

Indonesian National Culture in Restructuring

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Abstract: This article highlights the urgency of restructuring national culture as an adaptation strategy that includes rearranging the value system, cultural expressions, and national symbols to remain relevant and able to compete globally without losing identity. This research uses a library research approach as the main method, which examines literature and written sources on the concept and strategy of restructuring Indonesia's national culture. The purpose of the research is to understand the urgency, process, and implications of cultural restructuring in order to maintain national identity amid the challenges of globalization and modernization. Data were collected through a critical review of various related literature, theories, and policies, then analyzed using deductive, inductive, interpretative, comparative, and historical techniques. The results show that the restructuring of Indonesia's national culture is essential to align traditional values with the times in order to remain relevant, innovative, and able to strengthen social cohesion and cultural resilience. Through this process, Indonesian culture can adapt to foreign influences without losing its identity, while encouraging innovation and sustainability of cultural heritage. This research confirms that national cultural restructuring is a key strategy in strengthening national identity and ensuring cultural sustainability in a dynamic global era.

Keywords- National Culture, Restructuring, Indonesia

1. Introduction

Indonesia is a nation that has extraordinary cultural wealth, which comes from thousands of tribes, languages and local traditions that live and develop in all corners of the archipelago. This cultural wealth has long been the foundation of national identity and the adhesive force in building Indonesian nationhood. However, in an era of rapid nationalization and technological revolution, the existence of national culture faces great challenges. National culture flows in without borders, influencing the values, lifestyles and even mindsets of Indonesian people, especially the younger generation. In this context, the restructuring of national culture is important to maintain the existence and relevance of Indonesian culture amidst the dynamics of the times.

To understand the importance of restructuring national culture, it is necessary to first understand what is meant by national culture and national culture. National culture can be understood as a collection of values, norms, and social practices that spread widely across national boundaries through media, technology, trade, and international interaction [25]. National culture is not always homogeneous, but has a tendency to homogenize consumption patterns, entertainment, and cultural symbols. Concrete examples of national culture can be seen in the popularity of Hollywood movies, K-pop music, national products such as McDonald's, and digital platforms such as TikTok that are used by billions of people from various nations.

In contrast to national culture, which emphasizes cultural products and lifestyles that are globalized, national culture is more conceptual and includes universal value systems upheld by the world community, such as human rights, democracy, gender justice, and equality. According to Featherstone [9], national culture is the result of cross-cultural

exchanges and interactions that create new spaces for the formation of national identity. In this case, national culture is not always in conflict with local culture, but can be a dialectical space that enriches national culture, provided it is addressed critically and selectively. However, the presence of national culture and culture is often a serious challenge for developing countries, including Indonesia, as it can erode local cultural values and create an imbalance between modernity and tradition. Many local cultural practices are starting to be abandoned because they are considered old-fashioned or irrelevant to modern life. On the other hand, external cultures are easily adopted without a value filtering process, thus creating a void of cultural identity among the community, especially the younger generation.

In this context, there is an urgency to restructure national culture. Restructuring national culture does not mean replacing existing culture, but rather rearranging cultural values, structures and systems so that they can adapt to the times without losing their identity. This restructuring includes various aspects, ranging from updating cultural policies, strengthening character education based on national culture, revitalizing regional culture, to utilizing digital technology for the preservation and promotion of local culture.

Restructuring also means making culture an integral part of national development. Culture should not be seen as an additional element or simply a legacy of the past, but rather as a strategic asset capable of encouraging creativity, strengthening social cohesion, and increasing the nation's competitiveness in the national arena. In this case, the role of the state is crucial in formulating policies that favor the promotion of culture, as reflected in Law No. 5/2017 on the Promotion of Culture. In addition, the restructuring of national culture requires active participation from various elements of society, including academics, artists, traditional

leaders, and the younger generation. This process must be carried out in a dialogical and inclusive manner, so that every cultural group feels recognized and involved in the development of national culture. Thus, Indonesia's national culture can continue to live, develop, and make a positive contribution in shaping world civilization. Through a deep understanding of national culture, national culture, and the importance of restructuring national culture, it is hoped that Indonesian people can be more critical and wise in facing change. National culture is not only a heritage, but also the future of the nation that must be preserved and developed.

