



# Integrating Pancasila philosophy into arts education curriculum design



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## ABSTRACT

When national education policy in Indonesia first included art as a content of the formal learning curriculum, art learning in schools has generally underwent many developments. The dynamics of its development also raise conceptual and practical issues, one of which is about the basic paradigm of art education in higher education (universities) that prepare art teachers in public schools. This research aims to find the educational philosophy that underlies and emphasizes the concept of art education in Indonesia so that it can guide the formulation of the curriculum content of art lessons in schools. This research uses the hermeneutic-philosophical method through three steps: finding and describing concepts, systematizing concepts, and then testing the level of explanation of the resulting concept system. Based on the results of the research, it is known that the philosophy of art education in Indonesia refers to the cultural values of the Indonesian nation formulated in the philosophy of Pancasila and the opening of the 1945 Constitution. The paradigm of art education in Indonesia must also be based on the philosophical concepts of Pancasila. The implication is that the concepts of formal art education in Indonesia, which include goals, curriculum content, students and educators, as well as the socio-cultural environment, must integrate the values of Pancasila.



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## 1. Introduction

Curriculum Art learning has been known to be present in every general education curriculum that has ever existed, as in the curriculum of public schools in Indonesia. This is because art is an important part of human educational needs. As Pratt's view that the basic things that need to be considered in compiling an educational curriculum are the five basic human needs, namely the need for self-actualization, meaning, survival, and aesthetic needs [1]. This confirms that educational goals must be based on the aesthetic needs of learners, which will relevantly point to the field of art. This is so, because aesthetic experiences in the educational process not only build learners' critical thinking power, but can refine their hearts and feelings [2], [3]. This area of feeling as the emotional basis of learners is more likely to be achieved through learning in the field of aesthetics or art, rather than science. Emotional aspects are clearly an important part, in addition to other aspects such as social, cognitive, physical, and reflective learning [4]. Therefore, aesthetics that focus on emotional formation cannot be eliminated in educational content. If aesthetics is ignored in schools, the society will actually lose valuable human qualities [5]. The art education in various forms of art learning in public schools in Indonesia has also found its learning psychology rationalization to continue to be developed. Juridically, the Government of Indonesia has strengthened this through Law No. 20 of 2003 concerning the National Education System (Sisdiknas) which states that: "The curriculum is prepared in accordance with the level of education within the framework of the Unitary State of the Republic

of Indonesia by taking into account the development of science, technology and art (Article 36 Point 3 Letter g). This means that in addition to knowledge and technology, art is a very important parameter in achieving the quality of national education.

In the journey of the national education curriculum in Indonesia, educational policy makers have understood the importance of art content from the beginning. This is evident in the earliest policies of national education (1947 Lesson Plan) to the latest, namely the *Merdeka Belajar* curriculum. However, in the development of the national education curriculum, the naming and content of art learning in public schools often changes and changes. For example, the name of the subject "Drawing and Sound Art" (1947 curriculum), "Arts Education" (1975 curriculum), "Handicrafts and Arts" (1994 curriculum), "Cultural Arts and Skills (2006 curriculum), and the lesson "Cultural Arts" (2013 curriculum). Regarding the changing naming of art subjects, this shows the variety, differences, as well as changes in the meaning of policy makers in formulating an art education paradigm in Indonesia, especially those implemented in general schools, both at the primary and secondary education levels. So, what kind of art education paradigm or conceptual framework is relevant and should be used as a reference and orientation for the national education curriculum in Indonesia?

The answer to this question can also be illustrated if we point to the issue of the art teaching profession in public schools in Indonesia. Primarily by looking at the upstream issues, since they are prepared academically at the LPTK (Educational Personnel Education Institution). Based on the experience of academic work in the author's institution so far (Performing Arts Education Study Program, Faculty of Teacher Training and Education, Lambung Mangkurat University), as well as the scientific dynamics in the Indonesian Association of Sendratasik (Art Drama Dance and Music) Education Study Programs (AP2SENI) that the author participates in, one academic problem that has emerged is the unclear art education paradigm that is referred to and developed. The obscurity in question, operationally, is the tug of war between the two main paradigms of art education. Namely between paradigms based on essential justification and contextual ones.

