



A Historicization of Art Education Curriculum in Post-Colonial Indonesia

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Abstract. Post-Colonial Art Education Curriculum is interesting to be analyzed, moreover since the curriculum has been amended in Indonesia of which art education curriculum has also been included. Through times, each curriculum has its unique and distinctive characteristics. This brought to the objective of this research that is to: describe the Historicization of Art Education Curriculum in Post-Colonial Indonesia. Methods used in this research is changes in teaching approaches and the influence of external factors such as politics and culture on the arts education curriculum in Indonesia. This resulted a more comprehensive understanding in terms of how art education curriculum developed and adjusted over time and historical background. The data are collected by undertaking interviews and literary study. This research found that at every era/period has its own characteristics that reflect the current condition when the curriculum applied. The post-colonial curriculum periodization consists of the 1945 curriculum, 1952 curriculum, 1964 curriculum, 1975 curriculum, 1984 curriculum, 1994 curriculum, 2004/2006 curriculum (KBK curriculum), KTSp curriculum, 2013 curriculum, and Merdeka curriculum. Art Education has multilingual, multicultural, multi-dimensional, and multi-intelligence characteristics. In the 2013 curriculum and the Merdeka curriculum, art education is more directed towards the concept of learning through art. Moreover, post-colonial curriculum periodization consists of the 1945 curriculum, 1952 curriculum, 1964 curriculum, 1975 curriculum, 1984 curriculum, 1994 curriculum, 2004/2006 curriculum (KBK curriculum), KTSp curriculum, 2013 curriculum, and Merdeka curriculum. Art Education has multilingual, multicultural, multi-dimensional, and multi-intelligence characteristics.

Keywords: Historization, Art Education Curriculum, Indonesia, Post-Colonial.

1 Introduction

This background research was conducted by adopting a qualitative approach, which emphasizes in-depth understanding of social and cultural phenomena. This approach is highly relevant for this research as it allows for a rich exploration of the historical,

political and socio-cultural aspects that shape the arts education curriculum in Indonesia. The research problem in this study is: How the historicization of the Art Education Curriculum in Post-Colonial Indonesia allows for the need for a chronological analysis that emphasizes systematic analysis among different social entities across various time periods [1].

According to Law No. 20 of 2003 [2], curriculum is a set of plans and arrangements pertaining to the content and learning materials. It is also defined as the procedures utilized as instructions for organizing learning activities to attain specified educational goals, constitutes the curriculum. Curriculum has three concepts as defined below:

1.1 Curriculum as a Material

The curriculum is a written document that includes objectives, instructional resources, learning and teaching activities, timetables, and assessments. Whether within the boundaries of a school, district, province, or nation, curriculum designers and community education policy holders come to an agreement to create the curriculum, which is a plan of learning activities or a set of objectives to be met.

1.2 Curriculum as a System

The school system, the education system, and even the community system all incorporate the curriculum. The staff organization and work procedures for creating, implementing, assessing, and improving a curriculum are included in the curriculum. The curriculum system's role is to keep the curriculum current and engaging.

1.3 Curriculum as a Field of Study

Curriculum as a field of study has the aim of developing knowledge about the curriculum and its system. As well as aiming to learn basic concepts about the curriculum through literature studies and various research activities and experiments, finding new things that can reproduce and strengthen the field of curriculum studies is part of curriculum studies.

Education is basically a systematic conscious effort to develop all potential or a process that leads to a better and dignified orientation [3, 4]. Educating the nation's life, advancing the development of character, mind and body and improving the quality of human resources are the goals of education [5, 6]. In order to achieve the goals of education and realize the welfare of people's lives so that they are free from ignorance and poverty, Indonesians are required to study for 12 years [2]. The need for education continues to change. The industrial revolution is rapidly shifting from era 4.0 to 5.0 [7]. Smart experts in the field of knowledge and technology are needed [7]. This then raises urgent issues to be followed up. One of the issues in the industrial revolution 4.0 is the challenge of improving the ability of Indonesian human resources. Where the quality of human resources in Indonesia is ranked 111 out of 189 world rankings [8]. Optimizing

each student's skills is considered to be able to improve human resources at the education unit level.

