms that are carried out through multicultural learning in the classroom, as explained by Putu Nararya Agni Kumara:

"In this learning process, I position myself as a student who tries to respect the dance traditions I learned. I realized that, even as a student from Bali, I not only learned to imitate movements, but also understood the cultural context and ethics in learning these traditional dances." (Interview at ISI Bali, January 24, 2026).

Another non-Balinese student, Canny Duckysari, revealed a similar understanding:

"This classroom learning experience changed the way I viewed the traditions I learned while also changing the way I saw myself as a student. In terms of tradition, I became more aware that every movement has meaning, cultural value, and history that cannot be separated from the way we practice it. I learned not to see dance as just a technique or a form of movement, but as a representation of the identity, philosophy, and perspective of the society that gave it birth. This makes me appreciate diversity more and am more sensitive to the cultural context, especially since I am not Balinese. However, this is very interesting to me." (Interview at ISI Bali, January 24, 2026).

In general, the interview findings revealed that students outlined the learning process by involving several efforts, such as consulting lecturers as facilitators, practicing independently, interacting with friends during class, discussing after class with fellow students, and engaging in individual reflection to strengthen interpretive meaning. Through these efforts, students said that the combination of mastering movement techniques and understanding the cultural context and values behind them made the learning experience more interesting.

Analysis of the interview data also revealed that these experiences occurred alongside the course's existing assessment structure. Students explained that formal assessments remained focused on technical accuracy, including movement precision, structural completeness, and facial expression. Personal reflections on cultural meaning or positional awareness were generally not included in formal assessment tasks. Nevertheless, participants consistently described these reflective experiences as an important part of their learning process. Across the interview data, three recurring patterns emerged in students' descriptions of their learning experiences. First, students described reconsidering their position as insiders or outsiders to the cultural tradition represented in the repertoire. Second, participants frequently linked movement technique with cultural meaning and expressive intention. Third, students described learning through peer interaction during studio practice. This framework conceptualizes these four components as cyclical and interconnected processes (Figure 2). Curriculum articulation provides structural orientation, embodied engagement generates depth of experience, relational negotiation forms mutual understanding, and reflective integration internalizes learning. The process is not linear but iterative. As students continue to practice, reflection informs subsequent engagement, and relational interactions reshape embodied expression.

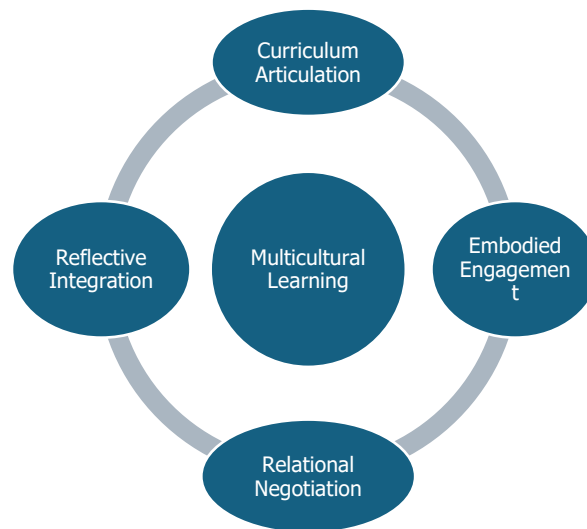


Figure 2. The Embodied Multicultural Learning Framework

This conceptual framework expands the evaluative perspective by recognizing that, in practice-based higher education, multicultural learning is embodied and relational. In contrast, research on Culturally Responsive Teaching (CRT) emphasizes teachers' role in fostering an inclusive learning environment and frames cultural education as an instructional strategy (Nurbatra & Masyhud, 2022). The framework in this study complements this view by showing that multicultural understanding is also enforced through embodied interactions and relational negotiations in studio practice. The operation of this framework bridges the design of the formal curriculum and the learning process that students undertake, which are not fully represented in the formulation of articulated outcomes. So, this framework not only identifies the gap between documentation and experience but also offers a structured model that can serve as a reference for curriculum development, the reinforcement of reflective pedagogy, and the design of assessment systems in the creative field. Although developed in the context of a single course, its key dimensions, such as embodied engagement, relational negotiation, and reflective integration, are common characteristics of studio-based arts education, so this model can be adapted in the context of other practices that face similar alignment challenges.

