


Gender Integration in the Art Education Curriculum

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ARTICLE INFO	ABSTRACT
<p>Article history: Submitted: April 12, 2026 Final Revised: May 07, 2026 Accepted: May 20, 2026 Published: May 23, 2026</p> <p>Keywords: Integration; Curriculum; Gender Awareness; Art Education; Higher Education</p>	<p>This study aims to analyze the integration of gender perspectives into the art education curriculum in the Department of Fine Arts and Design, Universitas Negeri Gorontalo. This study is grounded in the importance of strengthening gender awareness in education, particularly in art education, which functions not only as a space for aesthetic development but also as a medium for social reflection and expression. The study employed a qualitative approach, with data collected through curriculum document analysis, analysis of Semester Learning Plans, interviews with lecturers and students, and classroom observation. The data were analyzed through data reduction, data presentation, and conclusion drawing. The findings show that the gender integration into the curriculum remains implicit and has not yet been structured systematically. Values of equality, diversity, and humanity are already included, but they have not been clearly operationalized in learning outcomes, teaching materials, learning strategies, or assessment. The study also found a gap between curriculum planning and learning practice, influenced by variations in lecturers' and students' understanding of gender issues. Art education has the potential to serve as a pedagogical space for developing gender awareness and critical social reflection, although this potential has not been optimally utilized. The novelty of this study lies in its connection between curriculum document analysis and the lived experiences of educational actors. Therefore, gender integration in art education needs to be directed toward a more explicit, systematic, and responsive curriculum transformation in order to strengthen the role of art education in developing critical and inclusive social awareness.</p>
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INTRODUCTION

Education fundamentally functions not only as a means of transferring knowledge but also as a space for shaping learners' values, attitudes, and social awareness. In the context of twenty-first-century education, the learning process can no longer focus solely on the achievement of cognitive competencies. Education must also be able to develop individuals who are critical, reflective, and sensitive to various social issues emerging in society. One issue that has received increasing attention in educational discourse is gender equality and justice. Freire (2000) and UNESCO (2020) emphasize that education has a strategic role in building more just and inclusive social relations. This view is reinforced by global studies that highlight the importance of integrating gender perspectives as part of the development of an inclusive and equitable education system (Leach et al., 2021).

Gender is no longer understood merely as a biological difference between men and women, but also as a social construction that shapes identities, roles, and power relations in society. Connell (2009) explains that gender is dynamic and influenced by both social and cultural contexts. In practice, gender inequality is still found in various aspects of life, including education. Such inequality may appear in the form of curriculum bias, gender stereotypes, and unequal access to and participation in the learning process (Leach et al., 2021). This condition indicates that education has not been entirely free from social practices and structures that reproduce gender injustice.

As one of the main components of the education system, the curriculum plays an important role in both reproducing and transforming social values, including those related to gender. Therefore, a gender-responsive curriculum is expected not only to accommodate the principles of equality and reduce bias, but also to encourage learners to develop critical awareness of gender issues in everyday learning practices (Banks, 2015; Subrahmanian, 2005). In this context, the integration of gender perspectives should not be understood merely as the addition of certain learning materials, but as part of a learning approach that shapes learners' perspectives on more inclusive and just social relations.

In the context of art education, the integration of gender perspectives has strong relevance. Art education is not solely oriented toward the mastery of techniques and aesthetics, but also functions as a space for expression, reflection, and social critique. Contemporary studies in art education position artistic practice as a means of building social awareness while reflecting various forms of injustice, including gender issues (Garber, 2019; Hastiyatiningsih, 2025). Through the process of art learning, students have the opportunity to explore identity, personal experience, and the social realities they encounter in everyday life. Therefore, art education has significant potential as a pedagogical space for fostering critical awareness of social inequality and developing sensitivity to diversity (Efland, 2002; Freedman, 2003; Garber, 2019).

Nevertheless, the integration of gender perspectives in art education does not occur automatically. It requires a curriculum design that consciously accommodates gender issues in learning materials, pedagogical approaches, and classroom learning practices. Gender integration is also not limited to learning content, but extends to how learning spaces are constructed to become more inclusive, participatory, and capable of providing equitable learning experiences for all students (UNESCO, 2020; Leach et al., 2021).

A gender-responsive curriculum fundamentally encourages the creation of learning interactions that are more equal and respectful of students' diverse experiences. In art education, this is particularly important because the creative process is often influenced by social background, personal experience, and the ways students interpret the realities around them. These experiences are then reflected in how they represent social issues through works of art. Without a gender-sensitive curriculum approach, art learning risks reproducing bias and stereotypes that develop in society, rather than becoming a critical space for reflecting on and deconstructing existing social inequalities.

Various studies show that the integration of gender perspectives in education still faces several challenges, particularly in curriculum implementation and learning practices. Although education policies in various countries have promoted gender mainstreaming, its implementation in the curriculum often has not been carried out systematically and still depends on the individual initiatives of educators (Robbani, 2025). Global studies also show that the gap between policy and practice remains a major issue in the development of gender-responsive education (Stromquist, 2015). In the context of education in Indonesia, these challenges are still evident at the pedagogical level and in the implementation of classroom learning. Gender integration is often not supported by adequate learning tools, sufficient references, or training for educators (Febrianti, 2024; Hastiyatiningsih, 2025). As a result, gender issues tend to appear only partially and have not yet become a structured part of the learning process.

Several studies also emphasize that gender integration in education is not only related to the representation or inclusion of certain materials, but also concerns how the curriculum is designed to build learners' critical awareness of social relations and injustice. Unterhalter (2019) explains that gender-responsive education needs to integrate the principle of equality into all aspects of learning, from curriculum and pedagogy to evaluation. This view is consistent with Connell (2009) and Leach et al. (2021), who position gender integration as part of the transformation of the education system toward greater inclusiveness and justice. In addition, the success of gender integration is strongly influenced by the readiness of educational institutions to provide supportive policies, training, and learning resources (Leach et al., 2021). Fullan (2016) emphasizes that effective curriculum change requires systemic support and the continuous strengthening of educators' capacity. In the context of higher education, gender integration is also related to efforts to build a more inclusive academic environment and to encourage students to develop critical social awareness of various forms of injustice (Morley, 2013).

