

INTERACTIVE MEANING IN THE PHOTO SERIES “THE PANCASILA VALUES IMPLEMENTATION IN DAILY COMMUNAL LIFE”: A VISUAL GRAMMAR

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Abstract

This analysis focuses on the interactive meaning within the visual narratives of the photo series "Penanaman Nilai Nilai Pancasila dalam Kebersamaan Sehari Hari", through the lens of visual grammar analysis. Grounded in Kress and van Leeuwen's framework of visual semiotics, the study investigates how images in the series construct social interactions and convey ideological messages related to the values of Pancasila in daily communal life. The analysis focuses on representational, interactive, and compositional meanings, with particular emphasis on the interactive dimension, exploring the role of gaze, framing, and perspective in fostering viewer engagement and promoting relational meanings. Findings reveal the subtle yet powerful ways in which everyday scenes can embody and transmit cultural ideologies. This research contributes to the understanding of visual communication in reinforcing national identity and values, offering insights into the role of imagery in social cohesion within the Indonesian context. This research contributes to a deeper understanding of how visual media can serve as a tool for ideological dissemination and societal cohesion, reflecting the ongoing importance of Pancasila as a guiding principle in Indonesian life.

Keywords: interactive meaning, semiotics analysis, visual narrative, visual media, pancasila.

Abstrak

Analisis ini berfokus pada makna interaktif dalam narasi visual seri foto "Penanaman Nilai-nilai Pancasila dalam Kebersamaan Sehari-hari", melalui lensa analisis tata bahasa visual. Dengan berlandaskan pada kerangka semiotika visual Kress dan van Leeuwen, penelitian ini menyelidiki bagaimana gambar-gambar dalam seri foto tersebut mengkonstruksi interaksi sosial dan menyampaikan pesan-pesan ideologis yang berkaitan dengan nilai-nilai Pancasila dalam kehidupan bersama sehari-hari. Analisis ini berfokus pada makna representasional, interaktif, dan komposisi, dengan penekanan khusus pada dimensi interaktif, mengeksplorasi peran tatapan, pembingkaian, dan perspektif dalam mendorong keterlibatan pemirsa dan mempromosikan makna relasional. Temuan-temuan mengungkapkan cara-cara yang halus namun kuat di mana adegan sehari-hari dapat mewujudkan dan mentransmisikan ideologi budaya. Penelitian ini berkontribusi pada pemahaman komunikasi visual dalam memperkuat identitas dan nilai-nilai nasional, menawarkan wawasan tentang peran citra dalam kohesi sosial dalam konteks Indonesia. Penelitian ini berkontribusi pada pemahaman yang lebih dalam tentang bagaimana media visual dapat berfungsi sebagai alat untuk penyebarluasan ideologi dan kohesi sosial, yang mencerminkan pentingnya Pancasila sebagai prinsip panduan dalam kehidupan Indonesia.

Kata Kunci: keyakinan, pelajar, grammar, pengajaran bahasa inggris

1. Introduction

In the rapidly evolving landscape of visual communication, the representation of national values and ideologies through imagery has become a critical area of study. The proliferation of multimodal discourses has opened new avenues for analyzing the underlying meanings of various modes of communication (Liu, 2022). This development has attracted scholars to explore the intersection of social semiotics and systemic functional grammar, establishing a robust research field with diverse

pathways (Kress & Van Leeuwen, 2020). This is particularly pertinent in diverse nations like Indonesia, where the visual articulation of shared principles plays a crucial role in maintaining social cohesion. The state ideology of Pancasila, comprising five fundamental principles, has long been the cornerstone of Indonesian national identity. However, in an era dominated by digital media and globalized cultural influences, there is growing concern about how effectively these core values are communicated and internalized by the populace, especially the younger generation (Tran, 2017).

The present study seeks to contribute to the field by offering a comprehensive analysis of how interactive meaning is constructed in visual narratives of national values. By employing Kress and van Leeuwen's framework with a specific focus on the interactive dimension, we aim to uncover the subtle mechanisms through which images engage viewers and promote active interpretation of ideological content (Kress & van Leeuwen, 2006). This approach not only addresses the gap in understanding everyday visualizations of Pancasila but also offers a methodological contribution to the study of visual communication in culturally specific contexts. The objective of this research is to analyze the interactive meaning within the visual narratives of the photo series "Penanaman Nilai Nilai Pancasila dalam Kebersamaan Sehari Hari" through visual grammar analysis. By examining elements such as gaze, framing, and perspective, we aim to elucidate how these images construct social interactions and convey ideological messages related to Pancasila values in daily communal life. The study will employ a qualitative approach, utilizing Kress and van Leeuwen's framework of visual social semiotics to decode the layered meanings embedded within the images (Kress & van Leeuwen, 2006). This method allows for a systematic analysis of representational, interactive, and compositional aspects, with a particular emphasis on how the images engage viewers and promote relational meanings.

