



Social Media As Art Education Distance Learning Systems Platform In Indonesia

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ABSTRACT

Innovations in utilizing advances in science, knowledge, and technology need to achieve this goal optimally by utilizing social media as a learning resource. This study investigates social media as a learning resource in Art Education course in Elementary School as mandatory courses for advances in science, knowledge, and technology needed to achieve this goal optimally. This research method uses quantitative descriptive, namely creating audio-visual learning media for synchronous and asynchronous learning for elementary school-aged children uploaded to social media, and then identified the application using SWOT analysis. Respondents in this study were 312 students of the Elementary School Teachers program in arts education courses in Indonesia. SWOT analysis shows the meeting point of the IFAS tangent is obtained. This means the development of the media has good strengths and opportunities rather than weaknesses and threats. The strategy obtained from the matrix is aggressive, namely a strategy by optimizing internal strengths and opportunities. Social media shows a positive response as a medium for learning. The development of digital learning media shows promise, paving the way for innovation in all art education materials. Utilizing social media enhances teaching and learning processes, making material comprehension easier and aiding in achieving learning objectives. The teaching and learning process experiences novelty by utilizing social media to present material that is easy to understand so that learning objectives can be achieved.

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1. INTRODUCTION

Rapid developments in science and technology are reshaping education, with direct consequences for how curricula are designed and delivered at every level (Al-Rahmi et al., 2020; Sharma & Srivastava, 2019). In Indonesia, the Independent Campus Learning policy grants programmes greater autonomy to innovate while staying aligned with national norms and values, encouraging principled use of contemporary technologies in teaching (Khairiyah et al., 2023). This flexibility aims to build knowledge, technical skill, and character so that innovation remains value aligned (Nahdiyah, 2023; Saputro & Murdiono, 2020). For art education, the challenge is connecting traditional aims of aesthetic appreciation and creative expression with the expectations of digitally native learners. Social media now spans age groups and regions, shaping identity and everyday communication (Koironen et al., 2020; Nuzulita & Subriadi, 2020; Vannucci et al., 2020). The general problem is how to translate this ubiquity into coherent learning designs that preserve artistic intent. This study examines social media as a platform within distance art education in Indonesia.

Elementary level art education faces design bottlenecks that are magnified in distance contexts. Conventional media and teacher centred delivery are often less engaging for children who expect multimodal and interactive experiences similar to those on Instagram and TikTok. Device and data constraints create equity risks that depress participation and outcomes in resource constrained settings. Effective art media must integrate pedagogy, technology, and aesthetics, since weaknesses in any component can distract from core concepts. Evidence shows background music can support memory, emotion, and creativity, whereas inconsistent or intrusive audio undermines learning. Multimedia coherence is therefore essential in video based lessons,

particularly for young learners learning at a distance. These specific issues motivate a shift from ad hoc posting to principled design for social platforms.

The urgency to act follows the normalisation of distance learning and the sustained rise in social media use. Social platforms enable flexible access, interaction, and collaborative sharing of artefacts, which is especially valuable in art where iterative making and feedback drive progress (Ansari & Khan, 2020; Rusydiyah et al., 2020). Distance systems extend reach for learners with geographic or mobility constraints and allow study to fit around personal and professional commitments (Kara, 2020). Technologies for personalisation and learning analytics can improve experiences when embedded thoughtfully in course design and facilitation (Turan et al., 2022). At the same time, digital culture shapes cognition, affect, and social behaviour, requiring educators to meet learners where they are while promoting ethical participation online (Jung, 2022; Varghese et al., 2022). Without timely innovation, motivation may decline and attrition may rise in practical and expressive subjects. An intentional design response is therefore warranted.

Current scholarship offers a foundation for such a response. Messaging and social applications such as WhatsApp are routinely used to distribute materials, coordinate assignments, and build learning communities across levels of study (Al-Qaysi et al., 2020; Cathala et al., 2021). Research shows that clear objectives, platform aware tasks, and responsive feedback can turn social media from a broadcast channel into a space for collaborative inquiry and creative production (Manca, 2020; Wong et al., 2021). In art education, technology affords access to video tutorials and interactive music tools that extend practice beyond scheduled class time (Šerić, 2019; Choi, 2023). Guided discussion and reflective prompts can also foster critical thinking and problem solving in social environments (Hao et al., 2024; Saimon et al., 2023). Taken together, these strands define a state of the art where technical affordances and pedagogical frameworks can be integrated in coherent designs. Such synthesis is essential for distance ecosystems that seek both reach and depth.