In the context of art education, several studies show that art has strong potential as a medium for exploring various social issues, including gender issues, through reflective and critical approaches. However, most studies still focus on the analysis of artworks and visual representation, while discussions on the integration of gender perspectives into the art education curriculum remain relatively limited (Garber, 2019; Hastiyatiningsih, 2025). In fact, higher education has an important role in shaping students' perspectives on various social issues, including gender equality and justice. This limitation in the literature indicates that the relationship between curriculum design and the development of gender awareness in art education has not been examined in depth. Fullan (2016) and Stromquist (2015) emphasize that the integration of social values into the curriculum is an important part of developing learners' critical awareness. In this context, the curriculum functions not only as a learning guideline, but also as a space that shapes how students understand the social realities around them. Without clear and structured gender integration, efforts to build gender awareness in art education tend to occur sporadically and depend heavily on the initiative of individual educators.

Preliminary observations in the Department of Fine Arts and Design, Universitas Negeri Gorontalo, indicate that gender perspectives have not been explicitly integrated into the structure or substance of the learning curriculum. Learning materials still tend to be general and have not specifically directed students to discuss gender issues in the context of art education. This condition reveals a gap between the ideal concept of a gender-responsive curriculum and the learning practices that take place in the field. This situation provides an important basis for conducting this study and highlights the urgency of developing an art education curriculum that is more inclusive

and responsive to gender issues. Based on this condition, this study seeks not only to identify the presence of gender perspectives in curriculum documents, but also to analyze their implementation in learning practices and to understand lecturers' and students' perceptions of the importance of gender integration in art education. Therefore, this study is expected to contribute to the development of an art education curriculum that is more critical, inclusive, and relevant to contemporary social dynamics.

Based on this background, this study focuses on three main questions: (1) how gender perspectives are integrated into the art education curriculum in the Department of Fine Arts and Design, Universitas Negeri Gorontalo; (2) how gender perspectives are implemented in art education learning practices; and (3) how lecturers and students perceive gender integration in art education. In line with this focus, this study aims to analyze the integration of gender perspectives into the art education curriculum, examine its implementation in the learning process, and understand lecturers' and students' perceptions of the importance of gender integration in art education as part of an effort to promote more inclusive and equitable learning.

METHOD

1. Research Design

This study employed a descriptive qualitative approach with a case study design to gain an in-depth understanding of the integration of gender perspectives into the art education curriculum in the Department of Fine Arts and Design, Universitas Negeri Gorontalo. This approach was selected because it allows researchers to explore curriculum content, learning practices, and the experiences of lecturers and students within a real and specific context. Through a qualitative approach, this study focuses not only on formal data contained in curriculum documents, but also on the meanings, experiences, and social dynamics that emerge in the art education learning process.

2. Participants and Sampling Technique

The study was conducted in the Department of Fine Arts and Design, Universitas Negeri Gorontalo, involving lecturers and students who participated in the art education learning process. Participants were selected using purposive sampling based on their relevance to the research focus and their direct involvement in curriculum planning and implementation. Lecturer informants were selected based on their roles and involvement in curriculum development and learning implementation. They consisted of the Head of the Department (D1), the Secretary of the Department (D2), one lecturer involved in the curriculum development team (D3), and one lecturer representative without additional structural duties (D4). Meanwhile, the student participants consisted of eight students from different cohorts (M1–M8). Student selection was based on their active participation in the learning process, involvement in academic activities, and ability to convey learning experiences reflectively. The number of participants was determined based on the principle of information richness, namely when the data obtained were considered sufficient to explain the research focus in depth. The involvement of these different participant groups was expected to provide a more comprehensive picture of the integration of gender perspectives into the curriculum and learning practices in art education.

Table 1. Profile of Research Participants

Informant Code	Group	Role/Description
D1	Lecturer	Head of the Department
D2	Lecturer	Secretary of the Department
D3	Lecturer	Representative of the curriculum development team
D4	Lecturer	Lecturer without additional structural duties
M1–M8	Students	Student representatives from different cohorts

The participant profile presented above is considered adequate because it represents policymakers, curriculum developers, learning implementers, and students as the direct recipients of curriculum implementation. The involvement of these different informant groups enabled the researcher to obtain more diverse data on planning, implementation, and learning experiences related to the integration of gender perspectives in art education.

3. Research Instruments

The research instruments used in this study included a document analysis sheet, a semi-structured interview guide, and an observation sheet. These three instruments were used to obtain complementary data on the integration of gender perspectives into the curriculum and learning practices in art education.

a. Document Analysis Sheet

The document analysis sheet was used to identify and analyze curriculum documents, such as Semester Learning Plans, syllabi, and teaching materials. The analysis focused on the presence of gender perspectives in learning documents, including: (1) the inclusion of gender equality values in learning outcomes; (2) the representation of

men and women in teaching materials; (3) the use of inclusive and gender-neutral language; (4) learning strategies that encourage equal participation; and (5) forms of assessment that are responsive to learners' diversity.

b. Semi-Structured Interview Guide

The semi-structured interview guide was used to explore the understanding, experiences, and perceptions of informants, both lecturers and students, regarding gender integration in the curriculum and learning practices of art education. The interviews were conducted flexibly while still referring to the indicators that had been prepared in advance. The main topics of the interviews included: (1) informants' understanding of the concepts of gender and gender equality; (2) their experiences in learning processes related to gender issues; (3) their views on gender integration in the curriculum; and (4) the challenges and opportunities in applying gender perspectives in art education.

c. Observation Sheet

The observation sheet was used to observe classroom learning processes, particularly how gender issues emerged in learning interactions, whether through material delivery, discussion, or student responses. The observed aspects included: (1) the way lecturers delivered the material; (2) patterns of participation among male and female students in discussions; (3) lecturers' responses to students' opinions; (4) examples used in learning; and (5) classroom situations that indicated either gender equality or gender bias.