The rapid changes in visual culture and communication technologies have raised questions about the effectiveness of traditional methods of disseminating national values, necessitating new approaches to visual analysis that can capture the nuanced ways in which ideologies are embedded in contemporary imagery (Lagopoulos et al., 2024). The interactive aspects of such visual communications, how they engage viewers and promote active interpretation of ideological content, remain understudied (Reynolds & Niedt, 2020). Visual social semiotics, as developed by Kress and van Leeuwen (2006), provides a comprehensive framework for analyzing images and their social meanings. This approach has been widely applied in various contexts, including the study of national identity and ideology (Machin & Mayr, 2023). Recent studies have expanded on this framework, incorporating digital media and crosscultural perspectives (Jamasbi et al., 2022).

In terms of discourse analysis, visual analysis and other non-verbal text is as important as the analysis of verbal texts. As Fairclough (2013) stated that the analysis of discourse should not only pay attention to the analysis of language feature but also it can include the analysis of visual, color, layout and other modes which have meaning potential for overall discourse. Andersen et al (2015) in their interview with Gunther Kress asked what mode is and Gunther Kress answered that mode is the agreement among the community. In the case of photography, everything related to visual mode is essential and plays pivotal role. Therefore, this study applied the theory from Kress and van Leeuwen (2020) to analyze and evaluate the visual aspects of the photo series in the competitions of Pekan Seni Mahasiswa Daerah Yogyakarta

In competitions like the Pekan Seni Mahasiswa Daerah Yogyakarta, the 2024 edition of the competition, centered on the theme "Living the Spirit of Pancasila in Kotagede Neighborhood,"

invited photographers to translate the principles of Pancasila into compelling visual stories that resonate with both local and national audiences. The framework of Kress and van Leeuwen's visual social semiotics underpins this analysis, offering a robust methodology for examining the multifaceted meanings embedded in visual narratives. This approach delves into three core dimensions: representational meaning (what is depicted), interactive meaning (how viewers are engaged), and compositional meaning (how visual elements are arranged).

The emphasis in this study lies on interactive meaning, which investigates how elements like gaze, perspective, and framing foster relationships between the subjects depicted and the viewers. By employing this framework, the study not only sheds light on the semiotic richness of the photographs but also contributes to broader discussions on the role of visual media in reinforcing cultural ideologies and fostering social cohesion.

This study examines the works of the top three winners of the competition, each offering a unique perspective on the theme. While all three series effectively communicate core Pancasila values, their approaches differ significantly in terms of subject matter, visual style, and the depth of engagement they create with their viewers. By analyzing these differences, this research highlights the diverse ways in which cultural narratives can be visualized and interpreted.

By analyzing the top three winning entries from the 2024 competition offers a unique lens to explore the dynamic interplay of artistic creativity and cultural representation. These photographs act as visual texts that translate Pancasila's abstract principles into tangible, relatable scenes from daily life. Through their varying styles and subject matter, the works reflect the diversity of interpretations and the potential for imagery to bridge generational and ideological divides. By situating this analysis within the broader context of Indonesia's digital era, the study addresses how visual narratives adapt traditional values to resonate with modern audiences. This approach highlights the significance of the Pekan Seni Mahasiswa Daerah Photo Competition not only as an artistic endeavor but also as a medium for cultural education and national identity reinforcement. The research underscores the power of visual storytelling as a tool for both creative expression and ideological dissemination.

The representation of Pancasila in Indonesian visual culture has been a subject of increasing scholarly interest. Heryanto (2019) examined how Pancasila values are reflected in contemporary Indonesian cinema, while Laksono & Yustisia (2023) analyzed the use of Pancasila symbols in social media campaigns. These studies highlight the ongoing relevance of Pancasila in shaping national discourse and identity. The concept of interactive meaning, as outlined by Kress and van Leeuwen (2006), focuses on how images create relationships between the depicted subjects and the viewers. Recent research has explored this concept in various contexts, including social media and political communication (Farkas & Bene, 2020).