This study's novelty lies in coupling social media delivery with a systematic approach to design and evaluation tailored to Indonesian distance art education. The project proposes audiovisual learning media optimised for widely used platforms while remaining faithful to curricular aims for elementary art. It pairs content development with situational analysis using strengths, weaknesses, opportunities, and threats supported by internal and external factor evaluation matrices, surfacing constraints such as device diversity and data cost alongside opportunities for reach and engagement. The work foregrounds validity and reliability testing of instruments used to judge media quality and learner responses, strengthening claims about effectiveness. Curriculum autonomy under Independent Campus Learning provides institutional space to iterate and localise designs responsibly (Khairiyah et al., 2023). Formalising these design logics moves practice beyond occasional posting toward principled, replicable implementation in distance settings.

Accordingly, this research aims to design, implement, and evaluate social media based audiovisual learning media that support elementary art education in Indonesia's distance system. The study asks how social platforms can be orchestrated to deliver coherent and engaging art content that sustains motivation while deepening understanding of core materials. It investigates which platform features best support creative production and timely feedback under constraints of device capability and data budgets, with attention to equity and inclusion. It examines how multimedia choices, especially background music and narration, can be integrated to enhance learning without distraction, applying the coherence principle in authentic conditions. It also explores how SWOT with internal and external matrices can guide strategic choices for scalable and sustainable adoption. The intended contribution is evidence based guidance that helps lecturers and programmes harness social media for accessible, engaging, and ethically grounded art learning in Indonesia.

2. MATERIAL AND METHOD

Participants of the Study

This research was carried out at units UT Bengkulu and Denpasar in Indonesia. Respondents in this study were 312 students of the Elementary school teachers program in art education courses. There were two types of respondents in this research, the first was 18 respondents consisting of 12 students who work as elementary school teachers and 6 experts who were determined purposively. This media was tested on material experts, namely art experts, language experts, audio-visual media experts, and PDGK4207 book writers. The first respondent assessed the weight and rating and provided input for improvements after seeing the appearance and content of the digital learning media. Meanwhile, the second respondent was all 312 students in Arts Education courses. The second respondent responded to the application of learning media in the form of videos

for the Arts Education course in elementary school with art material uploaded to the TikTok and Instagram platforms.

This study involved two groups of participants. The first group consisted of experts and practitioners ($n = 18$), including elementary school teachers as well as specialists in the fields of arts, language, audiovisual media, and the author of the relevant module. The participants were selected using purposive sampling based on their competencies and relevant experience. The second group comprised students ($n = 312$) enrolled in the Primary School Teacher Education (PGSD) program and taking the Art Education course. Inclusion criteria for students were: being officially registered as active students, enrolled in the Art Education course during the semester of the study, having access to digital devices, and willingness to participate. Exclusion criteria were students who did not provide informed consent or who lacked access to the necessary devices. Recruitment was carried out through official announcements in class/LMS and direct communication with prospective participants. Respondents who signed the participation consent form were included in the study.

Instrument Validity

Table 1. First Respondent Assessment and Improvement

Respondent	Assessment Weight	Assessment Results	Suggestions
Art Expert	Significant emphasis on the accuracy of concepts, aesthetic value, creativity potential	Assessed accuracy of art elements/principles, visual-artistic quality, creativity stimulation, curriculum relevance, and innovation in social-media delivery.	Address concept misconceptions, improve visual and design quality, integrate art practice with social media features, and differentiate for diverse elementary learners.
Language Expert	Prioritise language clarity, accuracy, and suitability for elementary learners.	Assessed sentence clarity, diction accuracy, comprehensibility, narrative quality, and engagement effectiveness.	Fix grammar, simplify sentences, replace unsuitable terms, and strengthen the narrative to be engaging and informative for elementary students.
Audio-Visual Media Expert	Prioritises technical media quality, visual-audio appeal, and intuitive navigation and interactivity.	Assessed image/sound resolution, AV effectiveness, media appeal, usability/navigation, and interactivity.	Improve AV technical quality, optimise visual/audio appeal, make navigation intuitive, leverage social-media interactivity to boost engagement, and ensure accessibility.
PDGK4207 Book Writing Team	Prioritises alignment with PDGK4207 content and objectives, capacity to deepen understanding, and relevance to UT learners.	Assessed book-social media integration, concept explanation effectiveness, provision of practical examples, relevance to UT students, and motivational potential.	Strengthen book-social media alignment, enrich concept explanations, add social-media discussion activities, and align with UT distance-learning pedagogy.
Student Representatives of Fine Arts Education Courses in Elementary Schools	Significant emphasis on usability, media appeal, clarity of delivery, and learning benefits.	Assessed usability, visual/content appeal, material clarity, learning benefits, and learning motivation.	Capture feature/content preferences, identify user challenges, tailor formats (video, infographics, quizzes), and suggest ways to make social-media Fine Arts learning more engaging and effective.