4. Research Procedures

Data were collected through three main techniques, namely document analysis, interviews, and observation, which were conducted gradually and in a complementary manner.

a. Document Analysis

Document analysis was conducted to examine the structure and content of the curriculum and Semester Learning Plans related to gender integration. The documents analyzed included the study program curriculum, several relevant Semester Learning Plans, syllabi, and teaching materials used by lecturers. The analysis focused on the presence of gender perspectives in learning outcomes, learning materials, learning strategies, and learning assessment.

b. Interviews

Interviews were conducted with lecturers and students to obtain data on their understanding, experiences, and views regarding gender issues in art education. The interviews were conducted in a semi-structured manner, allowing the researcher to use an interview guide while also providing informants with space to explain their experiences and perspectives more openly.

c. Observation

Observation was conducted in a limited number of learning sessions to directly examine classroom learning practices. The focus of observation included interactions between lecturers and students, patterns of classroom participation, the use of examples in learning, and the presence or absence of gender issues during the learning process.

d. Research Implementation

The research began with a preliminary study to understand the institutional context and identify initial issues related to gender integration in art education learning. The next stage involved data collection through document analysis, interviews, and observation. Subsequently, the data were analyzed continuously throughout the research process until the findings were considered sufficient to answer the research focus.

5. Data Analysis Technique

Data analysis in this study used thematic analysis referring to the interactive qualitative data analysis model developed by Miles, Huberman, and Saldaña (2014). This approach was used to identify, classify, and interpret the main themes that emerged from the research data. Meanwhile, the interactive analysis model was used as a framework for managing data continuously throughout the research process. The analysis was carried out through three main stages: data reduction, data display, and conclusion drawing and verification.

a. Data Reduction

At this stage, the researcher selected, focused, simplified, and organized data obtained from curriculum documents, Semester Learning Plans, interviews with lecturers and students, and classroom observation notes. The retained data consisted of information directly related to the research focus, including: (1) the formulation of learning outcomes that either contained or did not contain gender perspectives; (2) teaching materials that showed representations of equality or gender bias; (3) learning strategies that encouraged or hindered equal participation; (4) forms of learning assessment that were either gender-responsive or not yet gender-responsive; (5) lecturers' and students' views on gender integration in art education; and (6) observation findings related to classroom interaction, student participation, and lecturers' responses during the learning process.

Meanwhile, data that were not directly related to the research focus, such as general administrative information or discussions outside the issues of curriculum and gender, were not included in the main analysis

process. After the selection process, the data were coded and grouped into several initial categories, such as equality values in curriculum documents, learning practices, informants' perceptions, implementation barriers, and the potential for curriculum development.

b. Data Display

The reduced data were then presented in the form of descriptive narratives, summary tables, and thematic matrices so that relationships among the data could be understood more easily. Data display was carried out through several forms, namely: (1) a comparison matrix between curriculum documents, Semester Learning Plans, and learning practices; (2) summaries of interview results from lecturers and students based on themes; (3) representative quotations from informants to strengthen interpretation; and (4) descriptions of observation results relevant to gender issues. Through this stage, the researcher was able to identify patterns of connection and gaps between curriculum planning and learning practices that took place in the classroom.

c. Conclusion Drawing and Verification

The conclusion drawing stage was carried out by interpreting all displayed data to identify patterns, relationships, and meanings related to gender integration in the art education curriculum. Conclusions were obtained through the identification of: (1) the presence of gender perspectives in curriculum documents; (2) the gap between planning documents and learning implementation; (3) variations in gender understanding among lecturers and students; (4) factors that supported or hindered gender integration; and (5) the potential of art education as a medium for developing gender awareness. The conclusions obtained were then continuously verified through a review of raw data, comparison across data sources, and discussions among researchers to maintain the consistency of interpretation and strengthen the validity of the research findings.

d. Cyclical Analysis Process

Data analysis was carried out from the early stage of data collection and continued cyclically throughout the research process. Preliminary findings from the analysis process were used to refine the focus of observation, interview questions, and subsequent document exploration until a more comprehensive understanding of the integration of gender perspectives in art education was obtained.

6. Data Trustworthiness

The trustworthiness of the data in this study was maintained through several strategies to ensure that the findings had adequate credibility and consistency. These strategies included source triangulation, technique triangulation, member checking, researcher reflexivity, and analytical consistency.

a. Source Triangulation

Source triangulation was conducted by comparing information obtained from lecturers, students, and curriculum documents. This comparison aimed to examine the consistency of data regarding the integration of gender perspectives between informants' views and the content of formal documents. Through this step, the researcher was able to obtain a more complete picture of the relationship between curriculum planning and learning experiences in the field.

b. Technique Triangulation

Technique triangulation was conducted through the use of several data collection techniques, namely document analysis, interviews, and observation. The use of these different techniques enabled the researcher to obtain data from various perspectives, allowing the relationship between curriculum documents, learning practices, and informants' perceptions to be analyzed more comprehensively.

c. Member Checking

Member checking was conducted by confirming summaries of interview results or initial interpretations with several key informants, particularly lecturers. This step was taken to ensure that the information provided by informants had been understood accurately by the researcher and had not experienced any distortion of meaning during the analysis process.

d. Researcher Reflexivity

Researcher reflexivity was carried out through documentation of the research process, re-examination of analytical decisions, and the researcher's awareness of possible personal bias during data collection and interpretation. This step was important to ensure that data interpretation remained grounded in the context of field findings and was not solely influenced by the researcher's assumptions.

e. Analytical Consistency

Analytical consistency was maintained through regular review of coding results, main categories, and relationships among the data throughout the analysis process. This step was taken to ensure that the interpretations developed remained aligned with the data obtained from documents, interviews, and observations.

RESULTS

A. Gender Integration in Art Education Curriculum Documents

Based on the analysis of the curriculum documents of the Fine Arts Education Study Program at Universitas Negeri Gorontalo, the curriculum was found to contain the main components, including the study program vision, graduate learning outcomes, areas of study, and course structure. In the curriculum foundation, particularly in the sociological aspect, there is an emphasis on the values of equality and educational justice. The document states that “Education must provide equal opportunities for all learners regardless of social, cultural, economic, and geographical backgrounds” (OBE-PSR Curriculum Document, 2025).

