

UTILIZATION OF THE VIRTUAL MUSEUM AS A COMPLEMENTARY TO LEARNING PANCASILA EDUCATION ON THE ELEMENTS OF BHINNEKA TUNGGAL IKA IN THE MERDEKA CURRICULUM

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Abstract

Virtual museum is an important medium that can be used in learning in the digital age by providing broad access and making student learning experiences more interesting, inclusive, and relevant to an ever-evolving world. Virtual museums also enrich students understanding of the subject material in the digital era. This paper provides a study that shows the urgency of using the virtual museum provided by the National Museum as a supplement to learning Pancasila, especially the elements of Bhinneka Tunggal Ika that are explained in the Curriculum Merdeka. This study uses a descriptive-analytical method by reviewing the Curriculum Merdeka for the Pancasila Education subject, then analyzing what material is in the virtual museum of the National Museum that can be used as a supplement in every class. This research aims to take advantage of technological developments in Pancasila Education. In addition, this research also aims to explore the diversity in Indonesia through virtual museum materials. From this research, it can be understood that technological developments through virtual museums can be a supplement to classroom learning. The virtual museum is also able to maximally explore the elements of diversity in diversity as formulated in the Merdeka Curriculum.

Keywords: Bhinneka Tunggal Ika, curriculum Merdeka, national museum, Pancasila education, virtual museum

1 INTRODUCTION

Museum transformation to take advantage of digital technology developments was discussed at the Museum Management Coordination Meeting for the Millennial Generation in 2018 (Katriana, 2018). The needs and challenges of the times encourage learning systems that are able to give birth to new generations in accordance with the times. The development of the digital era can no longer be avoided in life, including in the field of education. Utilization of digital developments needs to be implemented in learning activities in schools to enrich students' understanding and improve their ability to use digital technology.

Virtual museums are one of the tools that can be used by teachers in carrying out learning. The Covid-19 pandemic has accelerated the development of virtual museums in Indonesia.

Providing wide-open access has made virtual museums an alternative medium of learning during the period of physical restrictions imposed by the government.

Virtual museums provide opportunities for those who are hampered by costs, distance and accessibility (Dilenschneider, 2019). By providing virtual access, museums can increase their outreach through the help of technology (Kraybill, 2015). Improvements to the virtual access system carried out by the museum support digital learning.

The government also encouraged the use of technological developments through the implementation of the Independent Curriculum. In this curriculum, the use of digital media is suggested as an effort to deal with changing times. Teachers are encouraged to utilize technology in carrying out their roles.

Bramantyo & Ismail (2021) in their research explained that the virtual service of the National Museum is a form of museum innovation in the digital era. The National Museum is one of the museums that continues to transform in providing services for its visitors. The museum, which holds a very rich collection of Indonesian history and culture, is an option for supporting school learning about the diversity of culture and society in Indonesia. During the pandemic, this museum provided virtual services that were widely used by teachers at schools in providing material relevant to the subjects provided. The visitors were guided by a museum educator to view the museum's collections via the zoom application (Bramantyo & Ismail, 2021).

Until now, virtual National Museum services are still open. System improvements were also made so that virtual visits could be carried out independently by visitors through the National Museum website. By providing this virtual museum, access to the collections of the National Museum is not limited to distance. Students outside Jabodetabek can take advantage of the National Museum's collections virtually from their location.

Seeing the potential resources and learning needs in keeping up with digital developments, this paper seeks to explore more deeply which collections of the National Museum can be accessed virtually and utilized for Pancasila Education subjects, especially elements of Bhinneka Tunggal Ika. This discussion is important because in the previously written literature there has been no specific discussion regarding the use of virtual museums for Pancasila Education, especially the element of Bhinneka Tunggal Ika.

Liarokapis, et al. (2004) in his writings explained the urgency of providing virtual museum services that utilize technology to support education and entertainment. The limitation of a person to be physically present at the museum makes it necessary for the museum to present museum collections in the form of Web3D and AR (Augmented Reality), so as to generate interaction for users. The availability of virtual museums as learning media is also more widely used in learning history. Syarifuddin, et al. (2017) focused more on the use of virtual museums in studying Indonesian national history, while Erlangga, et al. (2022) utilize virtual museums as a medium for learning history at the elementary school level. Meanwhile, the relationship between the emergence of virtual museums and the Covid-19 pandemic was discussed massively. Bramantyo and Ismail (2021) see the emergence of the National Museum virtual tour as a form of digital tourism. Meanwhile, Marpelina and Asrofin (2022) concluded that the COVID-19 pandemic was one of the main drivers for the emergence of virtual museums.