The paradigmatic attraction between education in art and education through art in the academic system in LPTK can be seen from the structure of the curriculum content and the distribution of courses. The education in art paradigm will also be seen in the curriculum which is dominated by the aesthetic-artistic field contained in art courses, while the education through art paradigm will be more dominated by the pedagogical field contained in education and learning courses. Although the National Education System Law No. 20 of 2003 gives universities the autonomy to manage their institution's education independently (Article 50 Point 6), including compiling the curriculum with a certain paradigm, however, it must still stand and refer to the foundation of education based on Pancasila and the 1945 Constitution. So at the level of conception, what kind of art education paradigm is in accordance with the national education foundation of the Indonesian nation?

Based on the above issues, the author is interested in studying and critically reflecting on the concepts of the foundation of national education that can strengthen the paradigm of art education in Indonesia. The art education paradigm referred to in this study is focused on the types of art education as the content of the formal education curriculum in public schools in Indonesia. Therefore, this reflective study is guided by two relevant questions. *First*, what educational philosophy underlies art education in Indonesia? *Second*, how can the philosophical foundation of Indonesian education underlie the paradigm of art education in public schools, which is implemented in the process of preparing the art teacher profession in LPTK? In this study, the answers to these two questions are sought through hermeneutic-philosophical analysis. Namely, analyzing the concepts and values of education in Indonesia that may exist and have been developed in its national education policies. Therefore, this philosophical study was conducted inductively by tracing the relevant literature. Thus, this study is also intended to reconstruct and formulate the concept of art education philosophy that is relevant to the goals of national education in Indonesia. Academic efforts of this kind have previously been initiated by several scholars in Indonesia, however, it appears that no one has studied the topic of philosophy of art education comprehensively.

This is because the upstream area of science, Indonesian education science, also appears to be undeveloped [6]. Regarding the development of the Indonesian philosophy of education, which is known to always refer to the Pancasila philosophy of education [6] which is integral, ethical, religious [7] and very strong in social ethics and spiritualism [8], this has also convinced this study to keep referring to Pancasila and the 1945 Constitution in analyzing and formulating what the concept of Indonesian philosophy of art education is.

## 2. Method

This study or research places the study of educational philosophy as a formal object, while the material object is the concept of art education for/in public schools in Indonesia. The hermeneutic-interpretative method was chosen to guide the work of analysis. The methodical stages are carried out in the following three steps: finding and describing concepts, then systematizing concepts, followed by testing the level of explanation of the resulting concept system [9]. That is, the analytical work is done by searching, systematizing, and testing the concept of the formulation of Indonesian art education philosophy. The data sources of this research are literature data and relevant documents including books and journal articles on the philosophy of education in Indonesia, the philosophy of Pancasila, the history of art education in Indonesia, and official documents of national education policy in Indonesia. Based on these data sources, systematization work and coherent concept testing were carried out. The research was conducted from mid-2023 to early 2024. Fig. 1 is the methodological flow carried out in producing research findings.

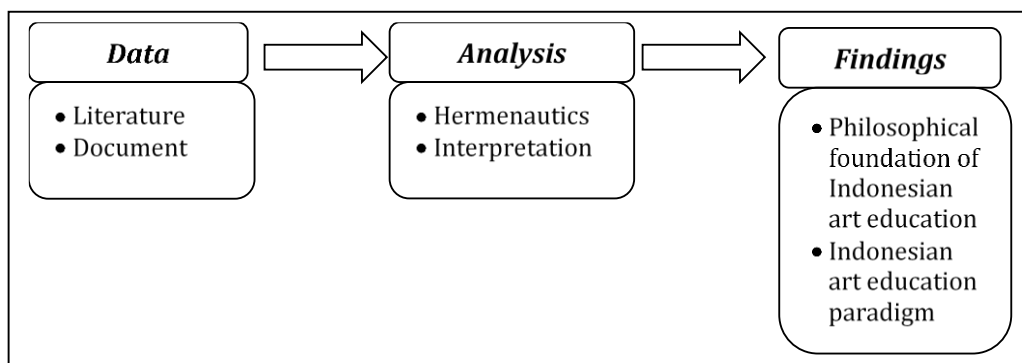


Fig. 1. Flow of research methodology

## 3. Results and Discussion

### 3.1. Art Education Paradigm Based on Pancasila Philosophy

It is known that the educational curriculum model adopted and practiced in Indonesia so far is an administrative or line staff curriculum model, whose policies are always outlined from top to bottom or top-down by the state. This centralized administrative curriculum model has been applied in Indonesia for the longest time since the 1968 curriculum [10], although its orientation later shifted to a decentralized or grassroots model [11], with the use of an integrated curriculum organization since the 2013 Curriculum [7], [8]. This fact is common due to the dynamic factors of science and society [12]. Therefore, the main problem of the education curriculum in Indonesia that needs to be highlighted is not the dynamic development of the model, but rather the consistency of its philosophical paradigmatic foundation. The failure of an educational reform (educational reform) can be caused by the error of its operational strategy, but more fundamentally, also because of the fragile reference of its educational philosophy [9].

