



Community-Based Arts Education Management at U2 Java Dancer Studio: A Qualitative Case Study

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ARTICLE INFO	ABSTRACT
Article history: Submitted: May, 05 2026 Final Revised: June, 23 2026 Accepted: July, 09 2026 Published: July, 21 2026	Purpose: This study examines the management of community-based arts education at U2 Java Dancer Studio, focusing on curriculum implementation, mechanisms of Javanese cultural transmission, character and emotional intelligence development, and contributions to Sustainable Development Goal 4 (SDG 4). Methods: A qualitative single-case study design was employed. Data were collected over six months through participant observation, in-depth interviews with nine informants (studio leader, instructors, students, and parents), and document analysis. Data were analyzed inductively through coding, categorization, and thematic interpretation. Findings: The study found that U2 Java Dancer Studio applies a structured thematic rotation curriculum with classical Javanese dance serving as a foundational learning framework. Cultural transmission occurs through four interconnected mechanisms: intergenerational learning, embodied learning, contextualization of cultural meanings, and community performances. Dance education also promotes character development and emotional intelligence, particularly confidence, respect, patience, empathy, and aesthetic sensitivity. The studio contributes to SDG 4 by expanding access to inclusive non-formal arts education, supporting lifelong learning, preserving local cultural knowledge, and strengthening community participation in education. Research Implications: The findings highlight the strategic role of community-based art studios as non-formal educational institutions that integrate cultural preservation, character formation, and sustainable education. The study provides practical insights for policymakers and educators seeking to strengthen arts-based educational initiatives. Originality: This study offers an integrated perspective on arts education management, cultural transmission, emotional intelligence development, and sustainable education within a community-based dance studio context, extending the discourse on non-formal education in Indonesia.
Keywords: Arts Education Management; Community-Based Education; Cultural Transmission; Javanese Dance Studio; Nonformal Education.	
	
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INTRODUCTION

Arts education in Indonesia plays a primary role in the effort to preserve local culture amidst the increasingly powerful currents of globalization. At the global level, the importance of quality education has been recognized through Sustainable Development Goal 4 (SDG 4), which places quality education as a priority agenda for 2030. SDG 4 is not only concerned with access to formal education, but also encompasses the development of competencies, values of sustainable living, and lifelong learning. This is where nonformal educational institutions such as art studio gain their relevance, namely as institutions capable of responding to the challenges of SDG 4 through community-based approaches and local wisdom (Haryono, 2020).

Arts education can be provided in formal educational institutions as well as vocational education institutions. Both have curricula. The paradigm of arts education opens the understanding that arts education cannot be understood from only one perspective. Arts education has different directions, objectives, and foundations depending on the type of educational institution. Arts education in general educational institutions has a paradigmatic basis of humanism, meaning that art is positioned as a means to develop human beings holistically with character rooted in aesthetic,

creative, empathic, and culturally-aware experiences. Whereas special/vocational education has a paradigmatic basis of pragmatism, meaning education is directed toward pure artistic competence, skills, professionalism, productivity, and readiness in practice (Kasiyan & Zuhdi, 2024). In addition to formal institutions, arts education can also be provided in nonformal institutions such as courses or studio. Arts learning in studio in fact has greater flexibility because studio possess a specialized curriculum that focuses solely on practice. Studio must be able to package arts learning in a structured manner, encapsulated in a curriculum, and consistently. Art studio must remain consistently productive in producing new artworks that can then be consumed by their students. Furthermore, studio must also possess management that is neat, well-organized, and maintains a proportional ratio between the number of teachers and students. One of the studio that meets all of these criteria is U2 Java Dancer Studio. U2 Java Dancer Studio is one of the dance art studio in the Madiun area of East Java that consistently carries out its mission of arts education and cultural preservation. Beyond mere technique, this studio carries a broader mission: transmitting Javanese cultural wisdom, developing the emotional intelligence of its students, and equipping them with strong character through authentic artistic experiences. Therefore, the researcher is interested in examining how the management of U2 studio Java has enabled it to grow and have approximately 600 students. U2 studio is a community of artists and arts educators who collectively participate in its management. Therefore, U2 studio has a strong community base.