The findings of this study clarify why previously identified gaps persist in practice-based higher education. Interview excerpts presented in the Results section show how students described the learning process as involving cultural adaptation, reflection on positionality, and interaction with peers during studio practice. Although Outcome-Based Education (OBE) emphasizes alignment among learning outcomes, instructional design, and assessment, the findings demonstrate that multicultural learning in studio settings unfolds through embodied and relational processes that are not easily captured by formal indicators alone. The absence of explicitly stated multicultural outcomes in the syllabus does not indicate the absence of such learning. Rather, it suggests that multicultural learning shifts from formal articulation to lived pedagogical experience. As illustrated in the interview excerpts presented in the Results section, students frequently described how learning the repertoire required them to reconsider their position within the cultural tradition being studied. For example, one participant explained that learning Balinese dance as a non-Balinese student involved not only memorizing movements but also reflecting on how to respect a cultural tradition outside their everyday experience. Such reflections demonstrate how multicultural awareness emerges through bodily adaptation and positional awareness during studio practice.

The findings of this study also clarify why the study on the implementation of the OBE curriculum in arts education continues to focus on aligning the curriculum with the assessment system. The findings of previous studies have indeed underlined the optimal quality of learning outcomes with various specific competencies, which have a direct impact on improving the quality of graduates (Japee & Oza, 2021; Morcke et al., 2013; Novrizal & Ravi, 2025; Sappayani et al., 2025; Wang, 2024). Unfortunately, these findings still stop at technical aspects such as learning concepts, student perception, and sensory technical abilities (Allen et al., 2023; Yang et al., 2024). Meanwhile, other research has identified how the challenges of implementing OBE in the university environment include lecturer paradigms, administrative limitations, and low awareness of graduate motivation (Cathrin & Wikandaru, 2023; Mariyono, 2024). The findings are important for providing an overview of how pedagogical and institutional challenges arise in the implementation of the OBE curriculum. However, the remaining uncovered gap is the lack of exploration of more complex aspects of concepts and learning structures. This is because the OBE curriculum, which is based on optimizing learning outcomes, requires more mature student-specific competencies (Luong et al., 2024; Nagpaul & Shan, 2026; Richardson et al., 2020). For this reason, multicultural learning also develops through student participation in the classroom,

through building relational interactions, and through encouraging students to be more able to reflect on their learning experiences.

Another recent study on OBE targets aspects of structural harmony and measurable coherence in higher education. Quantitative CO-PO and CLO-PLO mapping models have been proposed to improve curricular transparency, outcome tracking, and instructional accountability (Chandnasaro & Detkhрут, 2025; Derouich, 2025). In dance and studio-based education, other research has shown that OBE can be appropriate for curriculum restructuring and studio-based education, especially in relation to instructional design and assessment system design (Choudhari et al., 2026; Haritha et al., 2024). These studies reinforce the value of OBEs in improving pedagogical alignment, coherence, and organization. However, their primary analytical focus remains on measurable correspondence, curriculum coherence, performance indicators, and implementation effectiveness. However, aspects of learning outcomes, particularly those related to internalized multicultural awareness, remain underexplored. This is where the study expands the discussion. The findings of this study link conceptual instructional design with practical learning structures to achieve optimal learning outcomes. Rather than treating multicultural learning as abstract values or formally stated competencies, this study shows how it emerges in living practice through bodily engagement, cultural interpretation, and relational negotiation.

The Multicultural Learning Framework, as a conceptual finding in this study, expands the scope of multicultural learning studies in the implementation of the OBE curriculum. The study's expansion shifts the focus from interaction as a variable to interaction as a contained pedagogical process in which cultural meanings are enforced, negotiated, and internalized in studio practice. Instead of positioning OBE and embodied learning as opposing paradigms, this framework reconceptualizes multicultural learning as a cyclical, relational process that involves curriculum articulation, embodied engagement, relational negotiation, and reflective integration. The main novelty and important contribution of this research lies in its ability to identify differences beyond those between curriculum documents and classroom reality. Furthermore, this framework can formulate a process-oriented model that explains how the competent outcomes referred to in OBE translate into embodied and relational experiences in practice-based higher education. Recent research on diversity in higher education has highlighted the importance of the interactional dimension in shaping learning outcomes. For example, Chu and Huang (2024) show that interactional diversity significantly moderates the relationship between curricular diversity and students' interdisciplinary and collaborative skills. While the findings affirm the importance of interaction, they conceptualize it primarily as measurable participation in institutional settings. This study expands on this by shifting the focus from interaction as a variable to interaction as an embodied pedagogical process in which cultural meanings are enforced, negotiated, and internalized in studio practice.

