



## Ki Hadjar Dewantara's School of Art Education: A Study of Philosophy on Art Education Based on Habermas' Critical Method

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### Abstract

Ki Hadjar Dewantara's school of art education: A study of philosophy on art education based on Habermas' critical method. There are six steps of critical methods: the empirical analysis of historical philosophy, language analysis, hermeneutics analysis, analysis of ideology criticism, functional analysis, and construction of historical materialism. The research results and discussion show that in this study: (1) Dewantara's art education is defined as an education that is oriented on a system that liberates and instills moral values through art. (2) The results of the critical analysis: the philosophy of empirical history, language, ideological criticism, functionalism, and historical materialism, in the field of art education, contain the meaning of selecting the philosophy of applied art education based on the consciousness of its own cultural basis. (3) In response to the development of human resources, art education is capable of directing the nation to be superior in the world of science, technology, and art, based on the fundamental capital of human creativity and cultural manifestations as a source of knowledge. The scientific contributions of this research are as the following. Firstly, in the form of explanatory and ideological analysis and national education and art education systems through political-socio-cultural explanations. Secondly, the explanation of the ideology of art education is based on historical, social, political, and cultural bases as a critical study of national and art education practices. Thirdly, the findings of this study are the implications of art education based on the concept of Dewantara's art education.

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## INTRODUCTION

Today, education issues are about the readiness of human resources that have not been able to answer global competition. The low quality of human resources causes the decline in competitiveness, thereby raising various issues that result in weaknesses of creativity. Education is an answer to encourage efforts to improve the quality of human resources. However, there is a mistake in the focus of education that is emphasized more on knowledge and technology. Knowledge and technology are indeed the spearheads for developed countries. Therefore, it is important to note that to increase the quality of human resources it is necessary for the field of creativity to be obtained from the realm of art education. Art education is the answer to instilling human resource competitiveness that emphasizes on human creative efforts to support competitiveness through creative processes in thinking and creating. The discussion before and after the worldwide conference on art education in Lisbon Portugal in March 2006 has resulted in a 'road map' in order to identify and understand the role of art education for the fulfillment of the needs of this 21st-century cultural creativity and awareness of the nations. In addition, the members emphasize on the strategies required to introduce or promote art education within the environment and/or educational environment. (Rohidi 2016, p.2)

Why should art education be developed to support human resource enhancement if art is basically still not clearly defined through measurable science and it has another perspective on creative identity? Art is a mysterious phenomenon, says Sugiharto (2013, p.11); it is just a glimpse, it is not essential. When all of these life activities are organized on the basis of scientific-technological activities that adore calculations, objectivity, and efficiency, art is perceived as something trivial, futile, exaggerated, ugly, and subjective.

Art education is influenced by the philosophy of society and the color of a certain

flow of knowledge so that it must be based on the philosophy and culture of the society. Systemically, the school of art education itself is the basic principle of society closely related to the social environment and influences the lives of the people who become partakers.

Art education collaborated with other areas of education can be found in the pattern of Dewantara's art education that is based on local cultural power and is used as the foundation for art education. Dewantara's art education has grown and developed on the basis of the identity pattern of Indonesian society; the Javanese philosophy that is strong also plays a part in community education initiated by Dewantara. However, in the development of the national education history, the spirit and teaching system of Dewantara no longer get any place in the national curriculum. A small study conducted by Ki Tato Darmanto - chairman of the extended family of Tamansiswa - shows that of 100 high schools and vocational school children respondents there are only 40% who know about Ki Hadjar Dewantara. Of the 40% who claimed they know the name, only 10% know his thought. In summary, out of 100 respondents, only 4 people know about Dewantara's thought. According to the then Minister of Education, Anis Baswedan, while we always refer to and admire the Finnish education, Dewantara has formulated and performed one a century ago. Kompas, 297/2016.

Art education is a solution. It should be a bridge for researchers in particular to study the philosophy of art education based on the critical theory of Habermas concerning the school of Dewantara's art education. This is an effort to open a philosophical perspective of the ontology, epistemology, and axiology levels in art education.

Philosophically, art education aims to provide aesthetic experience in the form of expression and creative activities. In the application, it will create a work based on the students' imagination so that art education will

be a skill based on the talent and interest of the students in performing art. However, in the philosophical perspective art education can be divided into three categories namely ontology, epistemology, and axiology.