2. Method

This methodology outlines a systematic approach to analyzing by semiotics analysis, the photo series "*Penanaman NilaiNilai Pancasila dalam Kebersamaan SehariHari*," which won by the top three winners' recognition at the Pekan Seni Mahasiswa Daerah Istimewa Yogyakarta 2024. The series, comprising seven photographs depicting everyday Indonesian life scenes that embody Pancasila

values, serves as the primary data for this study. High resolution digital copies of these photographs were obtained from the competition organizers with the artist's permission, ensuring ethical data collection and high-quality source material.

The analytical framework employed in this study is Kress and van Leeuwen's (2006) visual social semiotics, with a particular emphasis on their concepts of interactive meaning. This established framework was selected for its comprehensive approach to visual grammar and its proven applicability to cultural studies, as noted (Peng, 2022). The choice of this framework allows for a nuanced examination of how visual elements in the photographs communicate and reinforce Pancasila values within the context of everyday Indonesian life.

The analysis procedure unfolds in three main stages, beginning with a preliminary analysis. During this initial phase, each photograph undergoes a broad examination to identify key visual elements and themes. Researchers make notes on the general composition, subjects, and apparent references to Pancasila values, laying the groundwork for more in-depth analysis.

Following the preliminary analysis, the study moves into a detailed visual grammar analysis, focusing on the interactive meaning elements of the photographs. This stage involves a careful examination of gaze, analyzing the direction and nature of the subjects' gazes within the images. The researchers also assess the social distance conveyed in each photograph, considering the apparent proximity between the subjects and the viewers. Additionally, the analysis examines perspective, looking at camera angles and viewpoints used in capturing the scenes.

This methodical approach allows for a thorough deconstruction of the visual elements in the photo series, providing insights into how Pancasila values are visually represented and communicated through everyday scenes in contemporary Indonesian society. By employing this comprehensive analytical framework, the study aims to contribute to a deeper understanding of the interplay. The steps of this research were applying the techniques of collecting and analyzing data from Bezemer and Jewitt (2010). In this technique, the researchers observed, viewing and logging the data, sampling and analyzing the visual grammar of the photo. In collecting the data, observing, viewing and logging the data were done simultaneously. After data were observed, viewed and logged, the researchers took the sample of the data and analyzing those data using the theory of Kress and van Leeuwen (2020).

3. Results and Discussion

In analyzing the photographer's photo series, it is important to provide an overview of the background and context in which the work was created, as well as to perform a thorough visual analysis and examine its cultural and ideological implications. The background section sets the scene by describing the photographer's motivations, the location and time period of the photographs, and the subjects or events depicted. This foundational understanding helps to contextualize the visual content and provides insight into the photographer's intent.

Visual analysis focuses on three key aspects of the images: representational meaning, interactive meaning, and compositional meaning. The representational meaning examines the subjects and actions depicted in the photographs. It considers what is being portrayed and how these representations contribute to the overall message or theme of the series. Interactive meaning looks at

how the photo engages with the viewer, including the gaze of the subject, the distance between the viewer and the subject, the perspective from which the photo is taken, and the level of engagement encouraged by the image. Compositional meaning evaluates how the photograph is framed, what elements are emphasized through salience, and how the layout of the image guides the viewer's attention. This includes understanding how the arrangement of visual elements contributes to the narrative and emotional impact of the photo.

The cultural and ideological implications of the photo series are significant in understanding how the images reflect or challenge local values, such as those embedded in Pancasila or other cultural ideologies. Pancasila, the foundational philosophy of Indonesia, may be reflected in the themes of social justice, unity, or belief in one God, depending on how the subjects and actions in the photos align with or critique these principles. Analyzing the cultural context also involves understanding how the photographer's work engages with local customs, social issues, or historical moments.

Finally, it is essential to consider the unique contributions or interpretations brought by the photographer. This section explores how the photographer's personal style, perspective, or approach offers something distinct to the photo series. Whether through the selection of subjects, the use of symbolism, or a creative technique, the photographer's work contributes to the broader conversation around culture, identity, and social norms. This analysis not only appreciates the technical skill involved but also underscores the cultural significance of the photographer's work in both local and global contexts.

3.1 Representational Meaning

While the representational meaning of the photo series primarily focuses on the subjects and their depicted actions or events, it is evident that children and students are central figures. They are shown engaging in activities such as studying, socializing, and reflecting, symbolizing education, interaction, and personal growth.