This is because in the philosophical paradigm of education, all changes and developments in national curriculum policy can be accounted for. In the context of Indonesian art education, a paradigm and philosophical foundation that refers to Pancasila and the 1945 Constitution is inevitable. So, the guiding question of this study about what educational philosophy underlies art education in Indonesia has been answered, namely the philosophy (education) of Pancasila. Then the derivative question related to the essentialist paradigm with the contextual art

education in LPTK as discussed at the beginning of this paper is: Can the tension and attraction between the two paradigms be conceptualized normatively based on the philosophical values of Pancasila? How can the Pancasila philosophy (education) based on the cultural values of the Indonesian nation be conceptually derived into a paradigm that is relevant for Indonesian art education?

Conceptually, the logical consequence of art education in Indonesia must be based on its cultural and national values, as enshrined in the ethical formulation of Pancasila, and the 1945 Constitution as its juridical formulation. Although, this conception is not always in line with the practical reality. One of the studies shows that the implementation of art education in Indonesia is not or has not been rooted in the culture of the nation and tends to refer to other/Western cultures [13]. This problem seems to support the spirit of the latest national education curriculum policy changes to strengthen the nation's culture on Pancasila as its foundation. as in the *Merdeka Belajar* curriculum which focuses on the Pancasila Student Profile strengthening program, as well as the Activator School based on local / regional wisdom [14]–[16]. Returning to the issue of essentialistic and contextualistic art education paradigms, in this study the author positions both of them to get philosophical justification from the Pancasila philosophy, see Fig. 2. This is because axiologically, Pancasila has been seen in its historical constellation as a value principle that uses a "middle way philosophy" approach model that guarantees balance and harmony [17].

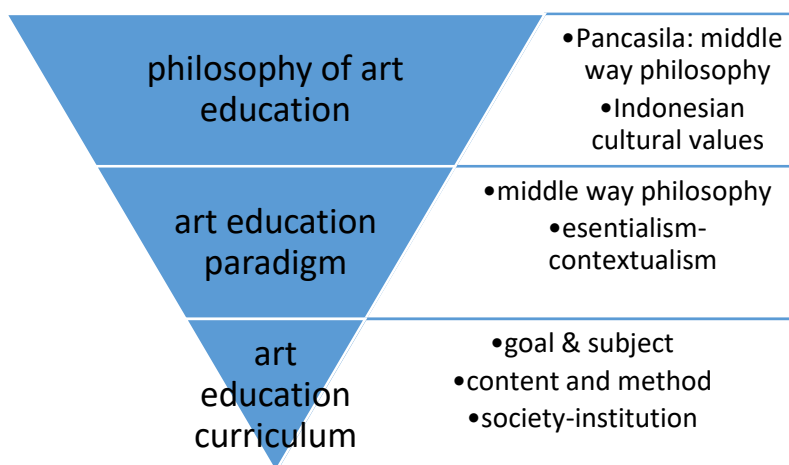


Fig. 2. Pancasila as a middle way philosophy in the arts education paradigm

The philosophy of the middle way is one of affirmation that the final truth does not lie in the truths contained in an extremity, but in both extremes the truth can be found. From this assumption, the justification of essential truth and contextual truth, both for the Indonesian art education paradigm can be justified. In an essentialistic paradigm, such as the concept of education in art, the Pancasila philosophy has also provided justification for its historical values. That Pancasila is an abstraction of the culture of the Indonesian people who have an aesthetic-artistic cultural personality. Then ontologically, Pancasila as a value system that underlies the form of the Indonesian state has a reflective wisdom that implies idealization of what is considered good, true, beautiful, and what is beneficial to humans [18]. This means that the content of aesthetic beauty as the focus of the essential paradigm (art education in the arts) is truly justified by the philosophy of Pancasila.