Ontology is the theory or study of being as such; i.e. of the basic characteristics of all reality. Although the term was first coined in the 17th century, ontology is synonymous with metaphysics or "first philosophy" as defined by Aristotle in the 4th century BC. Because metaphysics came to include other studies (e.g. philosophical cosmology and psychology), ontology has become the preferred term for the study of being. It was brought into prominence in the 18th century by Christian Wolff, a German rationalist, for whom it was a deductive discipline leading to necessary truths about the essences of being. His great successor Kant, however, presented an influential refutation of ontology as the deductive system and of the ontological argument for God's necessary existence (as supreme and perfect being). With the 20th century renovation of metaphysics, ontology or ontological thought has again become important, notably among phenomenologists and existentialists, among them (Martin Heidegger In Daito, 2011, p.19)

Ontology is a fusion of phenomenology and existentialism; they are philosophically combined so that there is a very important description of meaning in a scientific realm, i.e. the essence of art education. Therefore, in the standard of ontology implementation later will produce the meaning of the essence of art education.

According to Aristotle, ontology is the liberation of things that exist as things exist (there is as such) undergoing deep changes, in relation to the object (Gie, 1977, p.91). Ontology is a part of philosophy that reveals the meaning of an existence whose discussion includes questions (Gie, 1977, pp.79-80) In Daito, 2011, p.19).

As the fundamental foundation of science, ontology is a world rarely studied because its existence is almost invisible to most users of

science. It is on the ontological layer that the "basic law" of the world of science was laid by the founders of modern science during the Renaissance period, which was the determinant of "to what shape science would be built", "what civilization would be manifested", and "where is the mankind directed with this modern science".

The relations between metaphysics and epistemology lies in truth as the omega point of the achievement of knowledge. The relations between metaphysics and axiology lies in the value (axios, value) as the inherent quality of an object. The object may be scary, but the quality itself is metaphysical. The relations between metaphysics and logic are mutualistically symbolic. On the one hand, metaphysics requires logic to build convincing arguments. On the other hand, the symbols in the principles of logic themselves are metaphysical faces because of its abstract nature. The philosophical method is reflection and interpretation, in that they are implicitly present and pre-scientifically have been realized in human association with one another, with the world, with god, and are expressed and animated (brought to the surface of consciousness). Meanwhile, philosophy of science is a part of epistemology that specifically examines the essence of science or how to acquire knowledge. The study of knowledge is called the epistemology of episteme (knowledge), logos (theory). Knowledge can be obtained through the experience of sensory data, memory objects, internal states, ourselves, others, or physical objects. Philosophy of science is a tool for conducting research on the structure of knowledge.

Epistemology, episteme (knowledge) in Greek and logos (word/ talk/science) is a branch of philosophy related to origin, nature, and type of knowledge. This topic is one of the most often debated and discussed in philosophy. For instance, what is knowledge, how is its characteristics, its types, and its relationship to truth and belief? Epistemology or theory of knowledge relates to the essence of science, assumptions, basics, and accountability for statements about the knowledge that every

human has. That knowledge is obtained by human beings through thought and senses with various methods, among other things, inductive method, deductive method, positivism method, contemplative method..

Epistemology is the branch of philosophy that studies knowledge. It attempts to answer the basic question: what distinguishes true (adequate) knowledge from false (inadequate) knowledge. Practically, this question translates into issues of scientific methodology: how can one develop theories or models that are better than competing. It also forms one of the pillars of the new sciences of cognition, which developed from the information processing approach to psychology, and from artificial intelligence, as an attempt to develop computer program of mimic human's capacity of to use knowledge in an intelligent way. When we look at the history of epistemology, we can discard a clear trend, in spite of the confusion of many seemingly contradictory positions. The first theories of knowledge steal its absolute, permanent character, whereas the later theories put the emphasis on its relativity or situation-dependence, its continuous development or evolution, and its active interference with the world and its subject and objects. The whole trend moves from a static, passive view of knowledge towards a more and more adaptive and active one. (Heylighen in Daito, 2011, p.55)

The meaning of axiological implications will focus on the realm of implications that are theoretically in the art education teaching system. So, it implies that what will be done is only the theoretical based issues including the scope of the method of art education.