Data Collection Methods

The data collection methods used were response questionnaires and in-depth interviews with the help of filling in a list of questions (questionnaire) that had been prepared in this research. The data analysis methods used in this research are descriptive and quantitative. The strategy formulation process is carried out through two stages, namely the input stage (analysis of internal external factors) and the matching stage (SWOT analysis). The input stage is the stage of entering factors that influence a business which includes internal factor analysis and external factor analysis using the Internal Factor Evaluation (IFE) and External Factor Evaluation (EFE) matrices (Kahar & Anwar, 2022). The IFE matrix is used to analyze internal factors, classifying them into strengths and weaknesses. External factor analysis aims to identify key internal factors that become opportunities and threats in policy implementation. The EFE matrix is used to analyze external factors, classifying them into opportunities and threats.

Instruments

The research instrument was designed to measure internal factors (strengths and weaknesses) as well as external factors (opportunities and threats) in the use of video-based learning media on digital platforms. The instrument consisted of a series of items addressing constructs related to content quality, pedagogical appropriateness, technical aspects of the media, and external environmental factors. Each item used a Likert scale with a range of agreement levels. Example item: *"The video material corresponds to the pedagogical competency standards for teachers."*

Content validity was assessed through expert review, while the reliability of the instrument was examined using the internal consistency coefficient (Cronbach's α).

Expert Review (Content Validity)

The expert panel consisted of multidisciplinary specialists, namely:

- Art Experts (dance, music, and visual arts), who evaluated conceptual accuracy, integration of artistic elements, and alignment with the competencies of art education in elementary schools.
- Language Expert, who assessed clarity of wording, readability, and suitability of language for PGSD students' level of understanding.
- Audiovisual Media Expert, who reviewed technical aspects such as image quality, sound, duration, and visual appeal.
- Author of Module PDGK4207, who ensured that the video materials were aligned with the official Universitas Terbuka module in terms of sequence and depth of coverage.

Each expert provided evaluations through a structured assessment form. Their judgments were combined into weights and ratings for each item. In addition, the study planned to analyze inter-rater agreement (e.g., content validity index or agreement coefficients) to strengthen the evidence of content validity. The validity of the instrument was tested using the Corrected Item–Total Correlation (CITC) approach. An item is considered valid if the correlation coefficient (r count) exceeds the critical value of r table (≥ 0.30 at $\alpha = 0.05$). Items with $r < 0.30$ are considered invalid and should be revised or removed. The reliability of the instrument was tested using Cronbach's Alpha. An instrument is considered reliable if the alpha coefficient is ≥ 0.70 , indicating acceptable internal consistency. A coefficient between 0.70–0.80 is categorized as reliable, 0.80–0.90 as very reliable, and above 0.90 as highly reliable.

Reproducibility of SWOT / IFE / EFE Analysis

Internal and external factors were identified through literature review, expert discussions, and preliminary study results. Each factor was then assigned a weight and a rating by the expert panel as well as the student respondents.

The calculation followed standard procedures:

- The score of each factor was obtained by multiplying its weight by its rating.
- The total scores for strengths (S), weaknesses (W), opportunities (O), and threats (T) were calculated by summing the respective item scores.
- The strategic position in the SWOT matrix was determined by the difference between the total internal factors ($S - W$) and the total external factors ($O - T$).

For transparency, an example calculation for one strength, weakness, opportunity, and threat factor was provided in the appendix.

Research Ethics

Prior to implementation, ethical approval was sought from the relevant institutional review board/committee. All participants were given an informed consent form outlining the purpose, procedures, benefits, risks, and their right to withdraw at any time without academic consequences. Since the study involved the use of social media (Instagram/TikTok), participants were asked to use their accounts according to personal preference. To ensure voluntary participation, alternative submission options were provided, such as uploading assignments through the LMS, Google Drive, or YouTube with restricted access. Collected data were kept confidential, and no private content from social media accounts was accessed beyond the research requirements.

3. RESULTS

Out of 312 respondents, the majority had accounts on Instagram and TikTok.. A total of 70 students have one of them, and only 21 students do not have both. Furthermore, all respondents are required to have Instagram and TikTok accounts so they can take part in lecture activities and provide opinions. The use of social media Instagram and TikTok as learning media received a positive response from the majority of students. There were no students who had negative opinions regarding the use of social media Instagram and TikTok as a medium for art learning.