The results of the exploration carried out from this paper can provide benefits for at least three parties. The first is for teachers teaching Pancasila Education, where they will get new ideas in providing digital-based teaching and are helped to explore learning materials outside the classroom. The second beneficiary is students, where they will have new learning experiences by visiting museums virtually. The final beneficiary is museum managers, where they will continue to improve virtual museum services after learning about the benefits for education in Indonesia.

2 METHODOLOGY

The method used in this research is descriptive analysis method. Sugiyono (2008) explains that this research method is used to obtain in-depth data and contains significant meaning. In this case, the researcher does not only describe the selected object of study, but also analyzes the interrelationships between one object and another. In this research, there are two things that are described and their relationship is analyzed. The first thing is the Bhinneka Tunggal Ika element in the subjects in the Merdeka Curriculum. After that, to see how likely the National Museum's virtual museum can be used as a supplement to elements in these subjects, it is necessary to explore the National Museum's collections that are displayed virtually and are relevant to the elements that will be discussed in class. The Bhinneka Tunggal Ika element itself is present in phases A-F, so the material used also needs to be adapted to that phase.

3 FINDINGS AND DISCUSSION

3.1 The Urgency of Utilizing Virtual Museums and Education

According to ICOM (International Council of Museums), museums are non-profit institutions that serve the wider community. In it, the museum plays a role in conducting research, collecting and exhibiting historical relics for the public openly. They operate and communicate ethically, professionally, and with community participation, offering diverse experiences for education, enjoyment, reflection, and knowledge sharing (ICOM, 2022). In Indonesia, the government through Government Regulation 66 of 2015 defines a museum as an institution whose function is to protect, develop, utilize collections, and communicate them to the public (Government Regulation No. 66 of 2015).

There are at least five museum functions. The first is in the economic field, museums can be used as a source of economic driving force in the tourism sector (Mckercher & du Cros, 2006). Museums also function as a place for recreation and a source of inspiration for the community (Janes, 2013; Csikszentmihalyi & Hermanson, 1995). In the field of culture, museums are places to store, care for, and preserve cultural and historical and national heritage which people can use to build their collective identity and history and culture (McManus, 1997; Avrami & de la Torre, 2000). Academics and researchers view museums as a source of research, considering that museum collections are objects that have high historical value (Pearce, 1992). In the field of education, museums are no less important in providing benefits, namely as an informal educational facility that provides knowledge and insight to visitors, both about history, culture, science, and others. In this case, museums help expand people's knowledge (Falk & Dierking, 2000).

With the development of technology, the emergence of virtual museums adds to the richness and understanding of museums. According to the Virtual Multimodal Museum research team, virtual museums are digital entities that refer to the characteristics of museums, to complement, enhance, or add to museums through personalization, interactivity, user experience, and content richness (Polycarpou, 2018). In this case, virtual museums not only show novelty in the content and technology used, but also provide wider access to their users.

The emergence of virtual museums cannot be separated from developments in the condition of society, both in terms of technology and needs. During the COVID-19 pandemic, the need for virtual museums has increased. The results of a survey conducted by NEMO (Network of

European Museum Organizations) show that more than 90% of museums in Europe, America and several Asian countries closed their services during the pandemic, causing various impacts, one of which is the economic problems faced by private museums (NEMO). , 2020). A survey was also conducted by ICOM (International Council of Museums) showing efforts to increase digital capabilities during lockdown (ICOM, 2020).

To continue providing services during the pandemic, museums have also provided virtual services. Virtual museum services have actually been initiated for a long time. Google for example, since July 2016, launched the Google Arts & Culture platform. The platform is provided as a forum for art lovers and the general public to virtually access and enjoy works of art, museums, galleries and various cultural heritage from institutions that have collaborated with Google. This platform combines Google Street View technology and collections that have been digitized in the form of high-resolution photos (Firdaus, et al., 2021).