Previous studies on community-based arts education have primarily focused on the role of communities in cultural preservation and participation in arts learning (Jokela & Hiltunen, 2023; Lawton et al., 2019). Other studies have examined arts education as a medium for character development and emotional growth, while research on cultural transmission has largely emphasized the preservation of traditional knowledge through artistic practices. However, these studies tend to investigate educational management, cultural transmission, character formation, and emotional development as separate phenomena. Limited research has explored how these dimensions are integrated within the management system of a community-based arts institution, particularly in the context of non-formal dance education in Indonesia. Furthermore, few studies have examined how community-based arts education contributes to the broader objectives of SDG 4 through the simultaneous promotion of cultural sustainability, lifelong learning, and character development. Therefore, this study addresses this gap by investigating the management of arts education at U2 Java Dancer Studio as an integrated system that connects educational management, cultural transmission, character and emotional intelligence development, and sustainable education within a community-based learning environment.

Previous studies have highlighted the importance of community participation in arts education and cultural preservation. Bartleet et al. (2019) emphasize that reciprocal relationships between artists, educators, and communities are fundamental to successful community-based arts education. Similarly, (Matarasso, 2019) argues that community arts institutions contribute to social cohesion and cultural sustainability, while studies on emotional intelligence have demonstrated the role of arts education in fostering empathy, self-awareness, and social skills. However, these studies generally examine community participation, cultural transmission, educational management, or character development as separate areas of inquiry. Limited attention has been given to how these dimensions interact within a single community-based arts education system, particularly in non-formal dance education settings in Indonesia.

Furthermore, although SDG 4 emphasizes inclusive, equitable, and lifelong learning opportunities, research connecting community-based arts education management with the achievement of SDG 4 remains scarce. Existing studies have not sufficiently explained how the management of a community arts institution can simultaneously support cultural transmission, character formation, emotional intelligence development, and sustainable education goals. This gap is particularly important given the growing role of non-formal educational institutions in preserving local culture while responding to contemporary educational challenges.

Therefore, this study investigates the management of community-based arts education at U2 Java Dancer Studio as a non-formal educational institution. Specifically, the study aims to: (1) analyze the management patterns and curriculum structure implemented by the studio; (2) identify the mechanisms of Javanese cultural transmission within the studio community; (3) examine the development of character values and emotional intelligence through dance learning; and (4) explore the studio's contribution to SDG 4. The novelty of this study lies in its integrated analysis of arts education management, cultural transmission, character and emotional intelligence development, and sustainable education within a single community-based dance education framework. By doing so, the study extends existing discussions on non-formal arts education and provides a more comprehensive understanding of how community-based art studios contribute to educational and cultural sustainability.

METHOD

This study employs a qualitative approach with a single case study design. The case study was chosen because it allows for in-depth exploration of the phenomena of arts education management, cultural transmission, and character education within the natural context of U2 Java Dancer Studio, without isolating the phenomena from their context.

Data collection was conducted through three complementary techniques. First, participant observation over six months encompassing routine practice activities, performance preparations, public performances, comparative study programs, and studio community meetings. Observation was focused on interactions among participants, learning routines, and moments of value transmission. Second, in-depth interviews were conducted with nine purposively selected informants: the studio leader, three senior instructors, three students from different age groups, and two parents of students. Third, documentary study encompassed studio archives, video recordings of practices and performances, and annual activity planning documents including comparative study programs.

This study was conducted inductively, in which theory serves as the endpoint of the research. The research proceeds from data, then to general themes, and subsequently toward a specific theory or model. The flow of the inductive approach adopted in this study is presented in Figure 1.