Currently, Indonesia's national culture is in the spotlight because of the many foreign cultures that enter Indonesia, so national culture needs restructuring to strengthen national culture. This is reinforced by research that has similar discussions with this research. First: Cultural Revitalization and National Challenges, by Setia Budhi (2018). The study emphasizes that cultural revitalization is not just the preservation of traditions, but a systemic process to reinvigorate local potential in the face of changing times. Budhi highlighted the importance of cultural education from an early age in order to form a strong national character in the midst of nationalization. Second: This book by Zainuddin Fananie (2000) discusses the restructuring of Javanese culture with a historical and philosophical approach, highlighting how Javanese cultural values can be adapted in a modern context without losing their essence [8]. Third: The Crisis of Indonesian National Culture in the Midst of Nationalization, by Teguh Imanto (2012). This research discusses how nationalization and mass media affected Indonesia's national culture, causing a shift in cultural values and identity. The research emphasizes the need for strategies to maintain local culture amidst the dominance of foreign culture.

Given the limited research that deeply examines the restructuring of Indonesia's national culture, the author considers it important to conduct research in this area. The urgency of this research lies in the effort to create a new direction of national cultural development that is more adaptive, inclusive, and contextual to the changing times. This research will explore how the restructuring of national culture can be a strategic solution in maintaining the nation's identity in the midst of national cultural currents that increasingly erode local values. By looking at Indonesia's complex cultural diversity, the author raises the theme "Indonesian National Culture in Restructuring" as the focus of the study. Through this approach, it is expected to be able to formulate a cultural strategy that not only preserves cultural heritage, but also encourages innovation and strengthens national character. This research is also in line with the mandate of the Law on the Promotion of Culture and the spirit of national transformation to create a society with character, competitiveness, and a strong cultural identity in the national arena.

2. LITERATURE REVIEW

2.1 NATIONAL CULTURE

National culture is a reflection of collective values, norms and symbols that are considered to represent the identity of a nation. In the Indonesian context, national culture was born from the integration of diverse local cultures, and was consciously chosen to reflect the identity of the nation. Koentjaraningrat (2009) states that national culture is a system of ideas and actions that grow and develop from the cultures of ethnic groups in Indonesia which are raised as symbols of unity. National culture is not a uniform culture, but the result of a process of selection and synthesis of local cultural values that have unifying power and national relevance. In the Law of the Republic of Indonesia Number 5 of 2017 concerning the Promotion of Culture, it is explained that Indonesia's national culture is formed by all elements of regional culture which are recognized as the wealth of the nation and become the basis for building national character. Meanwhile, Soedjatmoko [28] emphasized that national culture must be able to answer the challenges of the times, so it is not enough to be preserved, but also developed in accordance with social dynamics and technological developments. Therefore, national culture is positioned not only as a legacy of the past, but also as a foundation in shaping the nation's civilization in the future.

Strengthening national culture in the current context also needs to consider the dynamics of globalization that brings in various foreign cultural influences. This is in line with Haviland's view [12] which states that culture is dynamic and always changes due to interaction with other cultures. Therefore, national culture must have cultural resilience, which is the ability to exist and develop without losing its original identity. This is where the importance of national cultural restructuring, namely the rearrangement of the value system, cultural expressions, and national symbols to remain relevant in the midst of the challenges of the times. This process does not mean replacing old values, but rather harmonizing them with the demands of modern society within the framework of nationalism.

2.2 NATIONAL CULTURE

National culture is the entire system of values, norms, knowledge, beliefs, arts, laws, customs, and other abilities possessed by a nation as a result of the collective experience of its people. Koentjaraningrat [17] explains that national culture is a combination of regional cultures that develop throughout the archipelago, which are considered as common wealth and become the basis for the formation of national identity. National culture is inclusive and reflects diversity, which in the view of Selo Soemardjan and Soelaiman Soemardi [29] is formed from social interactions between members of society and is passed down from generation to generation. According to Law No. 5/2017 on the Promotion of Culture, national culture is not only understood as a legacy of the past, but also as a strategic asset in building the character and civilization of the nation. Thus, national culture is not something static, but dynamic and

always evolving with the changing times. The role of national culture in development cannot be separated from its educative and integrative functions in shaping a civilized, creative, and competitive society at the global level. In facing the era of globalization marked by the swift flow of information and cross-country cultural exchange, national culture is required to be able to adapt without losing its true roots. This confirms the importance of revitalizing local cultural elements that are the foundation of national culture in order to remain alive and relevant in the midst of social change.