The imagery incorporates strong cultural symbols such as the Indonesian flag and traditional architecture, linking the personal lives of the subjects to a broader national identity. For example, silhouettes behind the red and white fabric echo the values of nationalism and unity, while depictions of children interacting reflect harmony and mutual respect, aligning with core cultural and moral ideals. These representational elements suggest the importance of education and community in fostering individual development and societal progress.

3.2 Interactive Meaning

Although interactive meaning examines how the photos engage with the viewer and establish a relationship, the photographs often present their subjects in reflective or indirect ways. This is achieved through silhouettes, layered reflections, or obscured details, creating an air of mystery and inviting the viewer to interpret the scenes personally.

The use of distance and perspective varies across the series. Some photos create an intimate connection by placing the viewer close to the subjects, as seen in the reflective imagery of children reading. Others employ a more detached perspective, emphasizing the symbolic or communal aspects

of the scenes, such as the interplay between the subjects and cultural symbols like the flag. This dual approach enables the series to balance personal narratives with collective ideals.

Direct gaze from the subjects also adds to the reflective quality, encouraging viewers to consider the broader themes of unity, education, and moral values rather than focusing solely on individual stories. This technique deepens engagement by prompting introspection and critical thought about the societal values depicted.

3.3 Compositional Meaning

While compositional meaning assesses the arrangement of visual elements and how they guide the viewer's attention, the photographer employs a variety of compositional techniques to enhance the impact of the images.

Key elements such as the horizontal division of the red and white fabric (representing the Indonesian flag) create a strong visual framework that emphasizes themes of national identity. The balance between light and shadow, combined with the layering of reflections, adds depth and texture, making the photographs visually dynamic.

Salient features, such as the silhouetted figures and bright cultural symbols, draw the viewer's focus while also allowing subtle details like the surroundings and textures to enrich the narrative. The framing of the images often positions the subjects within larger contexts, such as educational spaces or cultural backdrops, reinforcing the themes of unity, collaboration, and learning.

Overall, the compositional choices emphasize harmony and interconnectedness, reflecting the photographer's intent to celebrate the shared values and aspirations of the Indonesian community, as inspired by Pancasila's principles.

Photo Series and Analysis	Student and Garuda symbol
Interactive Meaning	
Gaze	Direct Gaze
Distance	Close-up distance
Perspective	The Garuda symbol give the impression
Compositional Meaning	
Framing	Centered face and overlapped by Garuda emblem
Salience	Focal points in the face and Garuda
Layout	The Garuda emblem combine participant with double exposure



Shot 1

Figure 1. Student and Garuda symbol
Adapted from Ngo, T. (2021, p. 95)

The two children in the foreground are symbols of friendship, youth, and education, as evidenced by their uniforms and smiles. The Garuda Pancasila overlay represents Indonesian identity and values, anchoring the children's actions within a larger national framework. This imagery connects personal growth with national pride and unity.

Both children face the viewer directly with subtle smiles, fostering a sense of engagement and approachability. The close-up perspective creates an intimate connection, inviting viewers to engage personally with the subjects and their representation of national values. For perspective and engagement, the overlay of the Garuda Pancasila gives the impression that the children are "carrying" or embodying these principles in their daily lives.

Framing, the children's faces are centered and overlapped by the Garuda Pancasila emblem, creating a deliberate merging of personal and ideological elements. The faces of the children are the focal points, made more prominent by the natural lighting and sharpness compared to the emblem. The emblem acts as a symbolic backdrop, unifying the individual subjects with a national ideology.

In terms of contact, figure 1 represented participants have direct gazes at viewers. They seem to address the viewers with a visual, thereby establishing an imaginary relationship with them. The presented participants also seem to demand something from the viewers. From smile on their faces with Garuda Pancasila front of them, it is clear they are proud to be Indonesian with the values of Pancasila. This close distance displays and generate the intimate relations with the viewers. The viewers are engaged to the greatest extent through this close personal distance. A closeup shot which amplifies their facial expression as if viewers are involved in that emotions.

In the context of Indonesia's rapidly digitalizing society, the representation of Pancasila values in visual media takes on new significance. This analysis examines how the photo series navigates the tension between traditional values and modern visual communication techniques. Particular attention

is paid to how the images construct a sense of national identity that is both rooted in historical principles and relevant to contemporary Indonesian life.