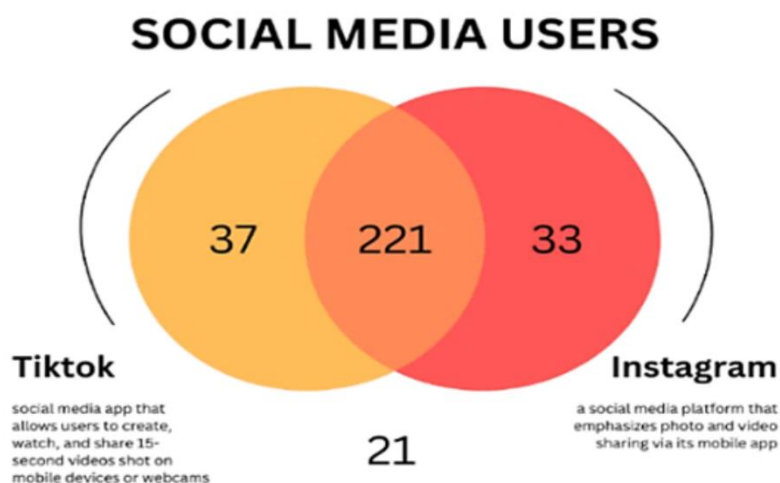


Figure 1. Number of tiktok and instagram social media users

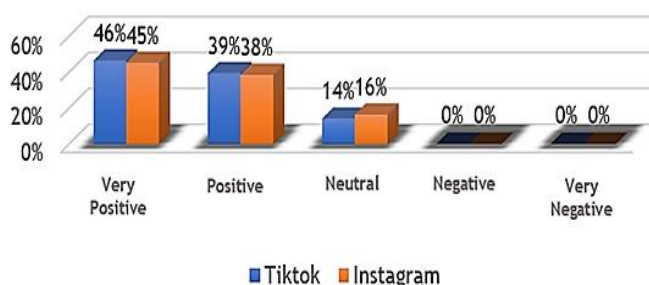


Figure 2. Opinions regarding the use of tiktok and instagram as learning media

Based on Figure 2, it was found that the use of TikTok and Instagram as learning media received very positive responses from respondents. A total of 46% of respondents gave a very positive opinion towards the use of TikTok, with another 39% giving a positive opinion. Only 14% were neutral, while no one gave a negative or

very negative response. This shows that Tiktok is considered an effective and supportive platform in the arts learning process.

Meanwhile, Instagram also received a very good response with 45% of respondents giving a very positive opinion and another 38% positive. Neutral respondents were 16%, and just like Tiktok, no one gave a negative or very negative response. This confirms that Instagram is also recognized as a useful medium in supporting distance learning systems, especially in the field of arts. The majority of students agree that the use of social media in art learning can enrich the experience of learning the art and motivate students to be more active and interactive.

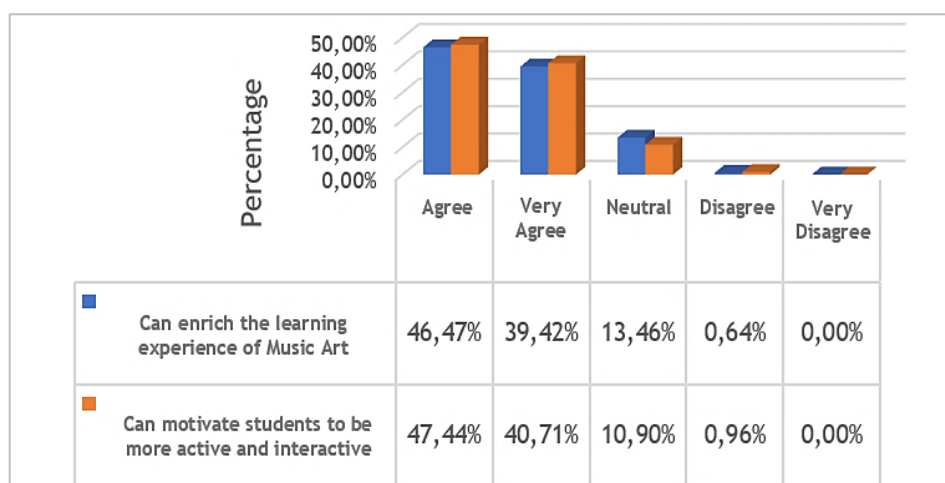


Figure 3. Response to the use of social media in art

Based on Figure 3, it shows very positive results. A total of 46.47% of respondents thought that social media could enrich the art learning experience very positively, followed by 39.42% who gave a positive response. Only 13.46% were neutral, and very few, 0.64%, had a negative opinion, while no one gave a very negative response. This data indicates that the majority of respondents perceived significant benefits from using social media in deepening their understanding and skills in art.

In addition, the use of social media is also considered to motivate students to be more active and interactive in the learning process. A total of 47.44% of respondents gave a very positive response to the role of social media in increasing motivation and interactivity, while 40.71% gave a positive response. Neutral respondents amounted to 10.90%, and only 0.96% had a negative opinion. No respondents gave a very negative response in this regard. From these data, it is clear that social media has great potential to be an effective learning tool in the context of distance learning, especially in the field of art. Social media can not only enrich the learning experience but also increase the motivation and active participation of learners, which are important factors in the success of the learning process.