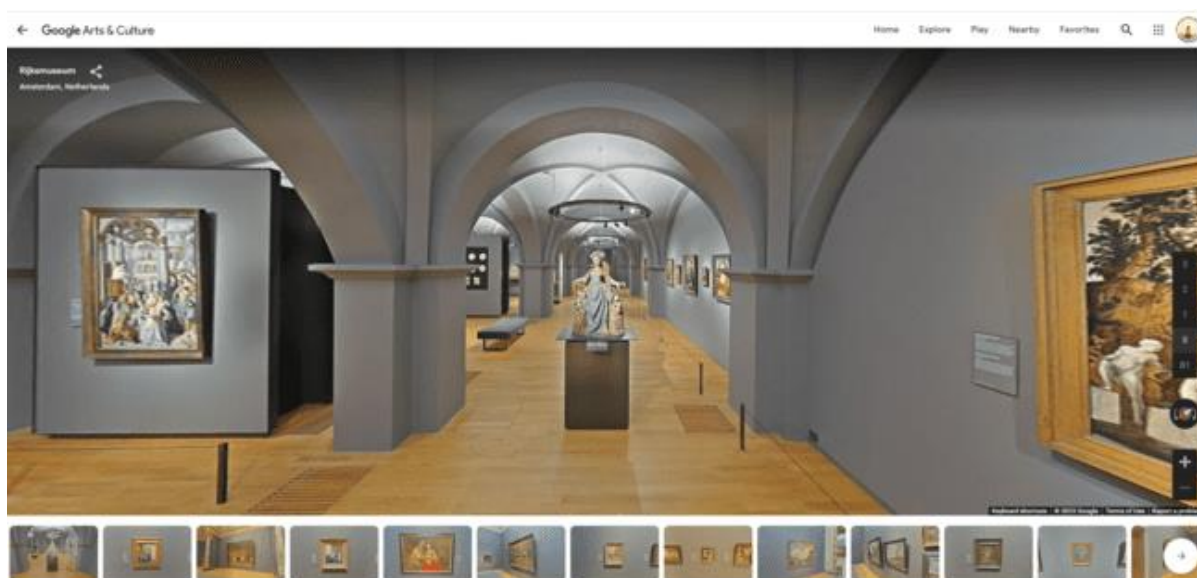


Figure 1. The Dutch Rijksmuseum which provides virtual tours through Google Arts & Culture

Source: https://artsandculture.google.com/streetview/rijksmuseum-ground-floor/fAEqNonldUjEfw?sv_lng=4.88460951584154&sv_lat=52.36005376772713&sv_h=125.39688658320509&sv_p=-0.03319768315932947&sv_pid=d_WcpAs-bn3HBEJP6mQPWw&sv_z=0.0022301847395571617

In Indonesia, museum services during the pandemic have been maximized through digital services, one of which is virtual museums (Denty & Aline, 2020). The Minister of Education

and Culture, Nadiem Anwar Makarim is also collaborating with Google Arts & Culture to register several museums so that they can be accessed through the platform in 2020. In addition, the museum's official website also provides virtual services in the form of a virtual tour, a combination of museum views in person. physically with the concept of a multimedia computer which is supported by developments in communication technology to produce a digital transformation to facilitate benefits from the virtual community (Wulandari, 2021). In the virtual museum feature, visitors can not only see pictures of museum collections, but also interactive buttons that can be accessed to add new knowledge and learning experiences (Syarifuddin, 2017).

Table 1. List of Virtual Museums in Indonesia

Number	Museum name	Province	Link
1	Museum Nasional	Jakarta Capital Special Region	https://museumnasional.iheritage-virtual.id/
2	Museum Kepresidenan	West Java	https://museumkepresidenan.iheritage-virtual.id/
3	Museum Sangiran	Central Java	https://kebudayaan.kemdikbud.go.id/virtualmuseum/sangiran_EN/index.html
4	Museum Benteng Vredeburg	Special Region of Yogyakarta	https://virtualltourvredeburg.id/tour/
5	Museum Seni Rupa & Keramik	Jakarta Capital Special Region	https://www.indonesiavirtualltour.com/storage/destination/museum-seni-rupa-dan-keramik/src/index.htm
6	Museum KAA	West Java	https://museumkaa.iheritage.id/public/
7	Museum Maritim Indonesia	Jakarta Capital Special Region	https://maritimemuseum.id/
8	Museum Keraton Sumedang Larang	West Java	https://sumedanglarang.iheritage.id/
9	Museum Sri Baduga	West Java	https://museumsribaduga.iheritage.id/
10	Museum Sultan Mahmud Baharuddin II	South Sumatra	https://museumsmb2.iheritage.id/

Source: processed from various sources

Apart from the museum, there are also several dioramas and exhibitions that can be accessed virtually. The Indonesian National Archives, for example, has dioramas that can be accessed virtually, namely the Dioramas of the History of the Nation's Journey and Memories of Spices of the Archipelago. As an effort to expand the network, promote and preserve Indonesian heritage in the digital era, there is also a platform that has been working independently since 2023 under the name iHeritage.id. The platform provides its users with the latest information

about museums, galleries, archives, libraries and other institutions in Indonesia, regarding exhibitions, events, collections, interactive audio guides, virtual tours and more (<https://www.iheritage.id/public/about-us>).