This finding indicates that the curriculum already contains values of inclusiveness and social justice as the basis for educational development. Thus, it can be interpreted that the curriculum has incorporated the values of inclusiveness and social justice as a foundation for educational development. However, these equality values have not been specifically directed toward gender issues, so they remain general and have not yet become operational in the learning context.

Another finding appears in the study program vision, where the curriculum emphasizes the development of fine arts based on local culture through the concept of rural arts. This vision is oriented toward academic development and the strengthening of local culture, but it does not yet include a development direction that explicitly relates to gender perspectives (OBE-PSR Curriculum Document, 2025). Meanwhile, in the graduate learning outcomes, there are formulations related to humanity and diversity. For example, the graduate learning outcomes include indicators such as upholding human values, respecting diversity, and demonstrating social concern for society and the environment (OBE-PSR Curriculum Document, 2025).

These values show opportunities for integrating gender perspectives, particularly through approaches of inclusiveness and respect for diversity. However, no graduate learning outcome formulation was found that explicitly mentions or directs the development of gender awareness in art education. Furthermore, in the areas of study, the curriculum includes several fields of knowledge, such as education, learning, sociology of art, and curriculum development. Conceptually, these fields have considerable potential for integrating gender perspectives, especially in studies of learner development, social interaction, and representation in art. Nevertheless, the descriptions of the areas of study do not show any explicit emphasis on the integration of gender perspectives as part of the learning substance (OBE-PSR Curriculum Document, 2025).

The course structure also shows several courses that are relevant to gender issues, such as Educational Psychology, Sociology of Art, and Exhibition Planning. These courses provide broad space to discuss gender issues in individual, social, and artistic representation contexts. However, there is no indication that gender perspectives have been explicitly integrated into the formulation of learning outcomes or the direction of learning materials at the curriculum level. In general, the document analysis shows that the integration of gender perspectives into the curriculum remains at an implicit stage. Values such as equality, diversity, and humanity have appeared in various curriculum components, but they have not been specifically and operationally formulated as part of curriculum design. This condition indicates that the curriculum has not yet provided a systematic framework to guide the implementation of gender perspectives in the art education learning process. The following table presents the integration of gender perspectives in the curriculum documents.

Table 2. Integration of Gender Perspectives in Curriculum Documents

Curriculum Component	Findings	Status of Gender Integration
Curriculum foundation	Equality values are present	Implicit
Vision	Focuses on local culture	Does not yet include gender perspectives
Graduate learning outcomes	Include “diversity” and humanity	Implicit
Areas of study	Have potential for integration	Not operational
Course structure	Includes relevant courses	Not yet explicitly integrated

B. Gender Integration in Semester Learning Plans

Based on the analysis of the Semester Learning Plan document for the Art Review/Appreciation course, the learning structure was found to be dominated by aesthetic approaches, formal analysis, and interpretation of artworks. The learning outcomes emphasize appreciation and artwork analysis skills, while the learning materials focus on art concepts, classification, and appreciation methods. For example, the course description states that learning focuses on art theories and the appreciation of fine arts (Art Appreciation Semester Learning Plan Document, 2025). However, the term “gender” and formulations that explicitly refer to gender perspectives were not found in the document. To obtain a more comprehensive picture, further analysis was conducted across documents by comparing three Semester Learning Plans, namely Art Appreciation, Educational Psychology, and Exhibition Planning, based on several aspects.

1. Learning Outcomes

Each Semester Learning Plan, namely Art Review/Appreciation, Educational Psychology, and Exhibition Planning, shows a relatively similar pattern. In the Art Appreciation course, the learning outcomes focus on the ability to analyze artworks. In addition, there are values of respect for diversity, such as “respecting diversity in culture, views, religion, and belief” (CM-Art Review/Appreciation Semester Learning Plan Document, 2025). Meanwhile, in the Educational Psychology course, the learning outcomes emphasize the understanding of personality and cognitive processes, as reflected in the formulation “students are able to identify personality based on various psychological theories” (Educational Psychology Semester Learning Plan Document, 2025). In the Exhibition Planning course, the learning outcomes are oriented toward managerial skills in organizing exhibitions (Exhibition Planning Semester Learning Plan Document, 2025). Although several sections contain general values such as humanity and diversity, no learning outcomes were found that explicitly refer to gender perspectives in each Semester Learning Plan.

2. Learning Materials or Areas of Study

In terms of learning materials, each Semester Learning Plan, namely Art Review/Appreciation, Educational Psychology, and Exhibition Planning, shows a similar tendency. The materials in the Art Appreciation course focus on the concepts and interpretation of artworks. In the Educational Psychology course, the materials include “personality, cognitive processes, and the development of children’s fine arts” (Educational Psychology Semester Learning Plan Document, 2025). Meanwhile, in the Exhibition Planning course, the materials focus on technical and managerial aspects of organizing exhibitions (Exhibition Planning Semester Learning Plan Document, 2025). However, no topics were found that explicitly discuss gender issues, whether in the form of representation, identity, or social relations in the context of art.

3. Learning Activities

Learning activities in the Semester Learning Plans generally consist of lectures, discussions, and presentations. For example, in the Educational Psychology course, the methods used include lectures, discussions, question-and-answer sessions, and the case method (Educational Psychology Semester Learning Plan Document, 2025). Although these methods have the potential to develop critical thinking, no specific directions were found that encouraged students to analyze gender issues in the learning process in each Semester Learning Plan.

4. Assignments and Assessment

In terms of assignments, students are directed to conduct artwork analysis, case studies, and the preparation of learning tasks and projects. For example, in the Educational Psychology course, assignments include case analysis and group presentations (Educational Psychology Semester Learning Plan Document, 2025). However, no assignments explicitly integrated gender perspectives as part of the study or learning assessment in the three courses.

Based on the cross-document analysis, it can be concluded that the absence of gender perspectives does not occur only in one particular course, but represents a consistent pattern across the Semester Learning Plans analyzed. Although the three courses have different characteristics, namely aesthetic, psychological, and managerial, gender perspectives are not explicitly integrated into learning outcomes, materials, activities, or assignments. This finding indicates that learning implementation remains oriented toward cognitive, aesthetic, and technical aspects, and has not yet accommodated critical analysis of gender issues in art education.