The photograph explicitly reflects Pancasila's values, especially Unity in Diversity (Bhinneka Tunggal Ika) and the importance of education in fostering a harmonious and responsible society. The children represent Indonesia's future, and the emblem reinforces the idea that they are guided by the country's core principles. This visual intertwining highlights the role of education in shaping national identity and instilling civic responsibility.

Photographer uniquely combines symbolism and portraiture to deliver a powerful message. The Garuda Pancasila overlay transforms a simple photograph of schoolchildren into a statement about national values and their continuity through the younger generation. The choice of school uniforms highlights the role of formal education in cultivating these values, while the smiles suggest optimism and hope for the future.

Photo Series and Analysis	Student help each other
Interactive Meaning	
Gaze	Not direct
Distance	Medium distance
Perspective	Reflection draws the attention
Compositional Meaning	
Framing	Reflection, blurred edge and vignette effect
Salience	The participant uniform
Layout	Central positioning balance with architectural line



Shot 2

Figure 2. Student help each other
Adapted from Ngo, T. (2021, p. 95)

The image depicts two children in school uniforms, with one child helping the other up. The setting appears to be a traditional Javanese pavilion (Pendopo), a culturally significant space symbolizing community and collaboration. The interaction highlights themes of empathy, mutual support, and friendship.

Both children are engaged with each other rather than the viewer, emphasizing their connection and shared moment. The slightly distanced and blurred perspective makes the viewer an observer,

reinforcing the candidness of the scene. The low angle draws attention to the human interaction and creates a natural, unposed effect.

The use of a blurred edge, possibly from a reflective surface, creates a vignette-like effect, focusing attention on the central action. The bright white uniforms against the darker wooden structure emphasize the children and their actions. The central positioning of the children with balanced architectural lines in the background creates harmony, symbolizing unity.

Furthermore, the act of one child helping the other reflects the principle of *gotong royong* (mutual cooperation), a key value in Pancasila. This gesture embodies care, solidarity, and respect for others, reinforcing the importance of fostering social harmony and collaboration from a young age. The setting in a Pendopo further underscores community ideals, tying modern values with cultural heritage.

Photo Series and Analysis	Together in friendship
Interactive Meaning	
Gaze	Not direct
Distance	Medium distance/Eye-level
Perspective	Neutral perspective
Compositional Meaning	
Framing	Participant slightly off-center with wall depth
Salience	The participant vibrant uniform contrast against wall
Layout	The photo balanced with architectural elements



Shot 3

Figure 3. Together in friendship

Adapted from Ngo, T. (2021, p. 95)

The image shows two participants, likely students, and wearing school uniforms with emblems on their shirts. They appear to be interacting in a friendly manner, with one arm casually draped over the other's shoulder, symbolizing camaraderie and togetherness. The blurred motion effect in the foreground suggests dynamic movement, creating a layered narrative. The background is a traditional brick wall adorned with ornate carvings, characteristic of local cultural heritage. This suggests a harmonious blend of education and cultural identity.

Participants are not looking directly at the camera, suggesting an unposed and candid moment. Their expressions convey warmth and friendship, indirectly inviting viewers to reflect on shared values. The medium distance and eye-level angle create a neutral perspective, fostering an empathetic and relatable connection with the subjects. The subjects are placed slightly off-center, with the wall extending into the depth of the image, drawing the viewer's eye along the path and emphasizing continuity. The vibrant red tones of the boys' uniforms contrast against the muted brick background, making them the focal point. The photo is balanced, with the human subjects counterpoised against cultural and architectural elements.

Moreover, the image resonates deeply with the Indonesian national philosophy of Pancasila, particularly its principles of Unity, Diversity in Unity, and Mutual Cooperation. The boys' evident bond reflects the value of togetherness and mutual respect, aligning with the second principle, "Just and Civilized Humanity." The backdrop of traditional architecture complements the modern school uniforms, showcasing an integration of cultural heritage and contemporary education. Their camaraderie symbolizes the principle of "Gotong Royong" (mutual cooperation), an intrinsic cultural value tied to Pancasila's fifth principle, "Social Justice for All."

Additionally, the photo's interplay between cultural artifacts and modern expressions of friendship serves as a visual metaphor for the balance of tradition and progress in shaping young minds, reinforcing the importance of education in instilling Pancasila's values.