Figure 2. Diorama of the History of the Nation's Journey and Memory of Archipelago Spices in ANRI

Sources: <https://anri-diorama.iheritage-virtual.id/> ;
https://www.iheritage.id/public/arsip_rempah/

The emergence of virtual museums is a form of multidisciplinary collaboration, including historical archives, architecture, and digital applications that give rise to a video model containing virtual historical archives that can be accessed easily (Ardhiati, et al., 2019). Accessible virtual museums make it easier for users to apply them to various needs. The use of virtual museums also not only presents a digital display of museum collections to users, but with the help of technology, they can interact with the displayed artifacts. Not only that, the provision of virtual museums is also one of the efforts made to provide access for persons with physical disabilities who experience limitations to visit museums in person (Liarokapis, et al. 2004).

The various benefits possessed by virtual museums make this service a valuable medium in education in the digital era. Museum collections in Indonesia contain historical and cultural values that can support learning, one of which is the Pancasila Education subject. Then how is the development of the Pancasila Education subject in the Independent Curriculum in responding to education in this digital era? This will be discussed in the next section.

3.2 Pancasila Education in the Independent Curriculum and the Digital Age

Pancasila contains important values and must be internalized in the life of society, nation and state. For this reason, Pancasila education is a lesson to teach the values of divinity, humanity,

unity, deliberation, and justice through the attitudes and actions of Indonesian citizens. Citizens also need to be directed so that they can understand their nation, have personality, a sense of nationality, and love for their homeland. After studying Pancasila Education, it is hoped that five goals can be achieved that students can have. The first is to love fellow human beings, the country and the environment in creating unity and social justice. The second is understanding the meaning of Pancasila and its formulation process and practicing its values in everyday life. The third goal is to be able to balance the rights and obligations in society, nation and state. The fourth is understanding the diversity that exists in Indonesia, and the last is being able to analyze the characteristics of the nation and local wisdom possessed by Indonesian people (Ministry of Education, Culture, Research and Technology, 2022: 4-6).

In the Independent Curriculum, the term Phase is used to indicate the level of competency of each student in a lesson, so that in one class the Phases of student learning outcomes may vary. In the Merdeka Curriculum, there are six phases, namely phases A to F. Phases A-C are equivalent to SD/MI/Package A students, where Phase A is for grades 1 and 2, Phase B is for grades 3 and 4, while Phase C is for grade 5 and 6. For Phase D itself it is equivalent to students in grades VII to IX SMP/MTs/Package B Program. Phases E and F are equivalent to students of SMA/MA/MAK/Package C Program, where students of class X are equivalent to Phase E, while students of class XI and XII equivalent to Phase F.

In addition to phases, in the Independent Curriculum, Pancasila Education is formulated in four elements, namely Pancasila, the 1945 Constitution of the Republic of Indonesia, *Bhinneka Tunggal Ika*, and the Unitary State of the Republic of Indonesia. *Bhinneka Tunggal Ika* is an important element to recognize and show pride in their identity as part of the Indonesian nation based on Pancasila. Through the *Bhinneka Tunggal Ika* element, students are taught to accept the diversity of the Indonesian nation, both from ethnicity, race, language, religion, and social groups. To understand these things, students need to be given concrete examples that they can find in giving material in class according to the phase.

Table 2. Learning Achievements of Each Phase Based on Bhinneka Tunggal Ika Elements

Phase	Learning Achievements
A	Students are able to state their identity according to gender, physical characteristics and hobbies, self-identity (physical and non-physical) of family and friends in the home environment and at school, are able to tell and appreciate differences both physical and non-physical from family and friends at home and school.
B	Learners are able to explain self-identity, family and friends according to culture, interests and behavior, recognize and mention the self-identity (physical and non-physical) of people in their surroundings, respect the differences in characteristics both physical and non-physical of people in the surrounding environment, as well as being able to appreciate ethnic, social and cultural diversity, within the framework of Bhinneka Tunggal Ika.
C	Students are able to analyze, present the results of the analysis, respect, maintain and preserve cultural diversity within the framework of Bhinneka Tunggal Ika in their surroundings.
D	Students are able to identify ethnic, religious, racial and intergroup diversity within the framework of Bhinneka Tunggal Ika, and are able to accept cultural diversity and change as a reality that exists in social life, and respond proportionally to existing conditions in the environment according to their roles and needs that exist in society. Students understand the urgency of preservation traditional values, local wisdom and culture; shows examples of preserving traditional values, local wisdom and culture. Students cultivate an attitude of responsibility and play an active role in maintaining and preserving the practice of traditional values, local wisdom and culture in a global society.
E	Students are able to initiate joint activities or mutual cooperation in daily life practices to build local communities and Indonesian society based on Pancasila values;
F	Students are able to analyze potential conflicts and provide solutions in the midst of diversity in society; and students play an active role in promoting Bhinneka Tunggal Ika.