As stated by Parsudi Suparlan [30], national culture must be developed contextually and participatively, by involving the community as the main actors of culture. This revitalization can be done through cultural education, strengthening cultural institutions, and utilizing digital technology as a medium of expression and cultural preservation. Therefore, in building a strong and sustainable national culture, policy strategies and cultural empowerment are needed.

2.3 CULTURAL RESTRUCTURING

Cultural restructuring is a process of reorganizing the system of values, norms, symbols, and cultural practices in society to be in line with the social, political, economic, and technological changes that occur. This process aims to maintain the relevance of culture in the life of modern society without losing the roots of its identity. According to Anthony Giddens [11] cultural restructuring is closely related to the reflexivity of modern society, where individuals and groups actively revise their traditions and habits in response to the dynamics of the times. In the Indonesian context, cultural restructuring becomes important along with the swift flow of globalization that has the potential to erode local values. Zainuddin Fananie [8] asserts that cultural restructuring is not just preservation, but also the development and innovation of local cultural values that are able to compete in the global era. This is also reinforced by Law No. 5/2017 on the Promotion of Culture which emphasizes the importance of cultural promotion as part of national development. Thus, cultural restructuring must be understood as a dynamic process involving preservation, adaptation and transformation of cultural values towards a more contextual and highly competitive direction at the national and global levels.

3. RESEARCH METHODS

This research uses a library research approach, which is a method that relies on literature as the main source in data collection and analysis. Library research is intended to gain an in-depth understanding of a topic through reviewing various sources such as books, scientific journals, notes, articles, and relevant previous research. According to Zed [36], desk research is a data collection technique by reviewing and analyzing various written information in order to formulate a theoretical basis and answer the formulation of the problem posed. In this context, the study of Indonesian National Culture in Restructuring is conducted by critically examining various literatures that discuss how differentiated learning strategies

can be a solution to the diverse needs, learning styles, and potential of students in the classroom. This research does not involve field data collection, but is purely sourced from secondary data that is already available in various academic references.

The data collection technique in this research consists of three main stages, namely editing, organizing, and finding. In the editing stage, the researcher checks and verifies the completeness and clarity of the data sources collected, as well as the harmony between one source and another. Furthermore, at the organizing stage, the edited data is organized into a structure that is relevant to the theoretical framework and research objectives. Finally, the finding stage is carried out by analyzing the data in depth based on the theory used, to obtain answers to the problem formulation and produce logical and systematic conclusions.

In addition, this literature research applies five data analysis techniques, namely deductive, inductive, interpretative, comparative, and historical. Deductive techniques were used to draw specific conclusions from general theories in the literature. Meanwhile, inductive techniques are used to build a general understanding of specific phenomena found in various sources. Interpretative techniques are used to understand the meaning of data or text based on normative or philosophical contexts. Comparative techniques are used to compare the concept or practice of Indonesian National Culture in Restructuring with other approaches or previous studies, in order to find its strengths and weaknesses. Meanwhile, historical techniques are used to trace the development of ideas and implementation of Indonesian National Culture in Restructuring in the context of education from time to time, in order to understand its background and urgency in the present.

4. RESULTS AND DISCUSSION

4.1 INDONESIA'S NATIONAL CULTURE CONCEPT

Indonesia, as an archipelago with thousands of tribes and languages, has a very diverse cultural wealth. The concept of Indonesian national culture was born as an effort to integrate this diversity into a shared identity that strengthens unity. According to Koentjaraningrat [17], national culture is defined as the culmination of regional cultures that are selected and recognized as the nation's shared identity. This definition emphasizes the selection process of local values that are considered superior and relevant for the national level. Meanwhile, the Indonesian constitution, specifically Article 32 of the 1945 Constitution, states that the state promotes national culture in the midst of world civilization by guaranteeing the freedom of the people to maintain their cultural values. This emphasizes that national culture is not a static entity, but rather dynamic, open to innovation, yet still rooted in local wisdom [31].