Table 3. Integration of Gender Perspectives in Semester Learning Plans

Course	Learning Outcomes	Materials	Activities	Assignments	Status of Gender Integration
Educational Psychology	Focus on personality and cognitive aspects	Does not include gender	Discussion and case method	Case analysis	Not explicit
Art Review and Appreciation	Artwork analysis and interpretation	Aesthetics and art concepts	Discussion and presentation	Artwork analysis	Not explicit
Exhibition Planning	Exhibition management	Technical and organizational aspects	Practice and planning	Exhibition project	Not explicit

C. Lecturers’ Perspectives on Gender Integration in Art Education

1. Variations in Lecturers’ Understanding of Gender

The interview results show that lecturers in the Department of Fine Arts have diverse understandings of the concept of gender. Some lecturers understand gender as a social construction that influences individuals’ roles, access, and opportunities in education. This is reflected in the statement of one informant, who stated that “gender is not merely a biological difference between men and women, but a social construction that influences individuals’

roles, access, and opportunities in the educational process” (D2, lecturer of Educational Psychology). This view was reinforced by another informant who was also involved in curriculum development, stating that “in the context of education, gender is important because it affects how students obtain equal learning experiences” (D4, curriculum development team).

In addition, some lecturers viewed gender as an aspect that influences learning experiences and individuals’ positions in education, as expressed in the statement that “students’ experiences can actually differ depending on their position and role, including in the context of gender” (D3, lecturer/Secretary of the Department). However, there were also lecturers who understood gender in a simpler way, namely as differences in roles between men and women, as stated in the following expression: “so far, I have understood gender more as differences in roles between men and women” (D1, lecturer/Head of the Department).

This finding indicates that lecturers’ understanding of the concept of gender remains varied, ranging from conceptual understanding to simpler interpretations. This variation may influence their perspectives and learning practices in the classroom.

2. The Position of Gender in the Curriculum and Learning

In the curriculum context, the informants agreed that gender perspectives have not been integrated explicitly and systematically. Gender considerations have not become a major part of curriculum development or learning documents such as Semester Learning Plans and syllabi. This was expressed by one informant, who stated that “gender considerations have not yet become an aspect that is explicitly included in curriculum development” (D2, lecturer/curriculum developer).

This view was supported by another informant who stated that “gender has not been clearly formulated as part of the curriculum approach” (D4, curriculum development team). Another informant also emphasized that “in curriculum development, the focus is still on general learning outcomes and has not specifically included gender perspectives” (D1, lecturer/Head of the Department). Furthermore, there are no courses that specifically discuss gender issues in the structure of the fine arts education curriculum. Even when gender issues emerge, they remain implicit and have not become part of formally formulated learning outcomes. As stated by one lecturer, “gender issues sometimes appear in discussions, but they are not specifically designed in the curriculum or Semester Learning Plans” (D3, lecturer/Secretary of the Department). In addition, no statements from informants indicated that gender perspectives had been explicitly formulated in curriculum documents or learning tools. This finding is also consistent with the results of curriculum and Semester Learning Plan document analysis, which show that gender perspectives have not been explicitly formulated in learning outcomes, materials, or learning strategies. Thus, it can be concluded that the position of gender in the curriculum remains implicit and has not yet become part of a systematic curriculum design. This condition may limit its implementation in the learning process.

3. Practices and Challenges of Gender Integration in Learning

Although gender perspectives have not been systematically integrated, several lecturers have attempted to introduce gender issues into learning. Integration has been carried out through discussions, artwork analysis, and project-based assignments that raise themes of gender equality. This was expressed by one informant, who stated that “one method that has been used is a design assignment that raises the theme of gender equality” (D2, lecturer/curriculum developer). Another informant also stated that “gender issues usually appear in classroom discussions or when discussing artworks, but they are not specifically designed in the Semester Learning Plan” (D3, lecturer/Secretary of the Department). However, these practices remain individual and have not been implemented consistently across all courses. As one informant stated, “the application of gender issues still depends on the initiative of each lecturer and has not yet become part of the learning system” (D1, lecturer/Head of the Department).

The challenges faced include the absence of instructional policies or guidelines, limited references and teaching materials, and differences in lecturers’ levels of understanding of the concept of gender. This was reinforced by an informant’s statement that “there are no specific guidelines or policies that regulate gender integration in learning, so lecturers work individually” (D4, lecturer/curriculum development team). In addition, another view stated that “gender issues have not become a main priority in art education compared with technical and aesthetic aspects” (D1, lecturer/Head of the Department). Furthermore, no learning practices were found that systematically integrated gender perspectives into all learning components, including planning, implementation, and assessment. This finding is in line with the results of the curriculum and Semester Learning Plan document analysis, which show that gender perspectives have not been explicitly formulated in learning design.

Thus, it can be concluded that gender integration in learning remains partial and depends on the individual initiatives of lecturers. It also faces various structural and conceptual challenges that hinder broader and more systematic implementation.

4. Future Efforts to Develop Gender Integration

The interview results show that lecturers in the Department of Fine Arts and Design at Universitas Negeri Gorontalo recognize the importance of developing a more inclusive curriculum. This awareness is reflected in various suggestions, such as integrating gender into Semester Learning Plans, strengthening materials in existing

courses, and developing project-based learning. One informant stated that “in the future, gender integration needs to begin to be included in Semester Learning Plans, both through learning materials and assignments” (D3, lecturer/Secretary of the Department).

Similar data were obtained from another informant who emphasized the importance of strengthening the curriculum more systematically, as expressed in the statement that “there needs to be a comprehensive curriculum review so that gender issues can be included in a more structured way” (D4, curriculum development team). Furthermore, the interview results also indicate the need to formulate academic policies that support gender integration, as well as to improve lecturers’ capacity through training and the provision of relevant references. This was stated by an informant who explained that “lecturers also need to be equipped with training and references so that they are able to integrate gender into learning more appropriately” (D2, lecturer/curriculum developer). However, there are still no concrete and structured steps to realize these suggestions in curriculum or learning practices, so development efforts remain at the level of discourse and initial awareness.