Source: processed from Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi, 2022: 16-18

In addition to these elements, in the Medeka Curriculum it is stated that through Pancasila Education it is also necessary to cultivate character, numeracy, and abilities that are in accordance with the development of the 21st century so that it will create a generation that is able to think globally and act locally based on Pancasila (Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi, 2022: 7). This shows that the use of technology is one way that can be done to improve students' abilities in accordance with the development of the 21st century.

In supporting the achievement of the objectives of the Independent Curriculum regarding the use of technology in learning, a platform is needed that can provide content that is relevant to learning outcomes. Seeing the availability of collections, relevance, and virtual museum

services that are available and accessible properly, the National Museum can be used as a learning medium that can be used as a supplement to elements of *Bhinneka Tunggal Ika* in various phases. What virtual collections of the National Museum can be used for this study? This will be explored in more depth in the following discussion.

3.3 Exploration of the National Museum's Virtual Collection for *Bhinneka Tunggal Ika*

The National Museum is a museum that has existed since the Dutch East Indies colonial period. This museum is also known as the Elephant Museum. Since May 28, 1979 this museum has been designated as the National Museum which is under the Ministry of Education and Culture of the Republic of Indonesia. Until now, around 190,000 collections of historical value are stored in the National Museum. These collections consist of 7 types, namely Prehistory, Archeology of the Classical or Hindu-Buddhist period, Numismatic and Heraldic, Ceramics, Ethnography, Geography, and History (<https://www.museumnasional.or.id/tentang-kami/profil>).

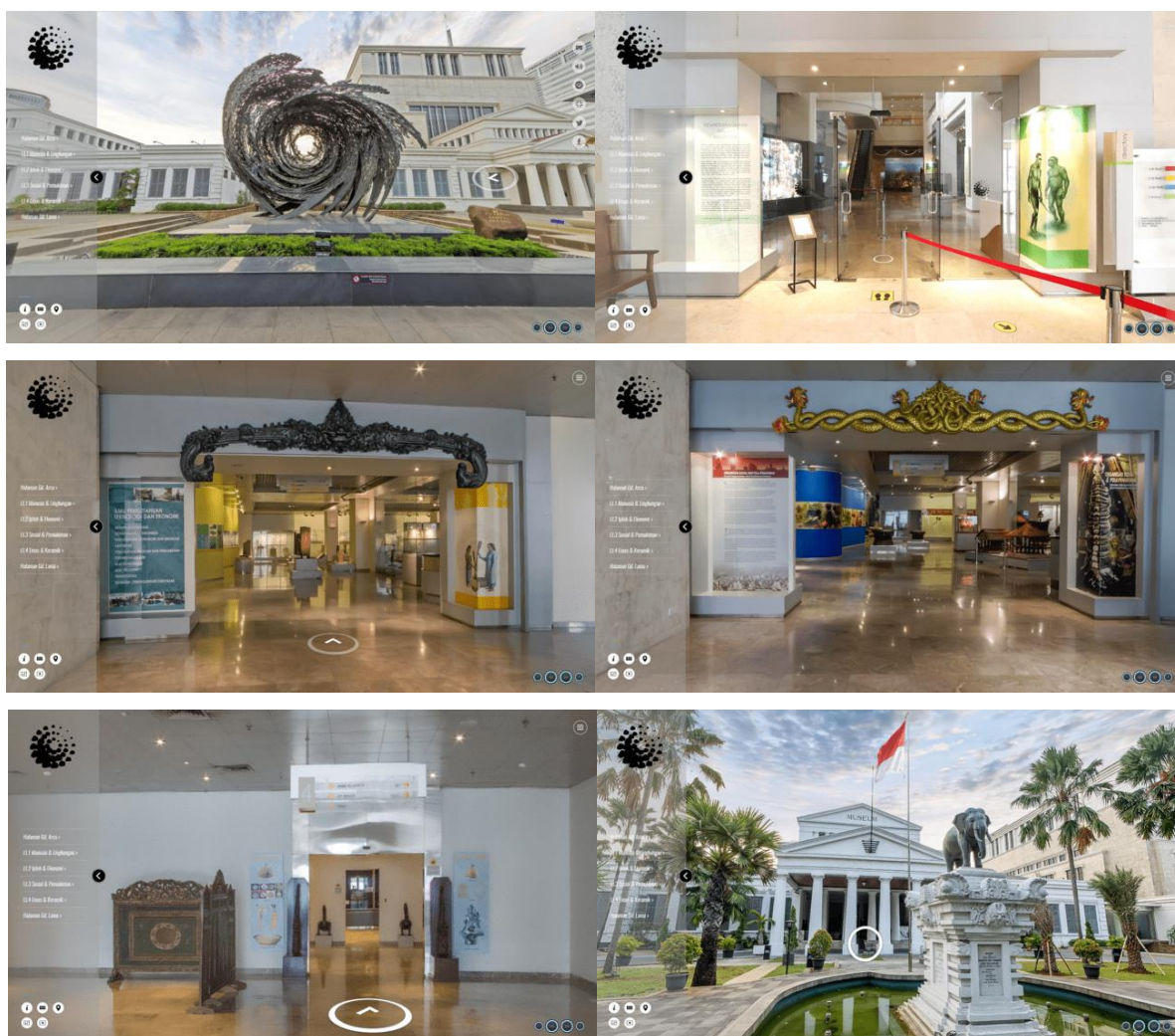
The collection of the National Museum which is very rich and shows complete Indonesian cultural and historical heritage makes this museum one of the museums that can be used to support learning. School students from kindergarten to high school level in the Jabodetabek area visit this museum to learn about the history and culture of the nation. The museum collection is adjusted to the material from the level of each school. For Kindergarten level students, for example, KeendKids Kindergarten students are taught about ethnic diversity. A bead stringing workshop was also held so that interactions were established, and pleasant memories were formed about the learning experience at the museum. The National Museum is also an inclusive learning space by becoming a visiting place for students of the East Jakarta Twin Karya 2 State Special School to study historical heritage statues and ethnic diversity in Indonesia (Mulyadi, 2018).