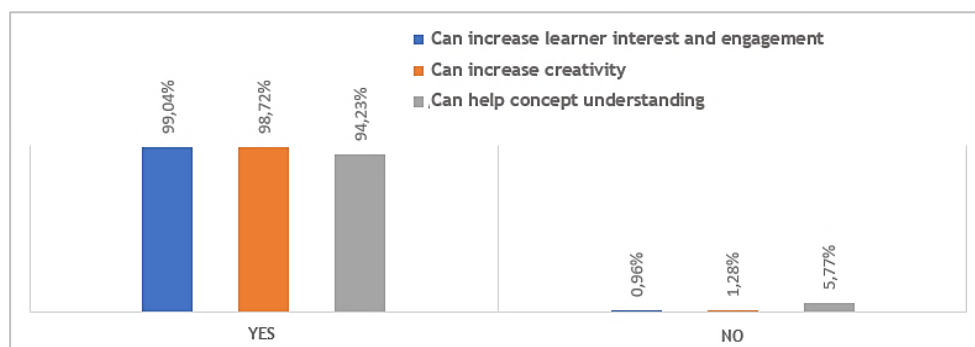


Figure 4. Responses regarding the use of social media in art learning

Based on Figure 4, responses to the use of social media in art learning showed very positive results. A total of 99.04% of respondents agreed that social media can increase learners' interest and engagement, with only 0.96% disagreeing. In addition, 98.72% of respondents thought that social media can enhance creativity, with only 1.28% disagreeing. This data shows that social media plays an important role in encouraging students' creativity, and 94.23% of respondents agreed that social media helps in understanding concepts, with only 5.77% disagreeing. Overall, social media has great potential as an effective learning platform, increasing student interest, engagement, creativity, and strengthening concept understanding. The integration of social media in distance learning systems can have a significant positive impact on the quality of art education.

Table 2. Validity and Reliability Test

No	Statement	r value	Remarks
Validity Test – Internal Factors			
1	Conformity of teachers' pedagogical competency standards	0.742	Valid
2	Attractiveness of material content	0.721	Valid
3	Up-to-date and contextual material	0.685	Valid
4	Attractiveness of material content (duplicate)	0.699	Valid
5	Image sharpness	0.712	Valid
6	Voice clarity (audio narration)	0.677	Valid
7	Color composition	0.704	Valid
8	Appropriateness of font selection	0.662	Valid
9	Suitability of video size/format	0.690	Valid
10	Accuracy of background music selection	0.675	Valid
11	Accuracy of language use	0.688	Valid
12	Accuracy of visualization (actors, properties, setting)	0.715	Valid
13	Physical condition of the video	0.731	Valid
14	Instructions in book/mini module	0.653	Valid
15	Accuracy of text use	0.691	Valid
16	Accuracy of image layout	0.707	Valid
17	Accuracy of language use (duplicate)	0.665	Valid
18	Ease of access	0.722	Valid
19	Social media commonly used by users	0.734	Valid
20	Data quota consumption	0.641	Valid
Validity Test – External Factors			
1	Students' sensitivity to technological developments	0.718	Valid
2	Other video media with more attractive content	0.639	Valid
3	Other learning media that are easier and more engaging	0.675	Valid
4	Other learning media that are more cost-effective	0.641	Valid
5	Relatively expensive video player tools	0.654	Valid
6	Availability of facilities to access this material	0.713	Valid
7	All students own gadgets to use learning media	0.722	Valid
8	All students have data packages to access video media	0.633	Valid
9	Importance of pedagogical competence stimulus	0.742	Valid
10	Importance of PGSD students mastering this media	0.765	Valid
Reliability Test – Internal and External Factors			
Instrument Aspect	Number of Items	Cronbach's Alpha	Remarks
Internal Factors	20	0.874	Reliable
External Factors	10	0.861	Reliable
Overall Instrument	30	0.872	Reliable

Based on the validity test, all items obtained an r value $> r$ table (0.30), indicating that all instrument items, both internal and external factors, are valid and can measure the intended constructs. The reliability test showed a Cronbach's Alpha of 0.872 for the entire instrument, which falls into the highly reliable category. This indicates that the instrument has strong internal consistency and can be used repeatedly to measure factors in the development of social-media-based art learning media. This research instrument is proven to be valid and reliable, and is therefore suitable for further research involving SWOT analysis, IFE/EFE, and the development of art education learning strategies in elementary schools.

