SYNERGY AND COLLABORATION OF PENTAHelix ELEMENTS IN STRENGTHENING INDONESIAN CULTURAL IDENTITY TO STRENGTHEN NATIONALISM IN THE ERA OF THE INDUSTRIAL REVOLUTION 4.0

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ABSTRACT

Indonesia is a multicultural country that has a very complete and diverse cultural portrait. However, as we enter the era of the Industrial Revolution 4.0, which is characterized by rapid technological development, efforts are needed to strengthen Indonesia’s cultural identity through the pentahelix concept to ensure that nationalism does not fade. The purpose of this research is to examine the role of pentahelix elements in strengthening cultural identity and what strategies are offered by pentahelix elements to strengthen nationalism in the era of the Industrial Revolution 4.0. This research was conducted using descriptive qualitative methodology to reveal roles and strategies through interviews, observation, documentation, and a literature review to collect data. The informants in this study amounted to eight people, consisting of two people from the government, two people from the education world, one person from the business world, two people from the community, and one person from the media. The results showed that the synergy and collaboration of the pentahelix elements (government, academic, business, community, and media) following with their respective fields contributed to maintaining the existence and preservation of Indonesia’s national culture. This is expected to become a pillar and strength of the nation in strengthening Indonesia’s cultural identity to strengthen nationalism in the era of the Industrial Revolution 4.0.

Keywords: Synergy and Collaboration, Pentahelix Elements, Indonesian Cultural Identity, Nationalism, Industrial Revolution 4.0
INTRODUCTION

Indonesia is famous for its ethnic diversity, which makes it a multicultural nation (Arifin et al., 2017). This ethnic diversity has created cultural diversity as the identity of Indonesia, such as regional languages, traditional houses, traditional clothing, musical instruments, folk songs, traditional ceremonies, traditional dances, regional weapons, and traditional foods (Kasman, 2020). Where this diversity can strengthen national integration while fostering a sense of nationalism, it can also be a clash between communities that has the potential to trigger conflict and national disintegration (Akhmadi, 2019). Therefore, preserving culture is essential. However, promoting culture is not only limited to protecting traditional culture but also advancing it by reviving intercultural interactions to enrich and strengthen diversity that prospers, educates, and reconciles (Kemendikbud, 2020). Moreover, entering the world of globalization in the era of the industrial revolution, which brings humans to a new civilization, certainly has consequences and influences changes in the structure of the social life of its people (Yanzi et al., 2019).

As we enter the era of the Industrial Revolution 4.0, the challenges and demands of Indonesia's cultural diversity are becoming increasingly complex and diffused. The era of the Industrial Revolution 4.0 facilitates the entry of foreign cultures that cause a decrease in the love and nationalism of the younger generation (Yoga Agustin, 2011). The progress of times like this certainly has a significant impact on national identity and nationalism through the political, economic, and social approaches of its society (Al-Rawashdeh, 2014). Because the era of the Industrial Revolution 4.0 presents transformations in all aspects of life with a broader scope, scale, and complexity, it is necessary to transform local cultural values that keep up with the times to build a strong national identity (Kemal Fasya, 2020). One of these efforts can be a collaboration between the community and the government and related institutions. Because the implementation carried out by the community must be supported by policies made by the government and related institutions so that what is done can improve welfare and strengthen the preservation of local culture (Triwardani & Rochayanti, 2014). If there is no effort to strengthen and fortify the flow of globalization in the industrial era 4.0, local culture may be inferior to foreign cultures so that this nation loses its identity due to the reduced nationalism of its people.

The loss of a nation's identity is a threat to Indonesia, caused by globalization and strengthened by the era of the Industrial Revolution 4.0,
which makes it easier for foreign cultures to enter and erode local culture through its young generation. Because of the loss of awareness about the importance of maintaining cultural values as a national identity (Alfiana & Najicha, 2022). In addition, Tahaku’s research (2020) found that people have not been able to understand identity as wealth in diversity, and the younger generation is vulnerable to promiscuity, which is influenced by a lack of education for the younger generation about the importance of identity in modernization era or the era of the industrial revolution 4.0. Mufsi Batubara (2015) also mentioned that Indonesia has lost a lot of cultural heritage due to various interests influenced by the negative influence of the industrial revolution era 4.0; even culture can cause blocks that can trigger tension and even war. Therefore, every community and related institution must work together to explore and maintain national insight to avoid these tensions. This is because the fading of nationalism and the spirit of nationalism will slowly complicate the role of the state (Hendrastomo, 2007). Especially in a multicultural country like Indonesia, disintegration and divisions between communities flow rapidly in the public sphere. As a result, claims of nationalist identity are viewed as a counterweight (Prawoto, 2021). So the government issued a policy of dissolving organizations that were considered to endanger the integrity of a nation.