Thus, it can be concluded that although there is awareness and initiative among lecturers to develop gender integration in the future, its implementation still requires policy support, capacity strengthening, and a more systematic and directed curriculum formulation.

D. Students’ Perspectives on Gender Integration in Art Education

1. Limited Exposure to Gender Issues in Learning

The interview results show that gender issues have not yet become a major part of art learning. Materials related to gender generally appear only implicitly and are not discussed in depth. This was expressed by one student, who stated that “gender discussions are only mentioned briefly and are not discussed in depth or as a main topic” (M1). A similar view was conveyed by another student, who stated that “gender materials have never been given specifically; they usually appear only briefly in discussions of art history” (M2). Another student also explained that “gender issues usually appear indirectly, for example when discussing certain figures or artworks, but they do not become the main focus” (M3). These findings indicate that exposure to gender issues in learning remains limited and unstructured.

Other interview findings also show that gender issues sometimes appear in certain contexts, such as discussions of traditional art or the distribution of roles in artistic practice. However, these discussions have not been explicitly directed as part of planned learning materials. This was expressed by one student, who stated that “sometimes there is a discussion about roles in traditional art, but it is not directly linked to gender as a specific topic” (M4). Thus, it can be concluded that exposure to gender issues in art learning remains sporadic, unsystematic, and has not yet become part of a learning structure specifically designed for that purpose.

2. Diverse Understandings of Gender among Students

Students’ understanding of the concept of gender shows variation. Some students understand gender as a social construction related to roles and identities in society. This was expressed by one informant, who stated that “gender is related to roles, identity, and how men and women are viewed in society” (M1). However, some students understand gender in a simpler way, namely as a social role shaped by the surrounding environment. As stated by one student, “gender is more about social roles shaped by the surrounding environment” (M2).

There are also students who demonstrate a more reflective understanding of gender as something flexible and not rigid. This is reflected in the statement that “gender is not always fixed; it can change, and sometimes it also limits expression in art” (M3). In addition, students have begun to connect the concept of gender with representation in art, such as the dominance of male artists in art history and stereotypes in visual works. As one informant stated, “in art history, many male artists are better known, and this affects how artworks are viewed” (M4).

These findings indicate that students’ understanding of gender exists along a diverse spectrum, ranging from basic to reflective and critical understanding. This variation indicates the potential to develop more gender-responsive learning, while also showing the need to strengthen gender concepts more systematically in the learning process.

3. The Role of Art Learning in Shaping Gender Awareness

The interviews reveal that art learning contributes to students’ understanding of gender issues, although not yet optimally. This understanding is mostly gained indirectly, for example through artwork analysis, art-making experiences, or classroom discussions. This was expressed by one student, who stated that “art learning is quite helpful in understanding gender issues, but it is not delivered directly” (M2). Meanwhile, another student indicated that the art-making process can increase sensitivity to gender issues, especially in considering representation and stereotypes in visual works. As stated by one student, “when I create artwork, I become more careful in considering how women or men are represented so that it does not become stereotypical” (M4). However, this contribution remains unstructured and depends on each student’s individual experience in the learning process. No learning experiences were found that were systematically designed to build gender awareness through art education.

Thus, it can be concluded that art learning has the potential to serve as a space for developing gender awareness. However, this potential has not been optimally utilized because it has not been supported by learning plans that explicitly integrate gender perspectives.

4. Students' Views on the Importance of Gender Integration

Most students view the integration of gender perspectives in art education as important. Students consider that art cannot be separated from social life, so gender perspectives can help them understand the meaning of artworks and avoid bias in artistic practice. This was expressed by one informant, who stated that “with a gender perspective, we can better understand the meaning of artworks and appreciate different points of view” (M1). In addition, students also consider gender integration important for avoiding the reproduction of stereotypes in artworks and encouraging more inclusive artistic practices. As another informant stated, “without a gender perspective, artworks may unconsciously repeat existing stereotypes” (M4).

There is also a view that gender integration is not only important at the conceptual level, but also needs to be presented concretely in the learning process. This is reflected in a student's statement that “gender should not only be discussed in general, but also included in learning materials and assignments” (M2). This finding shows that students have a fairly good awareness of the importance of integrating gender perspectives into art education. However, this awareness has not been fully matched by structured and systematic learning experiences, indicating a gap between students' needs and current learning practices.

5. Students' Expectations for Curriculum Development

The interview data show that students expect the future art education curriculum to integrate gender perspectives more explicitly. These expectations include increasing discussions of gender issues in learning materials, using more diverse examples of artworks, and developing practice-based and contextual learning methods. This was expressed by one student, who stated that “gender should be taught through discussions, examples of artworks, and direct practice so that it is easier to understand” (M1). In addition, students also expect the curriculum to provide equal space for all genders and encourage the formation of social awareness in artistic practice. As another informant stated, “the curriculum should provide fair space for everyone, so that no one feels marginalized in the artistic process” (M4).

There is also an expectation that gender integration should not be merely an additional element, but should become part of structured learning planning. This is reflected in a student's statement that “gender issues should not only be inserted, but designed from the beginning in learning materials and assignments” (M2). This finding indicates that students have clear expectations for the development of a more inclusive and gender-responsive curriculum. However, these expectations have not been fully accommodated in the current curriculum design and learning practices, which reinforces the gap between students' needs and curriculum implementation.

DISCUSSION

A. Gender Integration That Remains Implicit in Art Education

The findings show that the integration of gender perspectives in art education has not been explicitly accommodated in either the curriculum or learning practices. Gender perspectives tend to appear implicitly and have not been systematically formulated in learning design. This condition indicates that the presence of gender in art education remains at an unstructured level and has not become part of a consciously designed curriculum framework. As a result, its integration depends heavily on lecturers' individual initiatives and students' learning experiences.