Internal Factors in the Development of Social Media-Based Learning Media in Arts Education Courses in Primary Schools

Internal factors in the development of social media-based learning media in arts education courses in elementary schools consist of strengths and weaknesses. Internal factors are strengths from 18 factors and weaknesses consist of 1 factor. Based on the results of identifying internal factors, strengths and weaknesses are obtained which can be seen in the following table:

Table 3. Strength internal factors in the development of social media-based learning media in arts education subjects, arts materials in elementary schools

No	Internal Factors	Significance	Weight	Ratings	Score	Total
STRENGTH						
1	Conformity of teachers' pedagogical competency standards with video program materials	6.00	0.06	5.78	0.35	5.11
2	The attractiveness of the material content in motivating users	5.67	0.06	5.67	0.32	
3	Up to date and contextual material	4.67	0.05	4.83	0.23	
4	Image sharpness	5.33	0.05	5.61	0.30	
5	Voice clarity (audio narration)	4.67	0.05	4.94	0.23	
6	Color composition	5.33	0.05	5.61	0.30	
7	Suitability of font type selection	4.33	0.04	4.33	0.19	
8	Suitability of video size/format	5.67	0.06	5.61	0.32	
9	Accuracy in selecting background	5.67	0.06	5.72	0.32	
10	Accuracy of language use	5.33	0.05	5.06	0.27	
11	Accuracy of visualization (properties, actors/players, and settings)	5.67	0.06	5.50	0.31	
12	Physical condition of the video	5.67	0.06	5.67	0.32	
13	Accurate use of text (typeface, size and color composition)	5.33	0.05	5.00	0.27	
14	Accuracy of image layout	5.67	0.06	5.72	0.32	
15	Accuracy of language use	5.00	0.05	4.83	0.24	
16	Ease of Access by users	5.67	0.06	5.78	0.33	
17	Social media is commonly used by users	5.67	0.06	5.67	0.32	
18	Quota absorption when accessing videos	4.67	0.05	3.67	0.17	
WEAKNESS						
1	Instructions for using the book/mini module.	4.00	0.04	2.89	0.12	0.12
RESULTS						4.99

Based on Table 3, several strength factors were found in the development of social media-based learning media for art subjects in elementary schools. The suitability of the teacher's pedagogical competency standards with the video material, the high attractiveness of the material, and the up-to-date and contextual content are significant points. Sharp image quality, sound clarity, appropriate color composition, and selection of appropriate fonts also support the learning experience. Accuracy in choosing a background, accurate use of language, appropriate visualization, and good physical condition of the video also strengthen the delivery of material. The

ease of access and use of social media that is common among users is an added value, although there are weaknesses in the instructions for using the book or mini module that need to be improved.

External Factors in the Development of Social Media-Based Learning Media in Arts Education Subjects, Arts Materials in Elementary Schools

Table 4. Strength external factors in the development of social media-based learning media in arts education subjects, arts materials in elementary schools

No	External Factors	Significance	Weight	Ratings	Score	Total
OPPORTUNITY						
1	Student sensitivity to technological developments.	4.67	0.12	5.06	0.59	3.65
2	There are no other media available from UT teaching materials for arts education courses in elementary schools that are more interesting in their material.	2.67	0.07	4.06	0.27	
3	There are no other media available from UT teaching materials for arts education courses in elementary schools that are easier to use but interesting	2.67	0.07	3.28	0.22	
4	Availability of facilities and facilities to access this learning material.	5.33	0.13	4.56	0.61	
5	On average, all students have gadgets to apply learning media (video).	3.67	0.09	3.67	0.34	
6	The importance of stimulus to increase pedagogical competence to increase student competence (elementary teacher certification).	5.33	0.13	5.60	0.75	
7	It is important for PGSD students to know and apply this learning media as an example of innovative learning.	6.00	0.15	5.67	0.86	
THREATS						
1	There are other learning media available which are more cost-effective to use in the form of modules and journals and so on.	2.67	0.07	2.78	0.19	0.65
2	A video player tool that is relatively expensive.	2.67	0.07	2.72	0.18	
3	Not all students have available data packages to apply learning media (video).	4.00	0.10	2.78	0.28	
RESULTS						3.00

The development of social media-based learning media for arts education in elementary schools was guided by an external factor analysis, categorising key influences into opportunities and threats. Expert evaluations were used to determine each factor's significance, weight, and overall contribution to strategic planning. As shown in Table 4, the total weighted score for opportunities was 3.65, while threats accounted for 0.65, indicating that external conditions strongly favour innovation. Notable opportunity indicators included the importance of introducing PGSD students to innovative learning methods (0.86), the need to improve pedagogical competence among future elementary teachers (0.75), and the availability of necessary infrastructure for accessing digital content (0.61). These findings suggest that the proposed learning media aligns with institutional priorities and student readiness for technological integration. Although the number and intensity of threat factors were comparatively lower, they still warrant consideration in implementation planning. The most critical threat involved inconsistent access to internet data among students (0.28), a potential barrier to engaging with video-based materials. Other concerns included the relatively high cost of playback devices (0.18) and the availability of more affordable, non-digital learning resources such as printed modules or journals (0.19). These findings, also detailed in Table 4, highlight the need to incorporate accessibility measures—

such as offline content options or institutional support—to ensure equitable access. While the overall external environment supports development, addressing these minor constraints will strengthen the sustainability and effectiveness of the learning media.