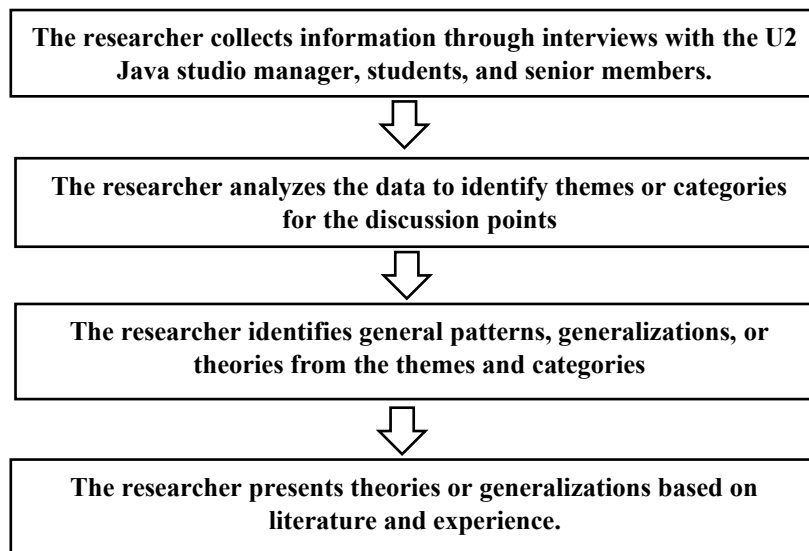


Figure 1. The Thinking Flow of the Inductive Approach in Qualitative Research (Creswell, 2018)

Data were analyzed using thematic analysis adapted from Braun and Clarke's six-phase framework. First, all interview transcripts, observation notes, and documentary materials were transcribed, organized, and repeatedly reviewed to achieve data familiarization. Second, initial codes were generated by identifying meaningful units of data related to community-based management, curriculum practices, cultural transmission, character development, emotional intelligence, and contributions to SDG 4. Third, similar codes were grouped into broader categories to identify emerging patterns across data sources. Fourth, potential themes were reviewed and refined through constant comparison among interviews, observations, and documents to ensure internal coherence and conceptual distinctiveness. Fifth, the themes were defined and named according to their explanatory relevance to the research objectives. Finally, the themes were interpreted and connected with relevant theoretical perspectives on community-based arts education, cultural transmission, and sustainable education. To enhance trustworthiness, data triangulation was conducted across participants and data sources, while member checking was used to confirm the accuracy of key interpretations.

RESULTS

Community-Based Management Studio

Art Studio in Indonesia occupies a unique position in the national educational landscape. Successful art studio generally serve three simultaneous functions: an educational institution, a center for cultural preservation, and a social space that brings together various generations (Haryono, 2020). Community arts institutions play a crucial role in the sustainability of intangible cultural heritage in the era of globalization (Waldorf & Brown, 2021). Arts communities function as living laboratories where traditions are continuously interpreted and renewed in accordance with the context

of the times (Smith & Stige, 2016). Community in this realm refers to traditional communities bound by pure, natural, and enduring inner bonds. The community-based management of U2 Java Dancer Studio demonstrates that the continuity of the studio is not solely determined by formal organizational structure, but also by the strength of social relations within its community. U2 Java Dancer is a large community encompassing various individuals involved in dance activities, ranging from administrators, instructors, participants, and alumni, to supporters of studio activities. However, this large community is strongly influenced by a small community that constitutes the core management of the studio. This small community holds a strategic role as the driver, director, and guardian of the values that live within the studio. Because the administrators and core members are all engaged in the field of dance, emotional bonds, shared vision, solidarity, and collective responsibility in maintaining the continuity of the studio are formed. Thus, U2 Java Dancer can be understood as an arts community managed through the principles of participation, kinship, shared interest, and collective commitment toward the preservation and development of dance arts. A strong community base influences the mindset and management of the studio, which is programmed, structured, and planned. This is in accordance with the theoretical framework of arts education management, namely: (1) project-based principles, (2) adaptation of classical management, and (3) project-based operation with thorough planning, creative implementation, and holistic evaluation. The community within the theoretical framework of arts education reflects that the U2 Java Dancer Studio community possesses projects that serve as work references. Furthermore, thorough planning is consistently employed to execute every studio project.