This phenomenon can be understood through the concept of the hidden curriculum, namely values that are present in the educational process but are not explicitly stated in formal documents. In this context, the values of equality and diversity have indeed appeared in learning, but they have not been specifically translated into gender perspectives. This indicates that the curriculum remains at the stage of symbolic inclusion, in which inclusive values are normatively recognized but have not been operationalized into concrete learning structures.

This finding is consistent with [Wijayanti et al. \(2024\)](#), who show that gender integration in higher education often remains implicit and has not been systematically implemented in the curriculum. Therefore, the condition found in this study is not an isolated phenomenon, but part of a broader pattern in the context of higher education. Furthermore, this condition also shows that gender mainstreaming in education remains at the normative stage. Equality values have been recognized, but they have not yet been operationalized into learning outcomes, materials, or concrete learning strategies. This finding strengthens the results of curriculum and Semester Learning Plan analyses, which show that gender perspectives have not been explicitly integrated into learning components. It is also reinforced by lecturers' and students' perspectives, which indicate that implementation remains partial.

[Suryana et al. \(2025\)](#) emphasize that the gap between policy and implementation is one of the main barriers to gender integration in education. In the context of this study, this gap is clearly visible between the presence of equality values in the curriculum and the absence of gender integration in learning practices. As a result, students' understanding of gender issues tends to develop partially and without clear direction ([Boholano et al., 2024](#)). This

condition limits students' ability to develop critical awareness of gender issues in artistic practice, even though art education has strong potential as a space for social reflection.

B. The Gap between Curriculum Values and Learning Implementation

The findings reveal a gap between the values contained in the curriculum and their implementation in learning practices. Although the curriculum contains general values such as humanity, diversity, and social justice, these values have not been operationally translated into learning outcomes, materials, or learning strategies that specifically accommodate gender perspectives. This condition indicates that gender integration still remains at the conceptual level and has not reached the implementation stage, so it has not yet produced a tangible impact on classroom learning processes.

This gap can be understood through the distinction between the intended curriculum and the implemented curriculum, which shows that what is designed in curriculum documents does not always materialize in learning practices. John I. Goodlad explains that curriculum has several levels, ranging from the planned curriculum to the implemented curriculum, and at each level there is potential for distortion in its application (Goodlad, 1979). This concept remains relevant for explaining the gap between planning and practice in modern curriculum implementation (Priestley et al., 2021). In this context, normative equality values have not been fully operationalized in learning practices. Furthermore, recent studies show that gender mainstreaming in education often faces implementation gaps due to the lack of operational strategies at the learning level (Suryana et al., 2025). This is reinforced by studies on curriculum implementation, which emphasize that the success of a curriculum greatly depends on the ability of institutions and educators to translate policies into concrete learning practices (Priestley et al., 2021).

In addition to curriculum design, this gap is also influenced by educators' capacity and understanding. Variations in lecturers' understanding of the concept of gender affect how this perspective is presented in learning. When understanding is uneven, gender integration tends to depend on individual initiatives rather than becoming part of a structured and sustainable learning system. This is in line with findings that teachers' beliefs and knowledge are key factors in curriculum implementation in the classroom (Wijayanti et al., 2024; Patric & Wubbles, 2012). In addition, the absence of operational guidelines and supportive teaching materials further reinforces this gap. Without clear guidelines, abstract values in the curriculum are difficult to translate into concrete learning practices, resulting in inconsistent implementation among lecturers. Studies also show that gender integration in the curriculum requires systemic support, including institutional policies, educator capacity development, and the provision of relevant learning resources (Robbani, 2025; Hastiyatiningsih, 2025).

Thus, the gap between curriculum values and learning implementation indicates that gender integration in art education has not been effective. This condition not only reflects weak curriculum operationalization, but also highlights the need for a more systematic approach to connecting curriculum design and learning practices.

C. Variations in Understanding as a Barrier to Gender Integration

The findings show that variations in understanding the concept of gender are one of the factors affecting the suboptimal integration of gender in art education. These differences in understanding are evident among both lecturers and students, who interpret gender across a diverse spectrum, ranging from a social construction to merely differences in roles between men and women. The understanding of gender as a dynamic social construction is also emphasized by Raewyn Connell (2009), who views gender as a social relation formed through practices and interactions in society. This view remains relevant in contemporary educational studies that emphasize the importance of understanding gender within social and educational contexts (Leach et al., 2021). These variations affect how individuals respond to, teach, and understand gender issues in the learning context, resulting in inconsistent learning practices among lecturers and different learning experiences among students.

From an educational perspective, educators' understanding or belief systems play an important role in determining how a curriculum is implemented. Teachers or lecturers do not merely function as curriculum implementers, but also as actors who interpret and construct the meaning of the curriculum in learning practices. Deborah Ball emphasizes that educators' knowledge and beliefs strongly influence how materials are taught and how certain values are presented in the classroom (Ball et al., 2008). In this context, this explains why gender integration depends heavily on individual lecturers' understanding.

In this context, differences in lecturers' understanding of gender cause the integration of gender perspectives to be implemented unevenly. Furthermore, these variations also indicate that gender awareness in the educational environment is not yet evenly developed, so a shared conceptual foundation for integrating gender into learning has not yet been established. Some individuals already have a critical understanding of gender as a dynamic social construction, while others still view gender within a normative and stereotypical framework. This is consistent with studies showing that the level of gender literacy among educators and learners strongly influences the success of gender integration in learning (Unterhalter & North, 2017).

Among students, variations in understanding also reflect that the learning process has not systematically shaped gender awareness. Students' understanding is more strongly influenced by social experiences and

environments outside the classroom than by formally designed learning structures. This condition shows that without explicit curriculum intervention, gender understanding tends to develop sporadically and without clear direction, as also reflected in the findings presented in the previous section.

In addition, these variations in understanding also imply the emergence of resistance or neutral attitudes toward gender integration. When gender is not yet understood as an important part of education, integration efforts tend not to be viewed as a major need. Studies show that resistance to gender integration in education is often caused by a lack of conceptual understanding and the assumption that gender is not an issue relevant to certain fields (Leach et al., 2021).