The elements of Indonesia's national culture are formed through the interaction of three main components: local culture, religion, and selective global influences. Koentjaraningrat [17] identified seven universal elements of

culture, namely language, knowledge system, social organization, technology, livelihood, religion, and art. In the context of Indonesia, these elements are manifested in Bahasa Indonesia as a lingua franca, Pancasila as a unifying philosophy, and arts such as wayang, batik, and traditional dance which are recognized as world cultural heritage by [32]. In addition, religious values, especially the principle of tolerance in Islam, Hinduism, Christianity, and local beliefs, also shape the nation's social ethics. Positive foreign elements, such as technology and democracy, were also adapted without losing the original identity, reflecting the concept of "Unity in Diversity" (Law No. 5 of 2017). The process of forming Indonesia's national culture is dynamic and takes place through the mechanism of acculturation and critical cultural selection. In this case, the Indonesian people do not simply absorb elements of outside culture, but rather carry out a process of adaptation and reinterpretation to suit local values and national identity. This is in line with the view of Haryati Soebadio [27] who stated that national culture must be born from the internalization process of regional culture enriched by selectively chosen external influences. For example, digital technology developments originating from abroad are now being used to preserve local culture through social media, digital documentation of traditional arts, and culture-based educational platforms. This kind of adaptation shows that national culture is not stagnant, but evolves with the times, while remaining rooted in the noble values of the nation. In this context, national culture functions as a unifying tool that still respects diversity and as an instrument to face global challenges without losing cultural identity.

The role of national culture in building national character is crucial, especially in shaping collective identity and moral resilience. Through the internalization of cultural values, such as mutual cooperation, honesty, and respect for diversity, the younger generation is invited to understand the nation's identity in the midst of globalization. Formal and non-formal education play a strategic role, for example through a local content curriculum that teaches regional arts, or flag ceremonies that instill nationalism (Kemdikbud, 2020). National culture also serves as a filter against the negative influences of globalization, such as individualism and consumerism, by strengthening awareness of noble heritage. A clear example is seen in the revitalization of batik as a symbol of national pride, which is not only a fashion identity, but also represents perseverance and creativity. In addition, national culture also serves as a means of character building based on local contexts that are relevant to people's daily lives. The integration of culture into the education system and public policy can foster collective awareness of the importance of local wisdom values in facing contemporary social challenges, such as intolerance, corruption and moral degradation. As stated by Ki Hadjar Dewantara, education must be rooted in the nation's culture in order to be able to form free human beings physically and mentally [6]. Therefore, strengthening national culture needs to be done holistically, encompassing the family, school, media, and social environment. Initiatives such as the National

Movement for Mental Revolution and cultural promotion programs by the Ministry of Education, Culture, Research and Technology are concrete efforts by the state in shaping the character of a civilized nation with integrity. By making national culture a foothold, the Indonesian people are expected to be able to produce a generation that is not only intellectually intelligent, but also morally and socially strong. Furthermore, national culture is the foundation for strengthening democracy and social justice. The values of Pancasila, such as justice and humanity, which are sourced from local wisdom, are expected to shape leadership with integrity and responsiveness to community problems. Programs such as the Nusantara Cultural Festival or the promotion of indigenous villages also strengthen social cohesion, as well as being a means of cultural diplomacy at the international level. Thus, national culture is not just a symbol, but an active force that encourages sustainable development and the formation of a civilized national character.

4.2 CHALLENGES TO NATIONAL CULTURE IN THE MODERN ERA

Indonesia, as a multicultural country, faces serious challenges in maintaining its national culture amidst massive modernization. Globalization is the main factor eroding cultural boundaries through the penetration of foreign values, lifestyles and products. Globalization creates unbalanced "*cultural flows*", where Western popular culture dominates the media, entertainment, and consumption of the younger generation [2]. A BPS survey [4] shows that 68% of Indonesian teenagers are more familiar with Marvel characters than puppet characters such as Gatotkaca, reflecting an alarming shift in cultural preferences. Social media and streaming platforms accelerate this phenomenon, making the values of individualism and hedonism slowly replace the principles of gotong royong and simplicity [5]. Urbanization and technological developments have exacerbated social changes that threaten local culture. Massive migration to big cities has led to the disconnection of the younger generation from the roots of tradition, while village communities are losing human resources to preserve customs. Research by LIPI (2021) in Central Java revealed that 40% of urban families no longer teach local languages to their children, considering them less functional in an urban environment. On the other hand, digital technology, while opening up access to information, actually strengthens cultural homogenization. Generation Z and Alpha, who spend an average of 8 hours a day on the internet [18] are more exposed to global trends such as K-Pop or TikTok challenges than folklore or traditional rituals.