Meanwhile, the justification for the contextual paradigm (education through art) can be referred to the ideological value of Pancasila. That Pancasila as the ideology of the nation is an open ideology, so that its acceptance of the dynamics of the reality of life supports the implementation of contextual art education. Ideologically, the openness of Pancasila does not mean that it is freed from the characteristics and cultural identity of the nation. Thus, the Indonesian art education paradigm based on Pancasila affirms and can integrate the essential paradigm with the contextual one. The critical question is, how can the concept of integration of the two paradigms be operationalized in an implementable and pragmatic formulation of the

concept of art learning? What art-aesthetic concepts (essential paradigm) and educational concepts (contextual paradigm) embody the integrative paradigm of Indonesian art education?

In this context, the problem that arises is the relativity of the various regional arts and cultures of Indonesia. At this point, the following problem is an indication of the dim and neglected artistic traditions in the activities of the supporting community. This condition can apply because of the cultural challenges of globalization and the political heritage of the Indonesian culture which tends to legitimize practical political power, which also means that the implementative values of Pancasila in the pulse of people's lives are still problematic [19]. According to the author, this factual problem is a challenge for art education to be able to take part in achieving essential and contextual learning objectives.

### 3.2. Reconstructing the Philosophy of Indonesian Art Education

Based on Pancasila's justification for the integration of the essential and contextual paradigm of Indonesian art education, as well as the problems and challenges of learning, the critical reflection efforts of this study need to be continued in its comprehensive steps. That is, by critically analyzing, then proceeding to rebuild (reconstruct) the conception of the philosophy of Indonesian art education that can be defended rationally-argumentatively. Thus, the concept of philosophy of education must also refer to theoretically justified philosophical thoughts, including the theoretical foundations of education and learning theory [20]. From these theoretical consequences, the following discusses the concept of Indonesian art education in a description of its metaphysical, epistemological and axiological foundations based on the philosophy of Pancasila. Furthermore, the description is aimed at conceptual justification of the basic issues of education which include the purpose and subject of education, the content and methods of education, as well as educational institutions and society.

### 3.3. Metaphysics, Epistemology, and Axiology

The metaphysical, epistemological, and axiological foundations of Indonesian art education refer to the philosophy of Pancasila. It is known that philosophically, Pancasila is nothing but a statement on the identity of the Indonesian nation [21]. The identity or nature of the Indonesian people is divine, humane, united, familial, and just, the five of which become the collective nature of the life of the nation. It is these five characteristics that determine humanity, because if there are no five things, it is not human [22]. In the metaphysics of Pancasila, ontological beliefs view that the essence of reality points to Indonesian humans who have the predicate and cultural identity of their nation. The concept of Pancasila human ideality is what means the wholeness of Indonesian human existence and its complexity as a mono-pluralist or single-plural creature, whose nature consists of elements: the unity of body and soul (mind-feeling-will); the unity of his nature as an individual and social being; and his nature as a free person who stands alone as well as a religious being who is a servant of God [23].

In this meaning, the reality of God is seen as the highest being, while humans are seen as existing beings, as well as the infra-human world [24]. The ontological reality of Pancasila also views that, the reality of "the-fixed" is each existence in its own right, while "the-changing" is the dynamics of its correlation to strengthen each of its identities. Thus, the Indonesian human being is a radical, comprehensive and integral ontological basis for Pancasila. Human existence exists in relation to God, his fellow man, and the surrounding nature, in which man must maintain harmony, harmony, and balance [22]. This means that the metaphysics of Pancasila stands on the principle of reality balance. Such an ontological basis of Pancasila also has implications for the building of its epistemology in the building of human philosophy. In other words, Pancasila presupposes knowledge is part of human existence and coexistence, so that if it is connected to the human conception of Pancasila as the core of the nation's culture, then the epistemology based on Pancasila will place knowledge as part and development of its human culture [25] which is diverse (*bhinneka tunggal ika*) and dynamic.

Regarding the concept of truth, referring to Notonagoro's interpretation discussed in the article "Truth in the Context of Pancasila" [26], it is known that Pancasila epistemology views truth as: (1) the absence of conflict with God; (2) the actualization and fulfillment of human nature; (3) the "one" thing and cannot be divided; (4) benefits to all parties, and; (5) the



fulfillment of the essence of justice. Then the sources of knowledge in Pancasila epistemology are the senses, reason, taste, will, and the combination of reason-feeling-will as what is called belief or belief. Other sources of knowledge of Pancasila epistemology also exist in intuition and inspiration [27]. The concept of Pancasila epistemology can be referred to as a comprehensive-integral or comprehensive-unified epistemology [22].