2 Methods

This research adopts a qualitative approach, which emphasizes in-depth understanding of social and cultural phenomena. This approach is highly relevant for this research as it allows for a rich exploration of the historical, political and socio-cultural aspects that shape the arts education curriculum in Indonesia. Qualitative approaches facilitate 'diving' into the complexity of social contexts that quantitative methods cannot reach [9]. The importance of this research lies in its understanding of the influence of Indonesia's unique post-colonial history and socio-political dynamics.

Data sources in this study include academic documents on the arts education curriculum, reports and publications from the ministry of education to understand the policy context and strategic direction of arts education, documents related to arts education, history of education, and curricular approaches. Books related to the history of post-colonial education in Indonesia and Malaysia will also be primary sources, providing the necessary historical context. In addition, supported research journal articles on art education will be reviewed to understand current trends, innovations in curriculum, and relevant past studies (databases from Journal of Art & Design Education and International Journal of Education & the Arts, JSTOR, Taylor Francis Online, and Scopus).

Data in the form of documents is supported by (1) transcription data of interviews with experts, academics, policy makers, and art education practitioners, which aims to gain direct insights from those involved in curriculum creation and implementation; (2) observations in educational institutions to understand teaching practices and the implementation of art education curricula firsthand. The data collection techniques used in this research are conducting interview and collecting documentation.

3 Results and Discussion

Indonesia's educational system keeps on adjusting to current circumstances. Accordingly, the changes have been made to the relevant learning curriculum. Since 1947, Indonesia's educational system has, at the very least, amended the curriculum twelve times.

3.1 The 1947 *Rentjana Pelajaran* Curriculum

The 1947 *Rentjana Pelajaran* Curriculum was the first curriculum for education in Indonesia to be implemented since independence. This curriculum was politically oriented by replacing the Dutch education system and become the education curriculum originally made by Indonesia. It was through this curriculum that Pancasila first became the basic foundation of education in Indonesia. This curriculum was designed in 1947 and

applied in 1950. A clear characteristic of the education curriculum in Indonesia at this time was the formation of national characteristics. These characteristics lead to the strengthening of the Indonesian nation in line with other independent and sovereign nations. The values applied through this curriculum are civic awareness, community and character building in line with the nation's ideology.

3.2 The 1952 *Rentjana Pelajaran Terurai* Curriculum

Learning in the previous curriculum period has not focused on other subjects besides character building. In this period several aspects were refined. In this period, a syllabus or lesson plan was also formed with educators teaching the specific subjects taught to students.

3.3 The 1964 *Rentjana Pendidikan* Curriculum

Reflect back and learn from the previous curriculum, the current government curriculum aims to provide academic and non-academic provision at the primary school level. With this goal, the *Pancawardhana* program was born, which is a group of five fields of study that include moral development, intelligence or skills, physical, and emotional.

3.4 The 1968 Curriculum

This curriculum is focused on the formation of the Indonesian people who have the spirit of Pancasila. The called spirit of Pancasila is where there is a healthy, strong, intelligent, moral society, and belief in the religion of each holder. In addition to running a Pancasila-minded education system, the 1945 Constitution is another basis used for the current curriculum. Some of its characteristics are activities that improve intelligence and skills and the development of a strong and healthy body.

3.5 The 1975 Curriculum

Effective and efficient are the characteristics of the education curriculum that was implemented in 1975. This curriculum was formed and influenced by objectivity management which emerged Instructional System Development Procedures (PSSI) or lesson unit education. Therefore, the goals achieved in education in Indonesia have the same direction of view and reference, for the smoothness and sustainability of education in Indonesia.

3.6 The 1984 Curriculum

The curriculum at this time was primarily focused on the skills or abilities that students mastered. In this curriculum, students are the subject of learning. Several implementations of this curriculum are by applying learning methods with observation, grouping,

discussion, and reporting which is referred to as the Active Student Learning Method (CBSA).

3.7 The 1994 Curriculum with 1999 Curriculum Supplement

The current curriculum is a novelty from the previous curriculum that has been implemented, especially in the 1975 and 1984 curricula. In this period, there were many critics for this curriculum as in the learning load of students was too heavy. In this new period of the curriculum, new subjects such as national content and local content began to emerge, including regional languages, skills and arts.