The crisis of cultural identity is increasingly evident with the erosion of local values. The practice of mapag tamba (a ritual to ward off bad luck) in Sundanese or sea alms in Java is being abandoned as irrational, while the horna-horni (mutual respect) ethic in Batak culture is being eroded by individualistic competition in the workplace. According to Geertz [10], the disappearance of cultural rituals not only

eradicates tradition, but also undermines the web of meanings that make up collective identity. This crisis is exacerbated by social fragmentation and identity politics, where cultural differences are exploited for practical political gain. For example, religious and ethnic polarization in the 2019 election triggered tensions in multicultural societies such as North Sumatra and Central Sulawesi [13]. Identity politics transforms culture from a social glue into a tool of segregation, undermining the principle of Unity in Diversity. Efforts to preserve national culture are also hampered by weak regulations and budgets. Although Law No. 5/2017 on the Promotion of Culture has been passed, its implementation has not been optimal. The BPK report [3] states that only 12% of the special allocation fund for culture is absorbed for preservation programs, while most of it is diverted to infrastructure projects. At the community level, many cultural practitioners struggle to receive financial support, such as the ikat weaving artisans in NTT who have been forced to turn to odd jobs due to low market demand [19].

To overcome this challenge, a multidimensional strategy is needed: technology-based cultural education, strengthening regulations, and revitalizing the creative economy based on local wisdom. Programs such as the digitization of ancient manuscripts by the National Library or the integration of gamelan in the school curriculum [14] are examples of adaptive initiatives. Without concrete steps, Indonesia risks losing not only its cultural diversity, but also its identity as a nation built on plurality.

4.3 THE URGENCY OF RESTRUCTURING NATIONAL CULTURE

Indonesia, a country with more than 1,300 ethnic groups and 700 languages, faces complex challenges in maintaining national culture amidst global dynamics. Restructuring national culture is an urgent need to respond to changing times, while protecting the nation's identity from the risk of stagnation or extinction. According to Joseph Nye [23], cultural restructuring as soft power is not only concerned with preservation, but also strategies for adapting local values to be relevant to the contemporary context. The main reasons for restructuring include accelerated globalization, technological disruption, and generational shifts that are increasingly exposed to foreign cultures through digital media. Data from the Ministry of Education and Culture shows that 72% of Indonesia's generation Z is more familiar with global content than local traditions, indicating the threat of cultural erosion if there is no systematic intervention.

Cultural restructuring is needed to ensure that noble values do not just become static symbols, but are able to interact with today's socio-economic realities. For example, the gotong royong system needs to be adapted in the form of digital collaboration or social entrepreneurship to address the challenges of urbanization. In addition, restructuring also aims to integrate local culture with national development policies, as mandated by Law No. 5/2017 on the Promotion of Culture. Without restructuring, Indonesian culture risks stagnation-trapped in romanticizing the past without a real contribution to the nation's progress. UNESCO [33] notes that

139 regional languages in Indonesia are threatened with extinction in the next two decades, while traditional art practices such as tenun ikat and wayang kulit are increasingly losing interest due to a lack of innovation. Cultural stagnation has the potential to weaken social cohesion, trigger identity conflicts, and reduce Indonesia's competitiveness in the global arena.

Conversely, proper restructuring can transform culture into strategic soft power. Through cultural diplomacy, Indonesia is able to strengthen its position in international relations. UNESCO's recognition of batik, angklung and noken as Intangible Cultural Heritage is not only a symbolic achievement, but also opens up opportunities for the creative economy and tourism. A World Bank report [36] states that the cultural sector contributes 5.1% of Indonesia's GDP, with the potential to increase if managed modernly. Examples of successful restructuring can be seen in the revitalization of gamelan through collaboration with electronic music, or the use of digital platforms such as the Virtual Museum to introduce cultural artifacts to the younger generation. Cultural soft power is also a tool for conflict resolution, for example through intergroup dialog with the Pela Gandong local wisdom approach in Maluku.