Etymologically, axiology is derived from the word *axios* (Greek) which means "values" and *logos* which means "theory". So, axiology is the theory of value. In other words, "axiology is the theory of value associated with the usefulness of the acquired knowledge". This is synonymous with the statement "axiology is valued as the benchmark of (scientific) truth, ethics, and morality as the normative bases in

research, exploration, as well as the application of knowledge. So, axiology is a theory of values related to how science is utilized.

Axiology is a branch of the philosophy of science that deals with the values embodied in use; science is neutral in its ontological and epistemological part only, whereas in its axiological part science is related to values, whether it is ethical or moral ones. Utilizing science should be based on morality as its normative foundation. As a product of science, technology should be used to help people solve practical problems they face, rather than create new problems for humans. Science and technology are created to help people achieve their life goals without having to eliminate the nature of their humanity. An academically-minded scholar has a social responsibility. (Daito, 2011, p.409).

Based on the essential meaning of axiology, the implications of research on axiology will have the meaning of implications based on the values of art education, in that art education will have the responsibility of teaching the values.

The critical methodology used in this study is the critical methodology of Jurgen Habermas, in which critical methodology is elaborated in detail and applied to conduct research and critical analysis of the research object. The critical method has the following analysis steps.

As an actor, individual subjects cannot perceive his/her future solely as an objective determination issue and therefore they can not perceive the meaning of the past that reveals the future or the meaning of life that includes both, it is solely as theoretical-empirical issues. (Habermas, 1982, p.171)

Philosophy of empirical history is utilized to theoretically analyze the theories of Ki Hadjar Dewantara based on his data and concepts of thinking. The thought of the father of national education was the result of a radical philosophy when he lived during the colonial period of Dutch and Japan until independence. Data gathered from a number of decades were used as

the basis for analyzing the historical philosophy he experienced.

Language is no longer represented as an essentially logical essence. Conversely, expressions can only have to mean in various language games which are complex verbal and nonverbal expressions. The layered polymorphism of this language and practice does not have its own "grammatical" structure. Activities that form language games run according to certain rules (though they are not always determined by rules). (Wittgenstein in McCarthy, 1982, p.209)

When learning a natural language, one will engage in mutually agreed practice and subject to agreed practice criteria. Therefore, "understanding a language" and "being able to speak" with that language refers to a person's mastering skills, on the activities he/she has learned to run in conjunction with others. The internal link between language and practice, that is, with knowledge in doing something, can be demonstrated in the learning situation itself.

The meaning of documents inherited in the past does not depend on the events and the interpretations that follow them. The meaning is more of a "stack of meaning which continually emerges of the new restorative motion. In principle, the meaning of a text is imperfect; it is open to interpretation and perspective of the future. The evolving histories and changing situations create new aspects and continue to transform old elements into something new.

Ideological criticisms try to explore thoughts that are potentially affected by the ideology of a person. Thus, the criticism of ideology in the critical method will be powerful enough to explore the basis of one's thought and a policy in the thinking conception based on an ideology. The term ideology was introduced by a French philosopher Destutt de Tracy to explain the science of ideas: a discipline that allows people to recognize their prejudices and bias., As Karl Marx (1818-1883) and Frederich Engels (1820-1895) used in the German Ideology, the concept of ideology can be used to oppose ideas that actually ideas can

independently develop the political and economic contexts of ideas in which it is formulated. In this respect, ideology culturally determines a set of ideas intended to prioritize the interests of certain social groups, often causes harm to others. (Marx & Engles in Cavallaro, 2001, p.137).

The significance of the objective relations in this system of the social role for social life is latent in nature. In order for these latencies to be revealed, what to be discovered are the functions that are always run by the specific elements responsible for the survival of the social system. If the social norms, symbolizing patterns or cultural values, have been understood as structures in a self-regulating system, the social processes can be analyzed based on assumptions about the existence of empirical interconnections that can be understood within a variety of behaviors containing intentions that are neatly ordered. The functions that the norm always takes to maintain or alter the sustainability of the system is the expression of intangible and empirical interconnections in the form of subjective, and meaningful actions of each individual or groups. (Habermas, 1982, p.270)