3.8 The 2004 Competency-Based Curriculum (KBK)

The next curriculum update was in 2004. This curriculum is characterized by the achievement of competencies for learners as individuals and groups and is oriented towards learning outcomes. The three main parts that differentiate this education system from the previous one are the selection of competencies that match learners' interests, the development of learning, and the evaluation process in determining success.

3.9 The 2006 Education Unit Level Curriculum (KTSP)

The Education Unit Level Curriculum (KTSP) or Curriculum 2006 is an operational education curriculum that is prepared by and implemented in each education unit in Indonesia, in this case, schools. KTSP is juridically mandated by Law Number 20 of 2003 concerning the National Education System and Government Regulation of the Republic of Indonesia Number 19 of 2005 concerning National Education Standards. The preparation of KTSP by schools began in the 2007/2008 academic year with reference to the Content Standards (SI) and Graduate Competency Standards (SKL) for primary and secondary education as issued through the Minister of National Education Regulations No. 22/2006 and No. 23/2006 respectively, as well as the KTSP Development Guidelines issued by the National Education Standards Agency (BSNP).

The implementation of the KTSP curriculum in cultural arts subjects has Competency Standards that contain several Basic Competencies (KD) in which there are indicators. Basic Competencies in art education through cultural arts subjects consist of three key words namely Identify, appreciate and express themselves. These three keywords will determine the goals that will be achieved. *Identification* recognizes, understands, comprehends, differentiates, defines, and other theoretical aspects of art whose purpose is to develop cognitive abilities. The word *appreciation* contains assessing, sympathizing, empathizing, being moved, being swept away, and other appreciative attitude demands that develop affective abilities. Meanwhile, the word *expressing* itself contains the ability to express feelings in the form of works of art, where psychomotor or practice is an ability in the work, so the word *expressing* itself refers to psychomotor abilities [10].

3.10 The 2013 Curriculum

To replace the Education Unit Level Curriculum (KTSP), Curriculum 2013 contains aspects that are the subject of assessment, which include aspects of attitude and behavior, aspects of knowledge, and aspects of skills. In this period, there were several subjects that were streamlined and developed. These subjects include Social Science (IPS), Indonesian Language, and Pancasila and Civic Education. While the subject improved was Mathematics.

In Curriculum 2013, subjects for the arts are called **Cultural Arts and Skills** or **Cultural Arts**. The name **Arts and Craftmanship** has the same meaning as **Cultural Arts and Skills**. This Cultural Arts subject name is used for the SD (primary education)/MI (*Madrasah Ibtidaiyah*) level. Cultural Arts and Skills Education (SBK) is one part of the subjects that must be mastered by elementary or MI students because it is to hone and develop the talents possessed by students from an early age. SBK is also a culture-based art that includes aspects of music, dance, fine arts and skills [11].

In this SBK subject displays learning activities in the form of aesthetic, creative, artistic works that still adhere to the norms, behavior and character values of the nation's own culture. So that the development and civilization of the culture and art of a nation does not fade or disappear. However, this subject does not require students to become artists, but can preserve the nation's culture. In addition, there have been amendments in subjects in SD/MI. And currently the subject of Arts and Culture and Skills (SBK) is no longer a single or separate subject. This SBK subject is combined with several other lessons called thematic subject.

The characteristics of Arts and Culture and Skills subjects are as follows:

- (1) Since culture embraces every aspect of life, the cultural arts and skills required by Government Regulation No. 19 of 2005 on SNP (National Education Standards) are not limited to a single subject. Cultural elements are connected with art rather than discussed separately in Cultural Arts and Skills subject. Thus, Arts and Culture and Skills is essentially a culture-based art education course.
- (2) Through the use of the approaches of "learning with art," "learning through art," and "learning about art," Cultural Arts and Skills are taught in schools because they are distinctive, meaningful, and beneficial to students' developmental needs. These activities involve expression, creation, and appreciation. No other subject can fulfill this function.
- (3) Skills and Cultural Arts is a multilingual, multifaceted, and multicultural education. Being multilingual refers to the growth of one's capacity for creative self-expression in a variety of media and forms, including visual language, sound, movement, roles, and their different combinations. The development of several competencies, such as conception (knowledge,

understanding, analysis, evaluation), appreciation, and production, through the harmonious integration of aesthetics, logic, kinesthetics, and ethics, is referred to as multidimensional. Because of its multicultural character, art education promotes understanding and respect for the various cultures both inside and outside of the archipelago. This is one way to develop a democratic mindset that enables one to live in a pluralistic community and culture in a civilized and accepting way.