However, restructuring must be done carefully so as not to sacrifice the essence of culture. LIPI research [20] warns of the risk of over-commercialization that turns the sacred meaning of traditions into tourist commodities. Therefore, this process requires synergy between the government, indigenous communities, academia and the private sector. Programs such as the National Movement to Love Local Languages by Kemdikbud [14] and the establishment of culture-based Creative Hubs in Bali-Jogja exemplify the integration of preservation and innovation. Ultimately, restructuring national culture is not just an option, but a necessity to ensure Indonesia remains a nation rooted in its identity, yet open to progress. Without this step, Indonesia risks losing the "spirit" of its culture amidst a wave of global homogenization.

4.4 NATIONAL CULTURE RESTRUCTURING STRATEGY

Restructuring Indonesia's national culture requires a holistic approach that integrates the preservation of noble values with adaptive innovation. The first step is to strengthen cultural value-based education through a curriculum rooted in local wisdom. According to Koentjaraningrat [17]. Internalization of culture from an early age can form a strong national character. The Ministry of Education and Culture [16] has integrated local content such as learning gamelan, traditional dance, and the philosophy of Pancasila in the Merdeka Curriculum. The "Culture Drive School" program in Yogyakarta is a successful example, where students not only learn theory, but are also directly involved in the practice of batik and ngelmu titen (Javanese traditional knowledge). Multicultural education also needs to be strengthened to instill tolerance, overcoming social fragmentation due to identity politics [1]. Revitalizing local culture through technology is a crucial strategy in the digital era. Kominfo (2022) reports that

89% of Indonesia's young generation is active on social media, so platforms such as TikTok or Instagram can be a medium for cultural promotion. Initiatives such as the Ministry of Education and Culture's Virtual Museum Indonesia [14] and the Gamelan Digital app, which combines traditional instruments with modern synthesis, prove that technology can bridge the older and younger generations. UNESCO (2020) noted the success of wayang kulit revitalization through 3D animation which was watched by 2 million viewers in a month. However, a balance is needed so that the essence of culture is not reduced to mere entertainment content.

The government's role as regulator and facilitator is realized through the implementation of Law No. 5/2017 on the Promotion of Culture. This law mandates the preparation of a National Cultural Strategy and the establishment of a Cultural Endowment Fund, although its realization is still constrained by bureaucracy [3]. Local governments are encouraged to develop smart heritage by utilizing technology for cultural inventory, as Bali has done with a GIS system to track ancient sites. Synergy with cultural actors, academics and communities is also vital. In Toraja, collaboration between University of Indonesia anthropologists, tongkonan (traditional house) craftsmen, and local startups succeeded in creating a digital market for carved wood crafts, increasing turnover by 300% [21]. Cultural transformation in the creative industry and digital economy offers economic opportunities as well as preservation. World Bank data [35] shows that Indonesia's creative economy is growing at 7.2% per year, with culture-based craft and fashion subsectors such as Batik and Tenun ikat accounting for 34% of total exports. E-commerce platforms such as Tokopedia and Shopee launched the "Pasar Budaya" feature to market local wisdom-based MSME products to the global market. However, challenges remain, such as the lack of IPR protection for traditional motifs, which could potentially trigger cultural appropriation [19]. The restructuring of national culture should be a collective movement. By combining transformative education, technological adaptation, progressive regulation and multi-sector collaboration, Indonesia will not only maintain its identity, but also make culture an engine of sustainable development. Without this strategy, the nation risks losing its competitiveness amidst global competition that increasingly emphasizes cultural soft power.

4.5 CASE STUDY AND IMPLEMENTATION

Indonesia has recorded a number of successful examples of cultural restructuring at the regional level. One such example is Malang City, which successfully revived its keris cultural heritage through the Brawijaya Tosan Aji Fest 2025 [34]. The festival combines scientific approaches, exhibitions, and multi-sector collaboration between the government, academia (Brawijaya University), and cultural communities. This activity not only preserves the keris as a UNESCO heritage, but also encourages creative economic growth through the participation of local MSMEs. Another example of successful restructuring of local culture that deserves