As the direction Habermas pointed out concerning the methodology, this program was none other than an effort to integrate categories and basic assumptions of action theory (meaning and intentionality, roles and norms, beliefs and values, and so on). The construction of historical materialism seeks to find a theory of social evolution capable of explaining particular evolutionary developments, in particular, the transition from primitive peoples set out on the basis of blood relations to civilizations laid down by a diversified political system and the transition from premodern civilization to independent society. The process of learning not only goes beyond the dimensions of the advocated mind but also in the dimensions of moral-practical knowledge. Therefore, the realization of action is not only triggered by the power of production, but also by social integration through intermediaries of social movements. The structure of rationality is

intended not only on matters that reinforce rational-aimed action in technology, strategy, organization, and qualification but also in the mediation of communicative actions in the mechanism of suppressing conflict in worldview and in the formation of identity. (Habermas, 1982, p.307).

## METHODS

The data in this research was obtained by the researcher through the literature review to construct Dewantara's thoughts on the concept of national education in general and the art education in particular that are scattered in several books. Based on the data collection, it needs bibliographic aid that could be classified into several types.

1. Reference books. Dewantara's reference books are the collection of books that contain the most specific information and are most often referred to as the rapid need to review the art education of Dewantara. Usually, it is not to be read in the end, but only for the need to find answers about something in brief or focused on just two specific items. For more details, the reference books include: (a) Index book: articles from journals or periodicals. That is the magazines published by Majelis Luhur Taman Siswa; (b) Who's Who book or a biographic dictionary containing the biography of Ki Hadjar Dewantara? (c) Special materials include printed matters such as old manuscripts, pamphlets, newspaper clippings, graffiti manuscripts, and Dewantara's books.

The data done were collected by means of the library study to collect data as a support of data analysis in this study. So the data that appeared and would be verified as data obtained through library research. In line with (Meztika, 2004, pp.1-2), what the researchers did that was based on some sensible reasons to conduct the library research are (a) The research questions can only be answered through literature studies and otherwise, it is unlikely to expect data from field research. The bibliographic data contained in the books by Dewantara, the magazines, and

other supporting books will be critically read to answer the questions; (b) Literature study is required as one of the separate phases of the preliminary research to understand in-depth new symptoms that have developed in the field or in the community; (c) Library data remains reliable to answer the research questions.

The construction of Dewantara's thought was obtained through critical reading of the main book entitled *Karya Ki Hadjar Dewantara* and the magazine entitled *Wasita* published by Majelis Luhur Tamansiswa and several other supporting books. After obtaining the construction that reveals Dewantara's ideas in art education, it is immediately analyzed on the basis of new symptoms that have developed in the field and in the community and its relevance to the implementation being questioned to initiate art education in the future.

There are several types of validity known in content analysis. A number of books (Krippendorff, 2006; Neuendorf, 2002; Holstin, 1969; Riffe et al., 1986) present descriptions of the various validities in content analysis. Of the various validities, there are five main validities commonly used in the content analysis, i.e. face validity, concurrent validity, construct validity or predictive validity, and content validity.

Based on data compatibility, the researchers used construct-oriented validity and predictive validity, namely (a) Construct validity to construct the ideas of Dewantara's art education; (b) Predictive validity is related to whether the outcome of the measuring tool can accurately predict the future conditions as illustrated by results based on the measuring tools. The results of this research would be predictively measured whether the concept of art education according to Dewantara is relevant and can be implemented in the art education at this time and whether the prediction of the application of art education according to Dewantara is relevant to the development of the concept of art education in the future.

The initial step of the researchers was to determine the content of the analysis unit. Krippendorff (2007, p.97) defines an analysis

unit as what is observed, recorded, and considered as data, is separated according to its boundaries and is identified for subsequent analysis. Simple unit analysis can be described as a part to capture the construction, philosophy, and art learning methods according to Dewantara.

The researchers tried to combine two units of analysis, namely recording units and context units. Weber (1994) only identifies one of the most important types of analysis units in the content analysis of recording units. From the two analysis units which were combined, the researchers obtained a pattern of construction analysis of Dewantara's art education which was obtained on the basis of the critical analysis of various books reviewing Dewantara's thoughts through recording units. Subsequently, the researchers conducted a context analysis unit to test the relevance and implementation of Dewantara's art education with the development of today's art-learning practice.