Based on the ontology and epistemology of Pancasila, the axiological implications make religiosity and humanity the basis and source of value. The axiological foundation of Pancasila still refers to the basic values contained in the Preamble of the 1945 Constitution. Meanwhile, the value system of Pancasila is a spiritual value in which there is a religious-divine value, rational truth value, moral conscience value, and beauty value sourced from human taste. That is, the basic nature of the Pancasila value contains a level of truth nature in the value structure: (1) religiosity; (2) eudaemonistic; (3) utilitarianistic; (4) hedonistic; and (5) pragmatic [22]. The theoretical implications of the concept of the philosophical foundation of Pancasila which includes metaphysical-ontological, epistemological, and axiological can underlie the conceptual reconstruction of an idealized Indonesian art education. The following outlines the reconstruction of the concept into a discussion of the basic issues of education which include the goals, subjects, content, methods, institutions, and social environment of Indonesian art education.

### 3.4. Aims and Subjects of Art Education

The foundation of the Pancasila philosophical system that forms the concept of human ideality has led Indonesian art education to its ideal goal. Based on the metaphysics-ontology and epistemology of Pancasila, Indonesian art education has the aim of realizing its identity as a human being with God, humanity, unity, family, and justice, in the existence of national life. Then the spiritual axiology of Pancasila also underlies Indonesian art education to realize the basis of its integral values which include religiosity, rationality, morality, and aesthetic beauty of education. Thus, the goal of Indonesian art education has positioned the essentialistic paradigm (aestheticism) and the contextual one (pragmatism) in a balanced manner. It is this goal that must consistently be passed down to the national education policy.

Based on the analysis, there is consistency in the objectives of art education in national education policy. As the educational goals that can be derived from the general objectives of national education (Chapter II Article 3 of the National Education System Law No. 20 of 2003), the goal of Indonesian art education is to educate the nation's life, which is reflected in the quality of God-fearing and noble human characters, as well as healthy, knowledgeable, capable, creative, independent, democratic, and responsible human beings. This goal has also been formulated operationally in the *Merdeka Belajar* curriculum. In the Annex document to the Decree of the Head of the Education Standards, Curriculum and Assessment Agency of the Ministry of Education and Culture No.008/H/KR/2022 concerning learning outcomes in early childhood education, primary and secondary education levels in the *Merdeka Belajar* Curriculum, the concept of art is interpreted as an expression, response, and appreciation of humans towards various phenomena of life, both from within themselves and from their cultural environment in various systems and media forms (motion, sound, visual, play/theater).

From the rationalization of the concept of art, the objectives of art learning in public schools in the fields of music, dance, visual arts and theater-although it appears that the learning objectives between the arts are not integrated and diverse-can be seen that the basis of education is directed so that students have sensitivity and are able to express and communicate various issues of life phenomena aesthetically, so that they can develop personalities with character to be able to answer the challenges of life dynamics. These are the goals of Indonesian art education that need to be achieved by the subjects of education, both by learners and educators. So, what is the concept of learners and educators as the ideal subjects of art education? The ideal Indonesian art education must be filled by subjects who portray the mono-pluralist human nature by having the quality of physical integrity, reason-feeling-will, and existential relational balance (relations with God, others, and nature). The idealization of such an art education learner profile must be operationalized into content and learning theories that lead to relevant art learning strategies.

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### 3.5. Content and Methods of Art Education

The current content of art education in schools contained in their curriculum can be used as the basis for this discussion. From there it will be possible to analyze its relevance to the philosophical foundation of Pancasila. It is known that the content of art learning in public schools consists of five branches or fields of art, along with four elements of learning experience. The five branches of art are music, dance, theater, fine arts, and crafts. They are organized into four forms of learning experiences to achieve each of their competencies, namely: reflecting on their art knowledge/skills, thinking and working artistically, creating or being creative, and having personal and social impact. From the five contents of the art branch above, it appears that the division of the art branch is derived from the concept of modern aesthetics which divides artistic forms into the characteristics of the medium of expression, whether the medium is sound, motion, play, form and others.

At first glance, this contradicts the characteristics and concepts of art that have been traditionalized by the Indonesian people. It is known that traditional Indonesian art prioritizes intrinsic value in its sacred-spirituality, rather than aesthetic value in its specific artistic form. However, if we refer back to the comprehensive-integrative metaphysics and epistemology of Pancasila, then the unification of the essential-contextual art education paradigm can position the aesthetic-artistic content of art with sacred-spiritualistic art. Thus, the five branches of art (music, dance, theater, fine arts, and crafts) can be maintained as an accommodation of the openness of the ideological nature of Pancasila. Through the specification of the art branches, the distinctive artistic content of the Indonesian nation is systematically accommodated.