appreciation is the revitalization of Reog Ponorogo in East Java. This traditional art, which has been recognized by UNESCO as an Intangible Cultural Heritage, was facing the threat of extinction due to the lack of regeneration of performers and the penetration of popular culture. However, through the 2023 National Reog Festival initiative, the Ponorogo District Government in collaboration with cultural communities such as the Ponorogo Reog Society, academics (State University of Malang), and creative industry players, managed to revive this art form. The festival not only featured spectacular performances, but also organized barongan mask-making workshops and choreography training for the younger generation, which was attended by more than 1,200 participants from 15 provinces [7]. Technological innovation is key to the transformation of Reog Ponorogo in the digital era. The "Virtual Reog" platform developed by Brawijaya University allowed performances to be accessed globally through augmented reality (AR), garnering 500,000 viewers in six months [34]. Collaboration with digital artists has also led to creative content such as Reog animation: Guardians of Heritage that aired on Netflix, introducing the art's philosophy to an international audience. At the economic level, Reog mask craftsmen in Singo Village, Sambit Subdistrict, experienced a 200% increase in turnover thanks to digital marketing through e-commerce platforms and the creative hub program facilitated by Kemenparekraf [19].

At the national level, the government has launched the 2025-2045 Master Plan for Cultural Advancement (RIPK) through Presidential Regulation No. 115/2024. This policy emphasizes cultural integration as a pillar of sustainable development, with seven strategic missions such as strengthening the culture-based creative economy, international diplomacy, and institutional reform [26]. Another significant program is the National Culture Week, which provides a platform for traditional artists to showcase their work while strengthening the cultural literacy of the younger generation. The Ministry of Culture also focuses on collecting data on cultural heritage, revitalizing museums as educational centers, and repatriating cultural artifacts located abroad [15]. In addition, Law No. 5/2017 on the Promotion of Culture provides a legal basis for involving the community in cultural preservation, including through local content education and financial support for cultural actors.

However, implementation on the ground still faces complex challenges. Budget constraints are a major problem, with only 12% of the cultural allocation fund being spent on preservation programs, while most of it is diverted to infrastructure projects. Inter-agency coordination also often overlaps, as seen in the slow data collection of cultural heritage at the regional level. On the community side, the cultural identity crisis caused by globalization is still threatening: 72% of Generation Z is more familiar with global content than local traditions, while 139 local languages are predicted to become extinct within two decades. Another challenge is over-commercialization, where the sacred meaning of culture is sacrificed for the sake of tourism, as is

the case with some traditional rituals that are used as tourist attractions without in-depth education.

To overcome this, a pentahelix synergy involving the government, academics, cultural actors, the private sector and the media is needed. Programs such as the National Movement to Love Regional Languages by Kemdikbud and the digitization of ancient manuscripts by the National Library are examples of adaptive initiatives. With a holistic approach, Indonesia can make culture not only a heritage, but also a driver of inclusive development.

5. CONCLUSION

Based on the content of the article, it can be concluded that Indonesian national culture is the result of a dynamic process involving acculturation, selection, and reinterpretation of elements of local culture, religion, and selective foreign influences. This culture serves as the foundation of national identity that is able to be inclusive, relevant, and as an adhesive for the diversity of the Indonesian people consisting of various tribes, languages, and customs. In the current context, national culture is not only a legacy of the past, but also a strategic asset in building the nation's character and social integration. However, the main challenge faced is the intensive influx of foreign culture through digital media and globalization, which has the potential to erode local cultural values. Many traditional cultural practices are starting to be forgotten because they are considered old-fashioned and irrelevant to modern life. Therefore, there is a need for a cultural restructuring process that aims to reorganize the system of values, norms, symbols, and cultural practices so that they remain relevant and able to compete at the national and global levels without losing the nation's identity.

This restructuring of national culture is not just about preservation, but also includes the development, innovation and adaptation of traditional values by presenting a more contemporary and digital approach. This process must be done inclusively, dialogically, and involve various elements of society, including the government, academics, artists, and the younger generation. Thus, national culture can continue to live, develop, and make a positive contribution to nation building and strengthening a strong national identity and be able to compete internationally. Finally, the restructuring of national culture is expected to increase cultural resilience, maintain diversity, and strengthen social cohesion. Through innovative and adaptive strategies, Indonesian culture can continue to be a wealth that enriches the nation's civilization while strengthening Indonesia's position in global dynamics. Thus, this process is an important key in maintaining the continuity of the nation's identity in the midst of rapid changes.

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