Kindergarten and SLB students visit the National Museum

Source: <https://www.museumnasional.or.id/slb-kembar-karya-2-negeri-jakarta-timur-kunjungi-museum-nasional-1773>; <https://www.museumnasional.or.id/serunya-belajar-manik-manik-di-museum-nasional-1778>

Apart from in-person visits, the National Museum also continues to strive to support learning by following developments in the digital world. During the pandemic, for example, in support of students' distance learning at schools, the National Museum implemented online visits using the webinar method using the zoom application interactively guided by museum educators (MNI, 2020). The visit is provided for visitors individually or per group. Visitors per group which are usually school groups are scheduled every Monday, Wednesday and Friday at 09.00-15.00 WIB. Meanwhile, individual visitors are scheduled every Tuesday and Thursday at 10.00-11.30 WIB and 13.30-14.30 WIB (Mulyadi, 2021).



An overview of the front page appearance of each location of the National Museum virtual tour


Source: <https://museumnasional.iheritage-virtual.id/>

Currently, the virtual tour service at the National Museum can be accessed directly via the official website. In the virtual tour there are six location divisions, namely the Arca Building Courtyard, 1st Floor. Humans and Environment, 2nd Floor. Science and Technology and Economy, 3rd Floor. Social and Settlements, 4th Floor. Gold and Ceramics, and finally the Old Building Courtyard. Visitors can choose which location to visit. After that, you will hear a narration in the form of an audio recording explaining what collections are on each floor.

Table 3. Division of rooms and virtual collections of the National Museum

Numb	Location	Collection
1	Arca Building Courtyard	Contains the work of artist Nyoman Nuarta in 2012 entitled 'I'm Sure To Get There' about cultural resilience that continues to surge throughout the ages.
2	1st Floor. People and Environment	Contains collections about humans and their environment that lived millions of years ago until the end of pre-history. The sub-themes of the exhibition are geomorphology and migration of human fauna, early humans, hominid sites, life of cave people, and late prehistoric life.
3	2nd Floor. Science and Technology and Economics	Contains collections that inform various human knowledge, especially Indonesian people and technology related to applied technical knowledge. In addition there are also matters relating to economic activity.
4	3 rd Floor. Social Organization and Settlement Patterns	Contains a collection of various artifacts left by the people of Indonesia, including jewelry, daily tools, inscriptions, clothing, objects symbolizing power, and others from about 10,000 years ago to the present.
5	4 th Floor. Gold and Ceramics	Collections in the form of gold and silver decorated with gemstones and ceramics which have high value because they use special materials, shapes and functions.
6	Old Building Courtyard	Contains a statue of an elephant gifted by King Chulalongkorn in 1896

Sources: processed from <https://museumnasional.iheritage-virtual.id/>;
<https://www.tangerangraya.id/image/detail/2195/patung-simbol-arus-perjuangan-di-museum-nasional-jakarta>; <https://historia.id/kuno/articles/harga-mahal-di-balik-patung-gajah-museum-nasional-vZ59M/page/1>

When entering each room and wanting to know the collections to be seen, visitors can press the button , then a pop-up image will appear with a more detailed view and can rotate in 3D. Narrations will also be heard, available in Indonesian and English, explaining the

collection. In this case, the National Museum's virtual tour also provides friendly access for disabled survivors.