The management of U2 studio also has an organizational structure comprising a chairperson, secretary, and treasurer. U2 studio is a community that has, indirectly, already developed closeness and shared principles. Therefore, all forms of planning, decisions, and programs are always drawn from community consensus. The management governance of U2 studio appears as though it is controlled by all community members, yet in reality a management structure remains in place as befitting an organization or community. This is formed because of a traditional community that already possesses aligned and cohesive relationships, principles, and thinking. U2 has management in the processing of feeling and emotion because all instructors, in addition to serving students, also serve the students' parents. Unlike formal schools where parents do not have much space to participate in learning, in studio, parents play a dominant role. At U2 Java Dancer there are 12 instructors, each managing 7 classes distributed across studios one through four. U2 Java also fosters cooperation with government agencies and schools in Madiun Regency and City. The form of cooperation involves the development of dance during competition events or other occasions. U2 Java also fosters cooperation with other studio such as Biru Studio in various events.

Curriculum U2 Java Dancer Studio: Thematic Rotation and Classical Dance as Foundation

As with formal arts education, arts education at U2 Java Dancer Studio also possesses a learning curriculum. Research findings reveal that U2 Java Dancer Studio implements a structured yet flexible semester-based thematic rotation curriculum system. Each semester, the dance material changes theme: for example, Tari Nusantara in the first semester, tari Bali in the following semester, followed by tari Jawa Timuran, and so forth. The target achievement per semester is for each student to master one dance repertoire in accordance with the designated theme. This rotation system provides new variety periodically while simultaneously preventing learning stagnation.

Notably, alongside the constantly changing themes, classical Javanese dance is present as a constant that is never absent from any cycle. The studio leader states that "classical dance is the primary key in learning dance at U2 Java. A child who can perform classical dance will easily perform other types of dance, such as kreasi baru as well as kerakyatan." This view aligns with the concept of threshold concept proposed by Correia & Kinchin (2022): classical dance functions as a threshold concept that, once mastered, can open students' access to the understanding and mastery of more diverse dance genres. The mastery of classical dance is not merely an additional skill, but rather a transformation of perspective and aesthetic sensibility that comprehensively transforms the students' dance abilities.

In addition to learning at the studio, U2 Java Dancer actively runs comparative study programs to other studio. This program aims to provide new variety and enrich the students' perspectives. For example, U2 has taken its students to visit Sawung Dance Studio to deepen their mastery of tari Jawa Timuran techniques, and Mila Dance Art School Studio to learn contemporary and bodily techniques. This comparative study program is a concrete implementation of the pedagogic resonance principle Correia & Kinchin (2022): the experience of learning in different environments and with different practitioners creates resonance that enriches and deepens the students' artistic understanding. The findings support Coutts (2019) argument that community-based arts education requires curriculum flexibility to remain responsive to learners' needs. However, the present study extends this perspective by demonstrating that flexibility alone does not explain the sustainability of community arts education. At U2 Java Dancer Studio, curriculum adaptation is balanced by the consistent inclusion of classical Javanese dance as a foundational learning component.

This finding differs from many community arts education models that prioritize adaptability without identifying a stable pedagogical core. The results suggest that sustainable community-based arts education may require a combination of curricular flexibility and cultural continuity, rather than flexibility alone. [Qu & Zollet \(2023\)](#) view that successful community arts institutions are not fixed to a single formula, but rather continuously respond to community needs creatively. [Kumar et al. \(2021\)](#) affirm that curriculum flexibility is one of the competitive advantages of studio over formal institutions. U2 studio also implements a grade promotion system. Dance learning is adjusted to the class level. Classes at U2 consist of Level 1 (age 5, PAUD to Grade 2 SD), Level 2 (Grades 3–4 SD), Level 3 (Grades 5–6 SD and Grade 1 SMP), and Level 4 (Grades 2–3 SMP and SMA). Students who have mastered dance at Level 1 and are developmentally appropriate in age will advance to Level 2. The graduation system at U2 studio comprises students who have completed all four class levels. Graduates are also given the opportunity to train their junior-level peers.