Thus, variations in understanding gender are not merely a cognitive phenomenon, but also a structural barrier to gender integration in art education. Therefore, efforts are needed to build a shared understanding through strengthening gender literacy, providing training for educators, and integrating gender more systematically into the curriculum so that gender perspectives can be implemented consistently.

D. Art Education as a Potential but Not Yet Optimal Space for Gender Awareness

The findings show that art education has strong potential as a space for building gender awareness, but this potential has not yet been optimally utilized in learning practices. This is reflected in students' experiences, in which they began to recognize gender issues through art-making processes, visual analysis, and classroom discussions, although these experiences were not directly designed in the curriculum. As a result, this understanding developed in an unstructured way and depended on individual experiences.

From the perspective of art education, artworks are understood not only as aesthetic products, but also as media for social reflection that represent values, identities, and power relations in society. In contemporary art education studies, art learning is understood as a critical space that enables learners to reflect on social issues, including gender identity, through visual interpretation and creative experience (Garber, 2019; Rolling, 2020). Therefore, art learning has strategic potential in building critical awareness of social issues, including gender, because it enables students to interpret social realities through visual and creative experiences.

Elliot Eisner emphasizes that art education plays a role in developing reflective thinking and sensitivity to meanings contained in visual experience (Eisner, 2002). However, the findings show that this potential has not been fully optimized. Art learning is still dominated by technical and skill-based approaches, so reflective and critical aspects of social issues, including gender, have not become a main focus. This condition prevents the critical dimension of art education from developing optimally. As a result, students' experiences in understanding gender occur mostly indirectly and depend on individual interpretations of artworks or learning experiences. Furthermore, within the framework of critical pedagogy, education should not merely transfer knowledge, but also build critical awareness of social reality.

Paulo Freire states that transformative education must be able to encourage learners to understand and critique the social structures surrounding them (Freire, 1970). In this context, gender issues should become part of critical reflection in art learning. Art education should become a dialogic space that allows students to critically explore gender issues through artistic practice and reflection. In addition, recent studies show that the integration of social issues in art education, including gender, can increase students' empathy, social awareness, and critical thinking skills (Garber, 2019). This indicates that when art learning is designed contextually and reflectively, it can become an effective means of building gender awareness, not only at the level of understanding, but also in attitudes and artistic practices.

Thus, although art education has strong potential as a space for developing gender awareness, without a learning design that explicitly integrates this perspective, such potential cannot be optimally utilized. Therefore, it is necessary to strengthen art learning approaches that focus not only on technical aspects, but also on reflective, critical, and contextual dimensions, so that art education can play a more effective role in developing inclusive gender awareness.

E. The Need for Inclusive and Gender-Responsive Curriculum Transformation

Based on the overall findings, gender integration in art education cannot remain only at the level of values or individual awareness. It requires a more systematic and structured curriculum transformation. This transformation includes the formulation of learning outcomes that explicitly accommodate gender perspectives, the development of contextual teaching materials, and the implementation of learning strategies that encourage critical reflection on social issues. In this way, gender integration becomes not only normative, but also operational in learning practices.

This need is in line with the gender mainstreaming approach in education, which emphasizes that gender perspectives must be integrated into all aspects of education, from planning and implementation to learning evaluation. This approach does not merely focus on adding gender-related materials, but also on changing the paradigm of education as an inclusive and equitable space in which all learners have equal opportunities in the learning process. Studies show that a gender-responsive curriculum can increase critical awareness, reduce bias, and create a more equitable learning environment (Unterhalter, 2019).

Furthermore, curriculum transformation also requires support at the institutional level, especially through policies, lecturer training, and the provision of relevant learning resources. Without such support, gender integration tends to remain sporadic and dependent on individual initiatives, making it difficult to implement consistently within the learning system. This is consistent with the finding that successful curriculum implementation is strongly influenced by a supportive educational ecosystem, including educator readiness and the availability of learning tools (Priestley et al., 2021).

In the context of art education, inclusive and gender-responsive curriculum transformation is a strategic step to bridge the gap between values and practices. Art education does not only aim to expand knowledge, but also to shape students' social sensitivity and cultural responsibility as future art practitioners and educators. Through this process, students are expected to respond to social issues critically through artistic practice. Thus, inclusive and gender-responsive curriculum transformation is a strategic step to bridge the gap between values and practices in art education. This effort not only strengthens the quality of learning, but also contributes to creating education that is more just, reflective, and relevant to contemporary social dynamics.

CONCLUSION

This study shows that the integration of gender perspectives into the art education curriculum in the Department of Fine Arts and Design, Universitas Negeri Gorontalo, has not yet been systematically structured and tends to remain implicit. Although the values of equality and diversity have been included in the curriculum, their implementation in learning has not been operationally realized in learning outcomes, materials, or learning strategies. As a result, they have not yet produced a tangible impact on the learning process. The gap between curriculum planning and learning practice, as well as variations in lecturers' and students' understanding of the concept of gender, are the main factors that hinder this integration. This indicates that gender integration requires not only curriculum design, but also the readiness of educational actors to implement it. On the other hand, art education has strong potential as a space for developing gender awareness through reflective and contextual approaches. However, this potential has not been optimally utilized because it has not been supported by learning plans that explicitly integrate gender perspectives. Therefore, a more inclusive and gender-responsive curriculum transformation is needed through the formulation of explicit learning outcomes, the strengthening of educators' capacity, and the development of learning strategies that encourage critical awareness of social issues. These findings contribute to the development of art education that is oriented not only toward technical aspects, but also toward the formation of more just and inclusive social awareness. They also strengthen the role of art education as a space for social reflection in the context of higher education.

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AUTHOR CONTRIBUTION STATEMENT

IM was responsible for the research design, document data collection, and interviews. IWS contributed to the development of research instruments and data analysis. RN contributed to data validation and data analysis. ARI was involved in translation, language editing, and final revision of the manuscript.

AI DISCLOSURE STATEMENT

The authors declare that artificial intelligence (AI) tools were used in a limited manner to support the writing process, particularly for language improvement and the organization of ideas. The entire research design, data collection and analysis, interpretation of findings, and conclusion drawing were conducted and fully verified by the authors. The authors take full responsibility for the entire content of this manuscript.

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