- (4) By attending to children's developmental needs in order to achieve multi-intelligence—which includes intrapersonal, interpersonal, visual-spatial, musical, linguistic, logical-mathematical, naturalist, and adversity, creativity, spiritual, moral, and emotional intelligence—Cultural Arts and Skills play a part in helping students develop harmonious personalities.

According to their different scientific values, the domains of art, music, dance, and skills each have unique qualities. These differences must be accommodated in art activities that provide experiences to enhance creation, appreciation, and conceptualization in the context of art and skills education. All of this is attained by making an effort to investigate the components, concepts, procedures, and methods of work within the cultural framework of various groups [12].

The advantages of the 2013 curriculum for art education are that it is written in government regulations that cultural arts subjects are those that include learning activities that showcase artistic, creative, and aesthetic works of art that are based on the norms, values, behaviors, and outputs of the country's cultural arts. In order to contribute to the historical evolution of civilization and culture at the local, national, regional, and international levels, this topic seeks to enhance students' understanding of art in the context of science, technology, and art. Hence, it is explained in the 2013 curriculum that art education has multilingual, multi-dimensional, multicultural and multi-intelligence characteristics. These characteristics have basically shown that art education is not only a subject that only provides scientific provision, or art skills itself, but is more complex. In the concept of art education, it is clear that it has 2 concepts, namely art in education, and education through or with art. This means that art education not only teaches art competence itself, but is also useful for the development and growth of children, as well as a medium for education in other fields.

However, as far as this curriculum is concerned, these characteristics of art education have not been optimally implemented. In general, cultural arts education has only achieved competence at the level of understanding a small part of art knowledge, and art skills. Related to the scope of 4 aspects, namely fine arts, music, dance and theater arts, this is a problem in itself, let alone only choosing 2 aspects in its implementation. On the one hand, students cannot choose the field of art they want to pursue, because in general the selection of the field of art that must be achieved by students is based on the art teacher in each school. On the other hand, cultural arts teachers have different expertise

during their education.

An unsolved weakness included in the 2013 curriculum related to art education is the small number of credits or meeting hours in cultural arts subjects. The scope of the art field, which does have different characteristics compared to other fields of study, is not enough to provide aesthetic and ethical experiences as expected in this curriculum. In fact, if art education is carried out not only as scientific learning, but also character learning, it will be very helpful in strengthening character education as has become the goal of the 2013 Curriculum.

Likewise, the scientific learning model that has been built in an effort to construct students' understanding of knowledge in each subject through this process is not appropriate for art education. Reviewing again that art education is not only providing scientific provision for students but also providing aesthetic and ethical experiences. The scientific learning model in art learning is still very insufficient to provide aesthetic and ethical experiences for students, so it needs to be collaborated with a humanist learning model and also provide more individual expression space to build student senses.

Another weakness in the 2013 curriculum in general, is that it is known to be very complicated, especially in assessment. The aspects of attitude (spiritual and social), knowledge and skills each have their own assessment guidelines and must also be measured through authentic tests. In general, teachers are still confused in its application. The guidelines have stated that attitude assessment has a revision, which previously had to include in all subjects, the next revision was only imposed on Religion and ethics subjects, and Pancasila and civic education. In the field of art, this attitudinal competency is also very important to be included in the assessment, because the field of art actually has the potential to provide provision of attitudes (ethics and emotional sense).

3.11 *Merdeka Curriculum*

The *Merdeka Curriculum*, launched in 2020, allows teachers to organize learning more freely. Teachers are given the flexibility to provide expertise and abilities to students according to the needs of students.