A senior instructor stated : *Classical Javanese dance is always taught first because it trains posture, rhythm, and discipline. Once students master it, they learn other dance genres more easily.*” (Instructor 2, Interview, June 2025)

Local Cultural Principles as the Foundation of Learning

U2 Java Dancer Studio instills a highly distinctive principle: students must first acquaint themselves with their regional culture before exploring cultures from outside the region. As an initial foundation, U2 introduces Madiun culture to children as the material base. Therefore, within U2's repertoire there is no modern dance. The material is focused on traditional dance, kreasi baru, and contemporary dance that remains rooted in tradition. This principle has a strong pedagogical foundation. The concept of Pedagogy of Harmony with Nature (PHN) argues that meaningful education must be rooted in the connection between students, the community, and their cultural environment. Without strong cultural roots, education merely produces individuals who are uprooted from their identity and susceptible to cultural disorientation ([Castell Britton, 2026](#)). The 'local before global' principle applied by U2 is a concrete manifestation of this harmonious pedagogy.

In practice, this principle is realized through the introduction of dances of adiluhung traditional value: tari Gambyong, Golek Ayun-Ayun, Gatutkaca Pergiwa, and other repertoires containing Javanese philosophical values. The studio also actively conducts dance reconstruction, namely reviving traditional dances that have begun to fade and teaching them to students. [Dinis \(2026\)](#) refer to this kind of reconstructive practice as a form of active transmission that transcends mere passive preservation: it not only keeps tradition alive, but also renders it relevant and meaningful for the present generation.

One student explained: *When senior students help us practice, they do not only teach movements but also how to behave respectfully in the studio.*” (Student 1, Interview, June 2025)

Mechanisms of Javanese Cultural Transmission

Cultural transmission through performing arts is a process more complex than merely the transfer of technical skills. In the traditions of music and dance there are layers of knowledge that can only be transmitted through direct experience (experiential knowledge), not through notation or text ([Turino, 2016](#)). [Marschall \(2018\)](#) in research on Southeast Asian performing arts communities, found that living performance traditions require three conditions for survival: an active community, meaningful performance contexts, and an uninterrupted cross-generational transmission process. In the context of Javanese dance, [Widodo et al. \(2026\)](#) affirm that dance is not merely aesthetic expression, but rather a knowledge system that embodies the life philosophy of Javanese society. The concept of wiraga-wirama-wirasa (the harmony of body, rhythm, and feeling) can only be understood through consistent dance practice within an authentic community. Table 1 summarizes the four main mechanisms of cultural transmission identified at U2 Java Dancer Studio, together with the empirical evidence supporting each mechanism.

Table 1. Cultural Transmission Mechanisms Identified at U2 Java Dancer Studio

Mechanism	Empirical Evidence
Intergenerational Learning	Senior students mentor junior students during practice sessions
Embodied Learning	Knowledge transmitted through demonstration, imitation, and correction
Contextualization of Meaning	Instructors explain philosophical meanings of dance movements
Performance as Identity Confirmation	Public performances reinforce cultural identity and community belonging

The Results section has been revised to improve the distinction between empirical findings and interpretation. Verbatim quotations from interviews with the studio leader, instructors, students, and parents have been incorporated throughout the findings to strengthen the evidentiary basis of the analysis. The discussion of relevant theories and

previous studies has been moved to the Discussion section to ensure a clearer separation between data presentation and interpretation. In addition, Table 1 has been revised to present empirical findings on cultural transmission mechanisms identified in the study rather than serving as a purely conceptual summary. These revisions enhance the transparency, credibility, and analytical rigor of the findings.

Emotional intelligence (EI) is the ability to recognize, manage, and utilize one's own emotions as well as those of others in a constructive manner. There are five core EI competencies, namely: self-awareness, self-management, motivation, empathy, and social skills (Bonesso et al., 2020). Education that develops EI has been proven to correlate with the achievement of sustainable development goals, particularly in the social and environmental dimensions. Children who receive emotional education are able to remain calmer in critical situations, possess better social skills, and demonstrate more consistently positive behavior. This finding is relevant for understanding why Javanese dance education at studio produces not only technically skilled dancers, but also individuals with higher emotional maturity.