Photo Series and Analysis	Unfurling the flag together
Interactive Meaning	
Gaze	Not direct
Distance	Close shot
Perspective	Suggesting unity and belonging
Compositional Meaning	
Framing	The flag divides the participant into two sections
Salience	The stark contrast and silhouettes
Layout	The photo balanced with symbolic color and silhouettes



Shot 4

Figure 4. Unfurling the flag together
Adapted from Ngo, T. (2021, p. 95)

The image depicts the silhouettes of two figures, likely children, visible against a fabric background resembling the Indonesian flag (red and white). Their outlines suggest interaction,

possibly a conversation or shared activity, although their specific actions are abstracted. The use of the red and white colors evokes strong national symbolism, directly referencing the Indonesian flag, "Sang Saka Merah Putih".

Subjects' faces and expressions are obscured due to their silhouetted form. This abstraction invites viewers to focus more on the symbolic message rather than individual identities, making the engagement more conceptual. The photo creates a close, intimate framing, emphasizing the interplay between the subjects and the flag as a backdrop, suggesting unity and belonging.

Furthermore, the flag divides the frame into two horizontal sections, with the red (symbolizing courage) and white (symbolizing purity) guiding the interpretation of the scene. The silhouettes are placed centrally, drawing attention to the subjects. The stark contrast between the dark silhouettes and the bright red and white backdrop highlights the figures, while the texture of the fabric adds depth and tactile quality. The balance between the symbolic colors and the silhouetted forms creates a harmonious composition that feels deeply tied to national identity.

This image strongly conveys principles of Pancasila through its symbolic elements like Unity in Diversity, Nationalism and Patriotism, Harmony and Cooperation. The use of the flag signifies national unity, while the undefined nature of the silhouettes allows them to represent any Indonesian citizen, transcending individual differences. The red and white motif evokes a sense of pride and commitment to the nation, aligning with the first principle of Pancasila, "Belief in One Almighty God," which underscores the spiritual and moral unity of the people. The interaction between the silhouettes symbolizes social cohesion, reflecting the value of mutual respect and cooperation, as emphasized in Pancasila's third principle, "The Unity of Indonesia."

The photograph's minimalism and emphasis on national symbols invite contemplation of shared identity and the collective responsibility of all Indonesians to uphold Pancasila's values. It embodies a sense of togetherness and shared purpose rooted in the nation's cultural and ideological heritage.

Photo Series and Analysis	Reading book for the future
Interactive Meaning	
Gaze	Not direct
Distance	Medium shot
Perspective	Viewer could be quite witness
Compositional Meaning	
Framing	Reflective glass and participant silhouettes
Salience	Silhouettes and the book
Layout	The diagonal of the reflections



Shot 5

Figure 5. Reading book for the future
Adapted from Ngo, T. (2021, p. 95)

The image shows two individuals in silhouette, likely children or students, engaged in reading or study. Their profiles and the open book suggest a moment of quiet focus and intellectual engagement. The setting is a reflective glass surface, blending the indoor activity with outdoor elements. This creates a layered effect that connects the subjects' actions (reading) with their environment, symbolizing both introspection and outward connection.

The individuals are engrossed in their book, not interacting with the viewer. This detachment encourages viewers to reflect on the contemplative and personal nature of education and knowledge-seeking. The medium framing and reflective layering create a sense of observation from afar, as though the viewer is a quiet witness to the scene.

From Image reflective glass surface fragments, the image into different visual planes, with the subjects' silhouettes forming a focal point. The interplay between reflection and transparency creates depth and complexity. The silhouettes and the book stand out against the soft, diffuse background due to their defined shapes and darker tones. The diagonal lines of the reflections and the spatial arrangement of the subjects lead the viewer's eye across the frame, emphasizing the interaction between the figures and their environment.

This photograph reflects key principles of Pancasila through its focus on education and intellectual curiosity Belief in One Almighty God (First Principle), Just and Civilized Humanity (Second Principle), Social Justice for All (Fifth Principle). The setting's peaceful and reflective mood suggests a spiritual or contemplative undertone, aligning education with moral and spiritual development. The act of reading symbolizes the pursuit of knowledge, which is a fundamental aspect of personal growth and building a just society. Education is depicted as an equalizing force, fostering empowerment and opportunities for all individuals regardless of background.

The layering of reflections and silhouettes can also symbolize interconnectedness a core value of Pancasila highlighting how personal growth contributes to collective progress. The subdued and serene composition emphasizes the quiet power of learning as a foundational tool for achieving unity and harmony in society.