Based on the factor analysis data in the previous table, the results of calculating the weight scores of internal and external factors in the development of social media-based learning media in arts education courses in elementary schools, namely the calculation of the X axis as a horizontal axis is the result of reducing strengths and weaknesses. from internal factors and calculating the Y value as a vertical axis, namely opportunities minus threats, the results of these factors will obtain the right strategy in developing social media-based learning media in arts education courses, art material in elementary schools, the following Table 5.

Table 5. SWOT analysis results

No	Items	Weighted Value	Difference	Mark
1	Strength	5.11	4.99	+
2	Weakness	0.12		
3	Opportunity	3.65	3.00	+
4	Threat	0.65		

Source: Primary Data, 2022

This SWOT matrix was built based on the results of both internal and external strategic factors consisting of strengths and weaknesses, opportunities and threats. The results of the analysis on the SWOT matrix, based on the difference between internal factors of strength and weakness, which is 4.99, is positive and the difference between opportunities and threats is 3.00, which is positive, where this coordinate is located in quadrant I, namely strategy.

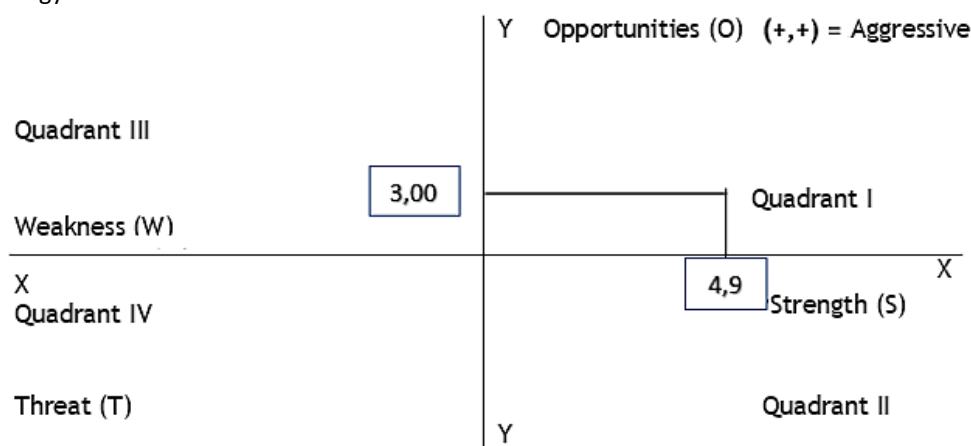


Figure 5. SWOT analysis matrix graph

The intersection of IFAS = 4.99 and EFAS = 3.00 lies in Quadrant I, indicating strong internal capabilities and favourable external conditions for developing social-media-based learning media in elementary Arts Education. So, the strategy obtained from the matrix above is an aggressive strategy, namely a strategy that optimizes internal strengths and opportunities (Wang & Wang, 2020). Strategies are created to leverage strengths and create long-term opportunities. So, the strategy obtained is; The development of learning media is already good so that in the future it can continue by containing the Basic Material Book for Arts Education in Elementary Schools which consists of 12 modules and developing the media by adding guidebooks or mini modules. Apart from that, improvements need to be made by the expert advice consisting of dance arts material experts, musical arts material experts, fine arts material experts, language experts, media experts and module writers. The suggestions for improvement are making the opening art more varied, adding musical art material that has not been conveyed in the media; equalizing the letter format in the title of each video, adding infographic elements to each word displayed to make it more interesting, and improve the appearance of images that do not match the material to be conveyed.

4. DISCUSSION

Learning media are pivotal for stimulating students thoughts, feelings, attention, and will, thereby enabling effective knowledge transfer (Fitriana et al., 2021). In this study, social media functioned as a participatory, feedback rich space that suits distance contexts where lecturers and students interact asynchronously through comments and shares (Bano & Zaman, 2020; Mahmood et al., 2024). Platform reach strengthens the case for adoption, with Facebook remaining globally dominant and widely used in Indonesia, which supports course groups and multimedia sharing for Arts Education (Statista, 2024a; Statista, 2024b). Prior work shows students are drawn to Facebook for its interactive and community features, aligning with our use of groups to host audiovisual materials in dance, fine arts, and music (Hong & Gardner, 2019; Laor, 2022). Social media use also mirrors wider habits, particularly among youth, which intensifies both opportunity and reliance in daily life (Tanjung & Rahayu, 2021). Together, these characteristics make social platforms a viable conduit for distance Arts Education at the elementary level.