Learning from the experience of dealing with learning loss through Covid-19 pandemic, it is essential to transform learning, including by reducing overly dense material and more flexible learning, which is supported by a simpler and easier-to-understand curriculum design. So as to provide space for education units to adapt the curriculum based on the necessity, context, and attributes of the region, education unit, and learners, as well as focus on character development and vital competencies namely, literacy and numeracy. This is in line with the Ministry of Education, Culture and Research's Strategic Plan (Renstra) for 2019-2024. In addition, changes to the curriculum are inevitable. There needs to be a leapfrog strategy to accelerate improvements in the standard of Indonesian education today, in order to prepare Indonesian talents for the future. Technological advances, particularly in artificial intelligence and automation, are

expected to drastically change the employment landscape, demanding new skills such as creative problem solving, critical thinking and adaptability [13]. Climate change and environmental issues also increasingly require ecological awareness and the ability to innovate to manage sustainability. On the other hand, information and transportation technologies have accelerated mobility between countries and the exchange of knowledge and values between cultures.

The *Merdeka* curriculum aims to actualize meaningful and effective learning in increasing faith, devotion to God Almighty, and noble character as well as developing the creativity, taste, and spirit of students as lifelong learners with Pancasila character [14]. In relation to the objectives, the independent curriculum designs the concept of lifelong learning for students with Pancasila character, using a program called the Pancasila learner profile. This is based on changes in the global context that must be addressed including the world of work, socio-cultural changes, politics and national interests related to national culture, nationalism and the national development agenda as mandated in the 1945 Constitution and Pancasila.

In the Guidebook for the development of the Pancasila learner profile strengthening project, it stated that the Pancasila learner profile is intended to solve this problem: what kind of student profile/competence the Indonesian education system wants to produce. The competency of the Pancasila learner profile considers both external factors pertaining to the context of life and the challenges faced by the Indonesian nation in the twenty-first century, which is undergoing the 4.0 industrial revolution, as well as internal factors pertaining to the identity, ideology, and ideals of the Indonesian nation [15].

The profile of Pancasila students has a variety of competencies which are then formulated in 6 dimensions, namely: 1) faith, global diversity, and noble character; 2) mutual cooperation; 3) independence; 4) critical reasoning; 5) creativity; and 6) faith and devotion to God Almighty. According to these aspects, learners' current level of competency encompasses not just cognitive ability but also attitudes and behavior consistent with their identities as Indonesians and global citizens.

Regulation of the Minister of Education, Culture, Research and Technology No. 12 of 2024 concerning Curriculum in Early Childhood Education, Primary Education and Secondary Education, states that the curriculum structure contains intracurricular and co-curricular activities, and can include extracurricular activities in accordance with the characteristics of the education unit. Co-curricular activities are described as learning activities that are conducted to enhance, deepen, and/or strengthen intracurricular activities in order to build students' character and competence. In order to strengthen the Pancasila student profile (in equivalency education, in the form of empowerment and skills based on the Pancasila student profile), the extracurricular activities are at least conducted as a project [16].

The principles of the Pancasila learner profile strengthening project are holistic, contextual, learner-centered and exploratory. The holistic principle means taking a view of something as a whole and thoroughly, not partially or separately. The holistic

framework encourages us to look at a theme as a whole and see how different things are connected to comprehend a problem in depth when planning a project to raise the profile of Pancasila learners. The contextual principle applies to endeavors to ground educational activities in actual situations that students encounter on a daily basis. The learner-centered idea deals with educational plans that empower students to take charge of their education and actively oversee it on their own, including by making decisions. The spirit of creating a large space for the process of inquiring and self-development is connected to the explorative concept.

In the independent curriculum, art education in schools has the concept of 'learning through art'. This concept directs that art education is not merely providing provisions for students to master the ability of art itself, but the concept of learning meaningful art to help the growth and development of students in preparing themselves to become people who have faith and devotion to God Almighty, have the character of mutual cooperation, global diversity, independence, critical thinking and innovation. Through the art learning process, students can develop creativity and innovation, or think critically, show respect for others, be able to work together, be independent.

4 Conclusion

The Historicization of the Art Education curriculum needs to be studied and studied more deeply, so that the historical picture and curriculum development in Indonesia can be studied properly. The good sides and shortcomings of an era can be studied and become the basis for improving the next curriculum. Art Education has multilingual, multicultural, multi-dimensional, and multi-intelligence characteristics. In the 2013 curriculum and the independent curriculum, art education is more directed towards the concept of learning through art. In particular, in the *Merdeka* curriculum, art education has the power to build the character of students towards the Pancasila learner profile.

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