In Figures 2, 3, 4, and 5, the participants do not look at the viewers, and therefore these images offer information rather than a direct engagement. Figure 2 shows the participants helping each other,

representing the Pancasila's third precept. Figure 3 shows the participants embracing and smiling, representing the Pancasila's second precept. Figure 4 depicts the participants unfurling the Indonesian flag, symbolizing love for the homeland, also a representation of the Pancasila's third precept. Figure 5 shows the participants reading to increase their insight and knowledge, representing the Pancasila's second precept. These images reflect their environment and daily life. The participants display pride in their country through the values of Pancasila.

Relationship between the participants and the viewers becomes more intimate. As they talk and interact with each other, a medium shot (Figures 2, 3, 4, and 5) is used. There is no direct engagement with the viewers; they are like bystanders, observing the daily lives of the two children. The representation and contextualization are designed to help viewers understand the deeper meaning behind this photo series.

The medium shot framing of the photo series enhances the sense of intimacy between the participants and the viewers, while maintaining a level of detachment. The absence of direct eye contact with the camera creates a scene that feels organic, allowing the viewer to observe the participants' interactions in a natural and unposed manner (Kress & van Leeuwen, 2006). This representation technique emphasizes the authenticity of the captured moments, as the participants engage in routine activities that align with the core values of Pancasila.

Additionally, the lack of direct engagement or "demand" from the participants positions the viewers as passive spectators (Kress & van Leeuwen, 2006). This passive positioning encourages reflection, as viewers are invited to contemplate the cultural significance of the scenes they are witnessing. The familiar actions of helping one another, unfurling the flag, and reading serve to ground the abstract philosophical values of Pancasila in the context of everyday life, making the principles more accessible and relatable to the audience (Sahar et al., 2021)

Photo Series and Analysis	The grace of Kotagede
Interactive Meaning	
Gaze	Not direct
Distance	Medium and wide shot
Perspective	Visually reinforces the generational perspective
Compositional Meaning	
Framing	Dynamic composition with double exposure
Salience	The elder's and Garuda emblem
Layout	Overlapping layers



Shot 6

Figure 6. The grace of Kotagede
Adapted from Ngo, T. (2021, p. 95)

This photograph appears to explore the themes of cultural heritage, identity, and intergenerational connection. The overlay of symbols, architecture, and human expressions suggests a deliberate intent to weave Indonesia's rich cultural and ideological tapestry into a single visual narrative. The photographer likely aims to highlight the timelessness of traditional values in contemporary life, evoking national pride and reflecting on how heritage is lived and preserved.

From the photo its features individuals in traditional Javanese attire, with a particular emphasis on an elderly man seated in the foreground and a family in motion in the background. This juxtaposition suggests a dialogue between tradition (the elder) and continuity (the younger generation). The inclusion of historical architecture reinforces the connection to Indonesia's cultural past. The Garuda Pancasila, Indonesia's national emblem, is superimposed across the image. This symbol amplifies the ideological underpinnings of the photograph, directly referencing Pancasila as the guiding philosophy of the nation.

The elderly man gazes outward, his expression reflective and contemplative. This invites viewers to ponder his story and the values he represents. In contrast, the family in the background appears unaware of the camera, lending authenticity to the moment and emphasizing the continuity of tradition as a lived experience rather than a staged performance. The photograph employs a layered perspective, with the elder in sharp focus in the foreground and the younger generation positioned further back. This arrangement visually reinforces the generational link, positioning the elder as a custodian of culture and the youth as its inheritors.

Composition is dynamic, with the central figure framed by the architectural elements and the Garuda symbol. The overlapping layers create depth, symbolizing the interconnectedness of cultural heritage, personal identity, and national ideology. The elder's dark attire and the prominent placement of his figure draw immediate attention, making him the focal point.

The Garuda emblem subtly envelops the scene, adding a unifying element that ties the narrative to national values. The high contrast black-and-white treatment emphasizes textures and details, from the wrinkles on the elder's face to the ornate carvings of the architecture. This monochromatic approach evokes timelessness and focuses the viewer on the symbolic rather than the literal.

Moreover, the photograph visually embodies Pancasila's principles, particularly the unity of tradition and modernity. The Garuda symbol serves as a reminder of Indonesia's ideological foundation, while the human subjects reflect its lived expression. Belief in Heritage: By juxtaposing traditional attire, historical architecture, and the national emblem, the image underscores the importance of preserving cultural identity in a globalized world.