An example of a collection of Ciaruteun inscriptions

Source: <https://museumnasional.iheritage-virtual.id/>

Various virtual tour locations of the National Museum present collections that can be used as complementary material for Pancasila Education, especially elements of Bhinneka Tunggal Ika. On the Arca Building page, students from phases A to F can be invited to appreciate works of art. The teacher can explain that the artwork is a picture of a wave of cultural resilience that will surge throughout the ages.

Students in Phases A, B, and C can be invited to observe the collection on the 3rd Floor with the theme of Social Organization and Settlement Patterns. In this room there is a collection of Gajah Pasemah statues. The elephant stone comes from the Pasemah highlands of South Sumatra which was made around 2,500-1,500 BC. The artist who created it imagined shaping an elephant according to the shape of the original rock. In the stone, an elephant is seen giving birth to an elephant or a deer pig. Apart from that, on both sides, there are two male human figures wearing jewelry and head coverings, with physical characteristics, snub-nosed and thick-lipped, who come from the Negroid race, which according to experts they are thought to be the ancestors of the megalithic community in Pasemah. These physical attributes and characteristics are also found in statues and stone walls found in the area.



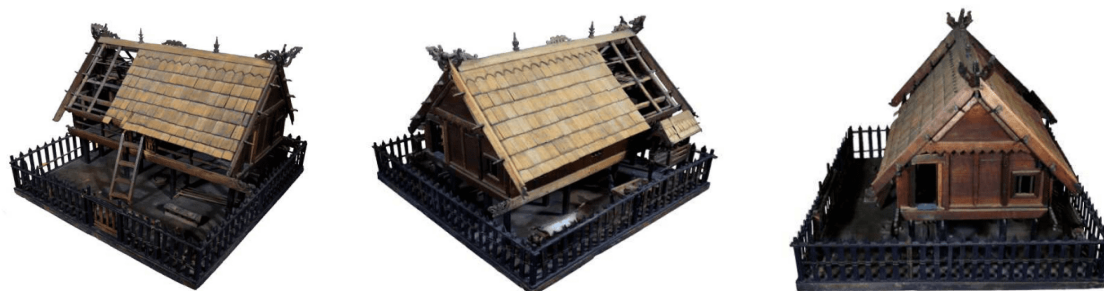
Display of the elephant statue collection on the virtual tour of the National Museum

Source: <https://museumnasional.iheritage-virtual.id/>

This collection can be used as a trigger for students to mention and explain their identity according to gender, physical characteristics, and hobbies, self-identity (physical and non-physical) of family and friends in the home environment and at school. In addition, students can also be invited to tell and appreciate the differences both physically and non-physically from their family and friends in the home and school environment in accordance with the goals to be achieved from Pancasila Education elements of *Bhinneka Tunggal Ika*. By explaining these differences, students are expected to be able to appreciate diversity.

In addition, from observing the collection, students can also be invited to maintain and preserve cultural diversity within the framework of *Bhinneka Tunggal Ika*. Students can be given an understanding that the collection is a cultural heritage that has a very high historical value, so it must be cared for properly. The teacher can provide additional information, if later students visit the museum in person, they may not hold museum collection objects as a form of their participation in preserving and maintaining Indonesian cultural heritage. By having this awareness, when they find objects with high cultural value in their surroundings, they are expected to be able to practice them.

On the 2nd floor there is a collection on science and technology and the economy. There is an interesting collection for students in Phase D. The collection is a miniature Betang house or long house, the traditional house of the Dayak people. In the narrative it is explained that the house is in the upstream area of the Kapuas, Kahayan, Barito, Mentaya, and Katingan rivers. This house is of a communal type by adopting the principle of being friendly with nature. The architecture of the building adapts to the natural conditions of Kalimantan where there are still many wild animals and the ebb and flow of rivers, so the floors are built with a height of 1 to 5 meters. The river itself is a place to live, a source of life, a means of transportation, and an arena for interaction for the people in the region.



Display of the Betang house collection of the Dayak tribe on the virtual tour of the National
Museum

Source: <https://museumnasional.iheritage-virtual.id/>

From this material students can identify the diversity of tribes in Indonesia, in this case the Dayak tribe. From this narrative, students can also understand how the Dayak people adapt to their living environment, one of which is through the architecture of the houses they make. After knowing these things, students can be invited to think critically in understanding the urgency of preserving traditional and environmental values. Students can also be encouraged to cultivate attitudes and play an active role in preserving traditions and the environment. From the Betang House material, it is known that the life of indigenous peoples depends on the environment, so when the environment is polluted, their lives will be disrupted. Changes in life also affect the practice of community traditional values. When the existence of the traditional house is lost, the traditions that were previously carried out will become extinct.