Instagram and TikTok were especially salient because most students already used them and preferred their video forward, filter rich, and mobile first features. Students reported that these platforms offer richer editing tools than Facebook and are lighter on data, which matters for equitable access in resource constrained settings (Putri et al., 2023; Rahmawati et al., 2023; Sörensen et al., 2023). Video affordances support core art pedagogy, including demonstration of instrumental techniques, development of rhythm and melodic expression, and comparative appreciation through authentic performance exemplars (Budiastra et al., 2019; Budiastra et al., 2020; Lei et al., 2021). Consistent with earlier findings on social platforms as learning spaces, our respondents associated Instagram and TikTok with higher engagement, creativity, and clearer understanding (Sobaih et al., 2020; Hong & Gardner, 2019; Laor, 2022). These patterns indicate that short video ecosystems can be harnessed for motivation and conceptual learning, not merely entertainment.

The benefits extended to effectiveness, efficiency, and creativity. Comment threads concentrated questions and answers where all students could revisit them, reducing duplication and improving clarity of explanation in distance settings (Carpenter et al., 2020; Mahmood et al., 2024; Sivakumar et al., 2023). For a program delivered at a distance, social media also streamlined practical tasks by allowing assignment creation, submission, and peer review within a shared space, while supporting higher order activities such as appreciation, performance, and creation (Majid & Usman, 2021; Ng et al., 2022). Low cost authoring on phones coupled with in app editing expanded opportunities for students to produce artefacts despite limited resources (Rijal & Sukmayadi, 2021). Survey results in this study echoed these advantages, with reported gains in interest, participation, creativity, and understanding of music concepts (Bano & Zaman, 2020; Blasco Magraner & López Ramos, 2020). Collectively, the social media toolkit aligned with the needs of practical art tasks in distance formats.

SWOT, IFE, and EFE analyses placed the initiative in Quadrant I, suggesting an aggressive strategy that leverages internal strengths and external opportunities. Short video tasks align well with demonstration, critique, and creation, using concise clips for stepwise technique illustration, targeted feedback, and process documentation across the PDGK4207 modules. Implementation should systematise these activities through guides on framing, lighting, editing, a content calendar for regular posts, moderated critique cycles, and combined analytics of platform metrics, rubrics, and reflections. This approach is consonant with literature on micro narratives and digital storytelling, which associates short video with creativity, collaboration, and multimodal expression central to art education. Strategically, the aggressive stance implies scaling production standards, diversifying underrepresented art forms, and enriching content with infographics for clarity (Wang & Wang, 2020).

At the same time, the study has limitations and equity constraints. Reliance on self report and descriptive analyses limits causal claims, and more rigorous designs with objective performance measures are needed in future work. Uneven device access and data affordability remain threats that can exclude or discourage participation (Putri et al., 2023; Rahmawati et al., 2023). Institutions should offer alternatives for submissions via learning management systems or cloud links, enable low bandwidth formats, and provide flexible timelines, while also attending to privacy and voluntariness when requiring commercial social media accounts (Sobaih et al., 2020). By foregrounding accessibility and ethical use, programs can preserve the inclusive potential of short video integration.

Overall, findings indicate that Facebook, Instagram, and TikTok can meaningfully support distance Arts Education by boosting motivation, creativity, conceptual understanding, and interaction at scale. Positive student

reception and the Quadrant I strategy jointly support continued and expanded use that is pedagogically principled and context aware. With careful implementation and attention to equity, social media can evolve into a sustainable and transformative element of distance art learning in Indonesia, consistent with evidence that social platforms can sustain academic communication and engagement when face to face modes are not feasible (Sivakumar et al., 2023; Mahmood et al., 2024).

5. CONCLUSION

The development of social media has good strengths and opportunities rather than weaknesses and threats. The strategy obtained is aggressive, namely a strategy that optimizes internal strengths and opportunities. Strategies are created to increase strengths create opportunities and minimize weaknesses and threats. The results show a positive response to the use of social media as a medium for art learning. The teaching and learning process experiences novelty by utilizing social media so that students can more easily understand the material presented so that learning objectives can be achieved. Instagram and TikTok have many interesting features in terms of photo and video editing compared to Facebook. The two social media can be used to display videos and photos instantly because they have many different filters and photo editing options. This learning media is important to be applied and used aggressively with strategic innovation for art education courses in elementary schools. That way, the teaching and learning process experiences novelty by utilizing social media so that students can more easily understand the material presented so that learning objectives can be achieved. This study recommends that the use of Instagram and TikTok social media can increase student involvement in learning, as well as increase students' creativity and understanding of art concepts. Social media supports interaction in the form of open feedback, providing comments, and sharing information quickly and without limits, even having a major influence on the personal lives of its users, so it is considered appropriate as a learning medium. However, it is undeniable that the application of social media must be supported by adequate infrastructure so that it can run optimally. Technological support and good internet connections are needed during learning activities.

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