Then regarding the arrangement of the four forms of art learning experiences (reflection, artistic work, creative-creating, impact) has completed the ideality of Pancasila epistemology methodically. This means that the source of knowledge and the concept of truth from Pancasila epistemology have been fulfilled by art learning activities that facilitate all aesthetic intelligence, both reflective, creative-artistic, and pragmatic intelligence. Thus, the art education curriculum policy in schools adopted in the *Merdeka Belajar* curriculum indicates that the Indonesian art education paradigm based on the Pancasila philosophy has been included. The practice of formal education in Indonesia so far, learning related to tradition & culture (art) carried out in classrooms with a serious lecture style has not produced good results [28].

So, if the content of Indonesian art education contains integration between the concept of modern aesthetic art and the concept of traditional Indonesian art, then what is the learning strategy? What is the rationality of the learning methods, models, and evaluations? Regarding general methods that are relevant to the epistemological nature of Pancasila, eclectic learning that accommodates various methods and models according to the learning context is possible. This is quite rational, considering that the Pancasila philosophy is a philosophy that combines various ideologies or schools of philosophy, to the extent that it is in accordance with the cultural personality of the Indonesian nation [29]. Therefore, the strategies, methods, models, and evaluation of art learning in schools can be summarized into learning theories and educational concepts that are relevant to the content and level of knowledge.

### 3.6. Art Education Society-Institution

This discussion of Indonesian art education institutions and society is an administrative and sociological discussion. The administrative dimension means that the organization of art education according to the ideology of Pancasila is managed by the state through its formal tools. So, the National Education System Law No. 20 of 2003 can be used as the object of this discussion. In the Chapter on Principles of Education Implementation Article 4, six principles of national education implementation are formulated, which can be the basis for organizing art education in schools. The six principles are: (1) democratic, equitable, and upholding national pluralism; (2) a systemic unity that is open and multimodal; (3) civilizing and empowering lifelong learners; (4) exemplary and creative; (5) a culture of reading, writing, and arithmetic and; (6) empowering the role of the community in the implementation of education. The principle of democratic-equitable art education in the context of plurality is important, given the richness of Indonesian art and the cultural diversity of its people.

An open system and community involvement in the implementation of education will bring Indonesian art education relevant to the needs of the global community, while lifelong education along with creative exemplars make Indonesian art education find its pragmatic-social function. The practice and organization of art education must have social responsibility, so educational institutions must be a source and agent of societal change, namely by efforts to educate social life. In the university environment, for example, this can be seen in the Community Service program [29].

Then the principle that accommodates the plurality of the Indonesian nation can be developed in the preparation of art learning materials that contain the diversity of traditional arts, so because diversity is the essence of the Indonesian nation [30]. In this conception, art education in Indonesia must be based on the openness of its system. Diverse cultures, philosophies, and educational theories must be accepted for their benefits to be collaborated into art learning. As the openness of the Pancasila ideology to accept a variety of potential world thoughts, the Pancasila philosophy of education can also accept various schools of world education philosophy. Whether it is the educational philosophy of idealism, realism, scholasticism, existentialism, or pragmatism [29], [31], all of them can be incorporated integratively into the Indonesian art education paradigm that will continue to be developed.

#### 4. Conclusion

This study has found a conceptual proposition that the Pancasila philosophy can be constructed as the basis of the Indonesian art education paradigm. This means that the first finding of the study which shows that Pancasila as the basic value of the Indonesian nation has brought logical consequences to the second finding, namely the integration of essential art education with contextual ones as an operational paradigm in the practice of art education in Indonesia. The operationalization of the comprehensive-integrative art education paradigm is known to have begun to be implemented into national education policy, as in the Sisdiknas Law No. 3 of 2003, as well as in the achievement of art learning in schools in the *Merdeka Belajar* curriculum content. The improvement and development of art education in schools must also be relevant to the art education paradigm used in LPTK in Indonesia, as a formal educational institution that prepares professional art teachers. Based on these conclusions, this study can recommend to LPTK in Indonesia to strengthen its pedagogical paradigm and curriculum on the philosophical concepts of Pancasila as the foundation of education.

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