One of the most significant findings of this study is how dance learning at U2 studio Java Dancer organically develops the emotional intelligence (EI) of students. The studio explicitly establishes soft skills as one of its primary objectives: through dancing, children are expected to develop the character of confidence, respect, patience, empathy, and sensitivity of feeling. When mapped onto the EI framework (Bonesso et al., 2020), these five soft skills correspond to EI components: confidence (self-awareness), respect (empathy), patience (self-management), empathy (social skills), and sensitivity of feeling (motivation and aesthetic sensitivity).

A parent noted: *"My child has become more confident and patient since joining the studio. She is no longer afraid to perform in public."* (Parent 2, Interview, July 2025)

This finding affirms that traditional dance education is not merely artistic training, but also a holistic platform for emotional intelligence development. (Bonesso et al., 2020) state that education that develops EI helps students manage their emotions, interact constructively with their environment, and become good members of society. In the studio context, these values are not taught as separate doctrines, but rather internalized through real experiences in the processes of practice and performance, precisely as argued by Westheimer & Kahne (2016) regarding the importance of experiential character education.

The five most consistently identified character values are: (1) discipline, which is formed through the demands of consistency in every practice session; (2) precision, which is honed through the details of movement, expression, and coordination; (3) patience, which grows through the lengthy process of technique mastery; (4) respect for teachers and tradition, which is internalized through the ethics of *unggah-ungguh*; and (5) social responsibility, which is experienced through performances for the community. These values are consistent with the findings of Widodo & Wibowo (2021) and Holochwost et al. (2018) on the impact of arts education on character development.

U2 Java Dancer Studio as an Agent of Sustainable Education (SDG 4)

The overall research findings indicate that U2 Java Dancer Studio operates as an agent of sustainable education that concretely contributes to SDG 4. The achievement of SDG 4 requires an inclusive educational ecosystem that involves not only formal schools but also community institutions capable of reaching dimensions of human development that transcend the academic curriculum (Ferguson et al., 2018).

U2 Java Dancer Studio meets these criteria through five concrete contributions to SDG 4: first, providing access to quality arts education that is not dependent on formal pathways; second, developing relevant life skills and emotional competencies; third, preserving and transmitting local cultural knowledge that is not available in the school curriculum; fourth, promoting lifelong learning through a dance learning process that recognizes no age limits; and fifth, building social cohesion and a sense of community identity that is a prerequisite for a sustainable society.

While previous discussions of SDG 4 primarily focus on formal educational institutions, the present findings demonstrate that non-formal community-based arts organizations can also contribute meaningfully to quality education. Unlike schools that often prioritize academic achievement, U2 Java Dancer Studio integrates cultural preservation, emotional development, and community participation within a single educational environment. This finding challenges the tendency to view SDG 4 implementation mainly through formal schooling and highlights the importance of recognizing community arts institutions as complementary educational actors.

Paul & Quiggin (2020) affirms that truly transformative education is that which is capable of changing the worldview of students from fragmented perspectives toward an integrated understanding of self, community, and culture. U2 Java Dancer Studio realizes this vision through its approach that makes dance not merely a skill, but a way of life that integrates values, aesthetics, and social responsibility into a complete and unified whole.

DISCUSSION

The findings indicate that community-based management contributes to the sustainability of arts education at U2 Java Dancer Studio. This result is consistent with previous studies emphasizing the importance of community participation in maintaining cultural and educational activities (Amy, 2017; Kusumastuti et al., 2021). However, unlike many community arts organizations described in previous research, U2 Java Dancer Studio combines participatory governance with a relatively structured organizational system, including formal leadership roles, curriculum planning, and level-based progression. This suggests that successful community-based arts education may require a balance between community participation and organizational structure rather than relying solely on informal community engagement. Nevertheless, because this study focuses on a single successful studio, the findings may overrepresent positive management practices and may not fully capture challenges experienced by less established community arts organizations.