## RESULTS AND DISCUSSION

Dewantara's education concept is not a Kejawen education system, Dewantara uses the term in Javanese with two sensible reasons. Firstly, being consistent with cultural concentricity, the universal culture that is acquired is applied in conservative culture consecutively without abandoning their own "local wisdom". The second reason is that in his time (1922) there had been no Youth Pledge with the lingua franca of the Indonesian language so that the cultural concentricity is "forced" to use Javanese terms.

The *Among* system was inspired by Frobel's independent education with the implementation of "tut wuri handayani" so that the child can be totally independent. The *Among* system prohibits forced penalties against children as it would inhibit the growth of their own independent soul. The personal talent of the children is naturally owned since their birth that must be developed and the *pamong* or teacher can be *handayani* or be correcting the

supervision at a certain phase. The concept of Dewantara "ngerti-ngroso-nglakoni" is identical to "cognitive-affective-psychomotor".

Ontologically, Dewantara's educational philosophy is still applied in today's education. The current education policy is unchanged from the concept of education initiated by Dewantara. Based on the concepts of philosophical education, i.e. about the importance of senses in education which has the purpose of refining the character of the students, besides introducing the meaning of teaching education also provides knowledge to students so as to become *waskita*, *wicaksana*, *wirya*, dan *sampurna*.

Epistemologically the current method of education with educational methods based on the concept of Dewantara has been shifting but in principle, it is still capable of being assumed to apply the concept of Dewantara. What is currently applied can actually be related to the concept of watching, memorizing, and finding. In the school curriculum, the system is a source of activities and the teacher functions as a mentor who supports the students. It is also in the *Among* system initiated by Dewantara. The task of a teacher is a mentor for the students. In addition, those that can not be separated from the curriculum concept are *ing ngarsa sung tuladha*, *ing madya mangun karsa*, *tut wuri handayani*. The foundation is still very strongly stuck in the curriculum system applied in education and teaching methods to date.

Axiologically, the esthetic concept is still relevant to the concept of the KTSP curriculum that intends to increase sensitivity, ability to express, and ability to appreciate beauty and harmony. The ability to appreciate and express beauty and harmony includes appreciation and expression, both in individual life so as to be able to enjoy and appreciate life, as well as in social life to create harmony and togetherness. However, the concept of ethics is no longer used in the curriculum system.

Art education in Dewantara is placed in three aspects namely axiology, ontology, and epistemology. The relevance of Dewantara's art education is sought at a more complex level

through the current educational system. Therefore, the research position will be found in the national education.

### **Ontology Perspective: Art, Education, and Art Education**

The artistic approach in the field of ontology will always lead a researcher to act as a part of humanitarian problems. Human needs for aesthetic expression is a fundamental need as a form of expression of the state of the human soul as expressive means. Art has become a part of the culture. Therefore, art is always present in every existing culture.

According to Pope in Rohidi (2000), biological facts can also be presented in line with the knowledge of human brains that allows the inclusion of language and emotional associations, or deep emotional sight and hearing that can be transformed into masterpieces of art. Based on biological views, it appears that certain human behaviors lie in the human brain. This affirmation is intended to better understand human expression in the work such as the values, the beliefs of the rules, and the ways of behaving, besides to appreciate "a delicious meal by knowing the raw materials.

Cultural psychology has dealt with a considerable number of developmental investigations and interventions regarding the recovery of cultural practices, as a result of an academic exercise that brings back to communities expert knowledge relating to the modalities of educational instruments. To CSC, each educational proposal is an invitation to co-construct (together with educational agents) a dialogue which allows one to comprehend (consciously and reflectively) the importance of cultural practices for children's development. At the same time, this educational proposal opens up possibilities for encounters between present generations and traditional knowledge, so as to guarantee the future of the community. (Simão & Sanchez, 2017)

According to Freud, the distinctive psychological facts from the perspective of psychoanalysis can also show a person's

involvement in art. Such engagement is an opportunity or guarantees of the externalization of instincts that are culturally recognized. The art of providing people with the opportunity to release their emotional impulses or the id transforming through the ego. This process of transformation is known as the sublimation process which is the process that directs the instinctive drive of sexual purposes towards higher goals such as art, religion, morals, and so on that are socially beneficial and in accordance with activities, thoughts, and mutually agreed ideals.

### **Epistemological Perspective of Art Education**

The epistemological perspective of art education is a particular perspective of science. Knowledge is essentially everything we know about certain objects, while science is a series of principles and arguments arranged systematically. Science is systematically structured where theory is formulated through a critical assessment process.