Intergenerational Continuity The photo conveys a sense of cultural endurance, with the elder representing wisdom and tradition, and the younger generation symbolizing the future. This interplay suggests that heritage is not static but a legacy passed down and adapted over time. The monochrome aesthetic and the layering of symbols evoke a sense of timelessness, suggesting that Indonesia's cultural and ideological values remain steadfast despite societal changes.

This photograph is a rich visual narrative that encapsulates the essence of Indonesian culture and ideology. By combining human expressions, cultural symbols, and architectural heritage, the photographer successfully bridges the personal with the national, the historical with the contemporary. The result is a powerful statement on the enduring relevance of Pancasila and the resilience of Indonesia's cultural identity.

Photo Series and Analysis	Traditional market in Kotagede
Interactive Meaning	
Gaze	Not direct
Distance	Medium close shot
Perspective	Customer perspective
Compositional Meaning	
Framing	Diagonal arrangement
Salience	Reflective glass
Layout	Multiple layers



Shot 7

Figure 7. Traditional market in Kotagede

Adapted from Ngo, T. (2021, p. 95)

The spice shop scene captures traditional Indonesian commerce, featuring neatly arranged glass jars of spices and packaged goods. The presence of a hijab-wearing individual and a shopkeeper in white attire represents the Muslim business community and traditional market culture. The various storage containers symbolize the blend of traditional and modern trading practices. The partial view of the person in hijab creates an authentic customer perspective. The intimate framing places viewers in the position of a customer, creating immediate engagement with the space. Shot from a customer's viewpoint, the image invites viewers to experience the traditional market atmosphere firsthand.

Furthermore, the diagonal arrangement of spice jars creates depth while the shelving systems organize the visual space hierarchically. The glass jars and their contents form the primary visual focus, highlighted by their repetitive arrangement and reflective surfaces. Multiple layers of products - from foreground packages to background shelves - create visual complexity and depth.

The photograph embodies several key Indonesian values, particularly economic democracy and traditional commerce. The warung represents Gotong Royong through its role as a community hub where trade relationships extend beyond mere transactions. The Muslim-owned business reflects religious freedom and cultural preservation, while the modernized packaging alongside traditional storage methods demonstrates Indonesia's adaptive yet rooted commercial practices.

Additionally, the black and white treatment emphasizes textures and patterns, elevating everyday commerce to artistic documentation. The composition transforms a routine market scene into a statement about Indonesian economic identity and social structures. By capturing both human presence and commercial goods, the photographer illustrates how traditional markets serve as spaces where commerce, community, and culture intersect.

In conclusion, the photo series communicates the moral and cultural importance of Pancasila values without overtly instructing or guiding the viewer. Instead, it presents an intimate yet observational portrayal of these values in a natural setting, inviting viewers to consider how these principles are embodied in ordinary Indonesian life. The findings of this study align with recent research on the visual representation of national values in digital media (Hennig & Piesga, 2018). The photo series' use of indirect engagement, as observed in Figures 25, reflects a broader trend in visual communication that prioritizes authenticity and relatability over didactic messaging (Baldwin & Roberts, 2019).

The medium shot framing and natural settings of the photos create what (Jamasbi et al., 2022) describe as a "participatory space" for viewers. This approach to visual storytelling resonates with (Haggai, 2021) observations on the evolving representation of Pancasila in Indonesian popular culture, where abstract principles are increasingly grounded in everyday experiences. The series' focus on youth aligns with (Laksito, 2021) findings on the importance of engaging younger generations with Pancasila values through contemporary visual language. The photos' subtle integration of national symbols with daily activities offers a nuanced approach to ideological communication, addressing the challenges of maintaining national identity in a globalized, digital age (Edensor, 2020).

4. Conclusion

This study has examined the interactive meaning within the visual narratives of the photo series "*Penanaman Nilai-Nilai Pancasila dalam Kebersamaan Sehari Hari*" through the lens of visual grammar analysis. By applying Kress and van Leeuwen's (2006) framework of visual social semiotics, with a particular focus on interactive meaning, we have uncovered the subtle yet powerful ways in which everyday scenes can embody and transmit cultural ideologies, specifically the values of Pancasila in Indonesian daily life. In conclusion, this study underscores the power of visual narratives in conveying complex cultural values and reinforcing national identity. It demonstrates that through careful composition and framing, even seemingly mundane scenes can carry profound ideological significance, contributing to the ongoing discourse on national values in an increasingly visual world.

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