The study also identified four mechanisms of cultural transmission: intergenerational learning, embodied learning, contextualization of meaning, and performance as identity confirmation (Argyriou, 2025; Opesemowo, 2025; Sun, 2025; Yatim et al., 2025). While previous studies emphasized intergenerational learning and practice through bodily experience as the primary mechanisms of cultural transmission, the current findings highlight the importance of contextualizing the philosophical meanings embedded in dance movements. This finding extends existing scholarship by suggesting that cultural sustainability depends not only on the transfer of artistic skills but also on the transmission of cultural values and meanings. At the same time, the strong emphasis on Javanese cultural traditions at U2 Java Dancer Studio may limit the transferability of these findings to community arts settings with different cultural orientations.

The findings regarding character education and emotional intelligence are broadly consistent with previous research demonstrating the developmental benefits of arts education (Hadijah, 2024; Holochwost et al., 2021; Vazquez-Marin et al., 2022; Zhang, 2025). However, unlike formal educational programs that typically implement explicit social-emotional learning interventions, emotional intelligence development in this study emerged indirectly through participation in artistic practice, community interaction, and performance experiences. This suggests that non-formal arts education may offer an alternative pathway to character formation. Nevertheless, because the evidence is based primarily on participant perceptions and qualitative observations, the extent of emotional intelligence development cannot be measured objectively. Future studies may therefore benefit from combining qualitative approaches with validated emotional intelligence assessment instruments.

The contribution of U2 Java Dancer Studio to SDG 4 demonstrates the potential role of community-based arts organizations in promoting inclusive and lifelong learning. This finding challenges the dominant tendency in SDG 4 discussions to focus primarily on formal educational institutions. However, the study does not examine long-term educational outcomes or compare the effectiveness of studio-based learning with formal educational settings. Consequently, the findings should be interpreted as evidence of potential contribution rather than definitive proof of educational impact.

Several limitations should be acknowledged. First, the use of a single-case study design limits the generalizability of the findings beyond the specific context of U2 Java Dancer Studio. Second, most participants were directly involved in the studio and may have provided socially desirable responses regarding its effectiveness. Third, the researcher's prolonged engagement with the field may have influenced the interpretation of data despite efforts to ensure trustworthiness through triangulation and member checking. Future research should therefore employ comparative multi-case studies involving different community arts organizations and cultural contexts to strengthen the transferability of findings and refine the proposed analytical framework.

CONCLUSION

This study demonstrates that community-based arts education at U2 Java Dancer Studio functions as an integrated educational system that combines educational management, cultural transmission, character formation, and sustainable learning practices. The findings reveal that the sustainability of arts education is supported not only by community participation but also by the interaction between a structured curriculum, intergenerational learning processes, the transmission of cultural meanings, and opportunities for public performance. These elements collectively create a learning environment that extends beyond technical dance instruction and contributes to broader educational development. From a theoretical perspective, this study contributes to the literature on community-based arts education by proposing an integrated framework that links arts education management, cultural transmission, emotional intelligence development, and SDG 4 within a single analytical model. Previous studies have generally examined these

dimensions separately, whereas the present findings demonstrate their interdependence within a non-formal educational setting. The study therefore extends existing understandings of community-based arts education from a cultural preservation activity to a holistic educational process that simultaneously supports cultural sustainability, personal development, and community engagement. Practically, the findings highlight the strategic role of community arts studios as complementary educational institutions capable of supporting lifelong learning, cultural preservation, and character education. These results suggest the need for stronger policy recognition and institutional support for community-based arts organizations within the broader educational ecosystem. Nevertheless, the findings should be interpreted within the limitations of a single-case study. Future research is recommended to examine similar educational models across different cultural and regional contexts in order to assess the transferability of the proposed framework and further develop theories of community-based arts education.

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SPY contributed to conceptualization, methodology, supervision, validation, writing – original draft, and writing – review & editing. WH and WS contributed to methodology, formal analysis, investigation, resources, and writing – review & editing. SY and IS contributed to data curation, investigation, project administration, and writing – original draft. All authors have read and approved the final version of the manuscript.

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The authors used ChatGPT (OpenAI) during the preparation of this work for limited language editing and grammar improvement. After using the tool, the authors carefully reviewed and revised the manuscript and take full responsibility for the accuracy, integrity, and content of the publication.

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