The expansion of the scientific contribution of this research clarifies the study's position. Existing studies generally approach OBE through the lens of measurable alignment, curriculum restructuring, instructional planning, or institutional quality assurance. Meanwhile, studies of multicultural education often concentrate on policy implementation, teacher responsiveness, or classroom inclusivity. On the contrary, this study shows that in practice-based arts education, multicultural learning is best understood as a living process that unfolds through embodied adaptation, relational encounters, and reflective transformations. Therefore, the novelty of this research lies in extending OBE to practice-based contexts. This suggests that multicultural learning in OBE cannot be reduced to formal outcome statements or technical indicators alone, as important dimensions of learning are enforced in practice before being codified in the language of assessment. In this sense, the proposed framework does not reject OBE but expands it by introducing conceptual tools that take into account the dimensions of embodied and relational learning, enabling its application to other areas of art learning.

Practically, this framework has implications for curriculum development and assessment in the field of arts education. Institutions transitioning to OBEs can use this model as a reflective tool to revisit how multicultural competencies are formulated and evaluated. Instead of relying solely on formal outcome statements, lecturers can design assessments that include reflective dialogue, observation of group work dynamics, and performative skills evaluations that consider how students build meaning through practice and interaction. At the policy level, these findings suggest that quality assurance mechanisms in arts education need to allow flexibility to recognize experiential and contextual forms of competence, which cannot be fully standardized without losing their richness of meaning. Meanwhile, these findings suggest the need to reposition OBE within practice-based arts education. OBE needs to be understood as a system that can accommodate learning, which is realized when it is supported by adequate conceptual tools rather than merely meeting the elements of lecture administration. In that way, the challenges in OBE-oriented multicultural education are not limited to the formulation of learning outcomes, but also to the limitations of conceptual models capable of explaining how such achievements are lived, negotiated, and internalized in the studio space (O'Sullivan et al., 2025; Raof et al., 2021). It should be emphasized that the results of this study are intended to highlight the relational and shared reflective dimensions that have been embedded in art education, not to replace the traditional way of learning dance in a studio. The Multicultural Education Framework is designed to clarify the dimensions of relationships between individuals, such as lecturers and students, or between students, as well as the actual reflexive thinking process of students that has been implicitly stated in the learning document. So,

the practice of multicultural learning in the case of the Patopengan Dance class is not a wrong practice, but this study aims to provide a conceptual framework that can clearly articulate the implied dimension and be implemented coherently. The important thing to remember is that this kind of multicultural learning also occurs in various practical classes, regardless of whether the students are multiethnic.

However, this study still has some limitations. First, this study is still taking data from one course in one art institution. The implications are that extra efforts can be replicated in cross-disciplinary learning practices. Second, the Embodied Multicultural Learning Framework is still at the conceptual level. Therefore, it is necessary to test its application in the implementation of the OBE curriculum, both longitudinally and comparatively, to examine variation in its effectiveness. At least, the results of this research, in the form of the Concept of Realized Multicultural Learning, have contributed to the absence of a framework that can serve as a reference for the implementation of integrated multicultural learning between the conceptual formulation in the curriculum document and the learning process. These findings can also serve as a basis for universities as they develop their curricula from conventional to OBE, which has been evolving in the Indonesian higher education system.

CONCLUSION

This research departs from the main problem: the lack of an integrative framework that bridges the gap between OBE-based curriculum design and the practice of multicultural learning in higher education. The main findings show that multicultural values, although implicitly incorporated into the learning document, have not been fully implemented in the learning process, neither in the assessment system nor in the learning structure. Instead, multicultural learning grows through practical studio learning, real interactions, relational negotiation, and reflective contemplation of meaning. The results of the study show that multicultural learning in practice-based arts higher education develops through a dynamic process, prioritizing interactive, tangible, and relational processes. This proves that multicultural learning in the practical classroom is more than just the fulfillment of formal administrative requirements documented in documents, because the alignment between the conceptual design of learning, the learning process, and the integrated assessment system highly determines learning outcomes. At this point, the Embodied Multicultural Learning Framework offered in this study can contribute by integrating curriculum analysis with student narratives. This framework not only provides a new basis for curriculum development and assessment, but also expands the OBE curriculum beyond structural alignment and measurable competence to a better understanding of how learning is done and experienced. This research is still limited to proposing a conceptual framework that requires advanced testing on its utilization practices. Future research is suggested to examine how this Realized Multicultural Learning Framework yields variations in implementation and learning outcomes within the OBE curriculum.

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