According to van Peursen (in Rohidi, 2016), in a continuous line, science is conventionally often distinguished into three fields, namely the science of nature (natural science) at one end, social science in the middle, and cultural science at the other end. Cultural knowledge does not seek to find laws that can not be changed by humans but to know what factors are in human beings, both as individual creatures and as social beings, which encourage them to behave according to certain patterns. Because in this case the "object" is also human, but acting as an observer who has an "inner life" in itself, it will be more appropriate if the effort to acquire knowledge goes through empathy and sympathy. Empathy and sympathy are the process of understanding (*verstehen*), i.e. the attempt to put the subject as if it were in its "object" condition, and look at the world around the corner of the sight of the "object". The ideographic approach focuses on individuals, that is unique to humans. This uniqueness also applies to social groups or communities regarded



as a special unity through culture (Masinambouw in Rohidi 2016, p.192)

Based on the epistemological perspective, art education should provide an opportunity for all disciplines to contribute. Therefore, it requires a paradigmatic focus on education through Dewantara's art as paradigmatic elements linking education, art, and culture.

### **Perspective of Art Education Axiology**

The design and implementation of art education are always related to the culture supported by the relevant community and the education provider. Art education provides and simultaneously is given the meaning of fundamental values, knowledge, and belief that guide the community concerned. Art education is expected to absorb or implant life-guides contained in cognition devices, symbolic systems or meaning provision that will be utilized selectively by the learners (education graduates) to communicate, preserve, link knowledge, and behave or act to meet the integrative needs related to its aesthetic expressions.

According to Rohidi (2016), art education is also an institution that is operationally significant for the fulfillment and development of individual, social, and cultural needs in a hierarchical and categorical manner that conforms with the social and cultural environment (conditions and demands) of the physical environment as well as its changes. Thus, in a sense, art education is functional for the fulfillment of interest and talent needs, as well as the development of the learners' personality, the ability to cooperate and appreciate others, and the awareness of their own culture and the desire to develop them in accordance with the environmental demands, as well as the awareness of its own culture and the desire to develop it in line with its environmental demands. In addition, its categorical existence also contributes to the fulfillment of the needs of educated personnel in the development of art education in particular as well as education and art in general.

The function of art education in elementary school and junior high school is as subjects applied as a part of education in general. Whereas in higher education, art education should be viewed as a field of study with the consequences of its development and application to yield professional and academic human resources.

### **CONCLUSION**

Indonesia's national education has undergone various changes in the policy of curriculum designation; the turnover is often done with the aim of finding the appropriate system for Indonesian education, but the change has not yet yielded significant results. Various issues make the ineffectiveness of education curriculum in Indonesia, starting from the philosophical, artistic, and cultural factors. However, what makes it interesting to study critically is the policy of changing the curriculum by the government through the ministry of education and culture to the use of learning systems that adapt the system of the Western learning model. Philosophically, the Western learning system differs from the Indonesian learning system, which is caused by social and cultural bases. So, the adoption of the Western education system becomes less effective in Indonesia's education.

The Indonesian nation has the concept of national education and the art education system formulated by Dewantara. In principle, the concept was born in the colonial context. Nevertheless, what makes the concept interesting is that the basic idea of Dewantara is an educational system coupled with a cultural system. This is not surprising because Dewantara got the education in Javanese cultural space built up by the dichotomy of the three local educational spaces, i.e. palace education, pesantren education, and teaching institute education.

During the era of Dewantara, the world was in the phase of humanism so that humanity education became a spirit in the education

system that he initiated. Therefore, the movement through education conducted by Dewantara is political because at that time Indonesia was the Dutch colony through the colonial administration of the Dutch East Indies. To support the movement of independence Dewantara used education as a means of achieving independence as the political goal. The purpose of education introduced by Dewantara is a literal requirement as a human being inherited by physical and inner independence.

Art education has received special attention by Dewantara because the education system was a cultural engineering that has the meaning that culture is the main aspect of education so that the art education will make the students become personal who have capabilities supported by art education. The purpose of the art education idealized by Dewantara is to teach students to be perfect human beings with the characteristics of possessing *kawaskitaan*, *kawicaksanaan*, and *kawiryaan* (knowledge, wisdom, and responsibility).

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