Apart from preserving traditions and the environment, Betang House material can also be used for students in Phase E in understanding the value of gotong royong. Gotong royong is a system of cooperation, mutual help, both individually and in groups (Sajogyo, 2005: 28). Gotong royong is often found in agrarian societies during the harvest season (Koentjaraningrat, 1997: 60). In the Dayak community, gotong royong is carried out at betang houses in various activities, such as when a death or disaster occurs, religious activities, building or repairing houses, and mutual cooperation in farming (Lily, et al., 2020)

In the narrative it is explained that Betang House was originally a Dayak community settlement consisting of a main house and equipped with various facilities that support the community's activities, starting from barns, places of worship, and places for livestock. In addition, there is also a large courtyard for holding traditional ceremonies, playing games and holding community meetings. The Dayak people make the Betang house a place for deliberation, where

everything, starting from food sources, security, and others is discussed together and arranged together.

For students in phase F, to be able to analyze potential conflicts and provide solutions in the midst of diversity in society, and for students to play an active role in promoting Bhinneka Tunggal Ika, the teacher can provide several examples of collections from the National Museum which are accessed through virtual tours. Some of these collections are the Jempana Stretcher, the Prince Diponegoro Horse Saddle and. The collection that can be found on the 4th floor outlines the conflict between local authorities against colonialism by the Dutch.



Display of the Jempana stretcher collection on the virtual tour of the National Museum

Source: <https://museumnasional.iheritage-virtual.id/>

Tandu Jempana is one of the heirlooms owned by the two royal palaces of Badung, the Denpasar palace and the Pemecutan Palace. This castle was plundered by the Dutch during the Puputan Badung war in 1906. During that war King Tjokorda Pemecutan IX was old, so he had to be stretchered off to the battlefield. The Kingdom of Badung became the last stronghold in the south of Bali. This kingdom reached its peak in the 19th century and was conquered by the Dutch in the early 20th century.



Display of the Diponegoro horse saddle collection from various sides on the National Museum virtual tour

Source: <https://museumnasional.iheritage-virtual.id/>

Diponegoro's horse saddle was used by Prince Diponegoro, a Javanese prince in fighting injustice by the Dutch. The war that lasted from 1825-1830 succeeded in making the Netherlands almost bankrupt. Diponegoro was arrested by a trick carried out by the Dutch, while his belongings were looted, one of which was this saddle. Hundreds of years later, Diponegoro was later used as a symbol of the modern youth movement to form a nation state.

Conflicts that occurred in the past can be important lessons for students to see the context that is happening at this time. If in the past conflicts involved local authorities and colonizers, now conflicts can occur between people for a variety of reasons. From this, students are asked to analyze what are the factors that can trigger conflict in Indonesia's current conditions and what efforts can be offered to resolve them.

After exploring the National Museum's virtual tour service, it can be seen that Pancasila Education subjects, elements of Bhinneka Tunggal Ika, which are divided into phases A-F with various learning outcomes, can utilize this media. In the implementation process, the teacher needs to pay attention to several things so that the learning process becomes organized and interesting. Before accessing it, the teacher must first map out which collection is in accordance with the learning outcomes to be fulfilled. After that, the teacher can directly direct students to access the specified collection. When they have accessed it, students can be guided to use some of the available features. Teachers can also provide more interesting explanations to students about the collections that appear. After this explanation, short discussions can be held, both individually and in groups to focus more on fulfilling learning outcomes.

4 CONCLUSION

The National Museum, which stores collections of culture and history of Indonesia's journey, is able to present materials that can be used for learning Pancasila Education related to the elements of Bhinneka Tunggal Ika through its virtual museum. Each phase is able to utilize the collection, so that the National Museum's virtual museum collection can be used as a complement to learning in class. Virtual museums are also able to maximally explore the elements of diversity in diversity as formulated in the Merdeka Curriculum. The various museum collections available in the National Museum's virtual tour service show that learning in the digital era is not impossible to do. As a supplement to the elements of Bhinneka Tunggal Ika in the Pancasila Education subject in the Independent Curriculum, these collections can encourage students to think critically and have new learning experiences by utilizing technology. The teacher also becomes a more modern facilitator and is able to provide

interactive material. In addition, with great access to virtual tour services, it is hoped that it will encourage National Museum digital service developers to add or rotate collections that are displayed virtually so that this service can be used regularly. In seeing how effective the use of the National Museum's virtual tour is, it is necessary to implement it in each phase. From the implementation process, it will be known what needs to be evaluated. Apart from that, it can also be developed in the form of adding museum locations that can be used as learning supplements, both on the same or different elements.

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