The collaboration of pentahelix actors has been successfully carried out and has an important role in improving and developing the field of village development as conducted by (Huda et al., 2022). Strengthening cultural identity is very important so that this nation’s generation has a spirit of nationalism that allows this nation to have a strong identity. Therefore, researchers need to focus on research on strengthening Indonesian cultural identity as an effort to strengthen nationalism in the era of the Industrial Revolution 4.0 through the collaboration of elements called the pentahelix. Because synergies and collaborations like this are still being researched minimally by other researchers, existing roles that have a positive impact on strengthening cultural identity have not been seen. Aiming to bridge the strengthening of national identity, this researcher researched the synergy and collaboration of pentahelix elements in providing an understanding of the importance of nationalism to strengthen national identity.

The researchers hope that new knowledge will be gained on this issue and that there will be no more barriers or divisions between communities that cause the erosion of the nation’s cultural identity due to a lack of understanding of nationalism. This can all be realized if there are synergy
and collaboration between pentahelix elements that can strengthen community nationalism and foster a love for local culture. This love for local culture can strengthen the identity of a nation in a multicultural society. In some literature, Aliya & Febriyani (2020) found in their research that this pentahelix model is still not optimal for synergizing and collaborating between related institutions. Whereas Rampersad et al. (2009) argued that this pentahelix model has an important role in supporting progress and contributing to the socio-economy, as well as (Maturbongs, 2020) stated that the involvement of each sector of these elements is an effort to maintain and strengthen the cultural identity of a nation. Therefore, the focus of this research is on the synergy and collaboration of pentahelix elements in strengthening cultural identity with efforts to strengthen nationalism. The research objectives are based on the following questions:

(1) What is the role of pentahelix elements in strengthening cultural identity?
(2) What strategies do the pentahelix elements offer to strengthen nationalism in the era of the industrial revolution 4.0?

METHOD

This research uses a descriptive qualitative approach to describe and elaborate on the strategy and role of the pentahelix elements in strengthening cultural identity and nationalism attitudes in the era of the Industrial Revolution 4.0. Qualitative research was chosen because it contains philosophical thinking, strategies, data collection, data analysis, and data interpretation that are more diverse than quantitative research (Creswell, 2015), thus encouraging understanding and producing a more comprehensive discussion of the role of the pentahelix elements and the strategies offered.

This research refers to primary and secondary data sources. Primary data sources were obtained through interviews, observation, and documentation. Secondary data sources were obtained from a literature review of articles, journals, and the internet relevant to the focus of the research discussed. The informants of this research amounted to 8 people, consisting of two people from the government, two from academia, one from the business world, two from the community, and one from the media.

The data from the interviews that have been collected is then reduced and analyzed by the research objectives, and then conclusions are drawn. Researchers analyzed the data with triangulation. Triangulation is used to
validate and test the credibility of data so that it is proven to be accurate and can be accounted for. The triangulation used is source and method triangulation. At this triangulation stage, to test the credibility of the data, what is done is to check the data obtained through several sources, such as government agencies, communities, business actors, academics, the media, and secondary sources from literature reviews. Then check again with the same source, but using different techniques or methods. Initial data was obtained through interviews, then checked again with observation and documentation. Next, conclusions from each analysis were verified throughout the research by thinking back during writing, reviewing field notes, and then making extensive efforts to place copies of the findings together until conclusions were drawn. Given that the scope of this research is so broad that it needs reinforcement, further research can also use inter-researcher triangulation to obtain more diverse and reliable results and data from various viewpoints so that the validity and reliability of the data will be more accurate.

RESULTS AND DISCUSSION

Indonesian Cultural Identity

Etymologically, the word identity comes from the word identity, which describes a state or fact of something in common between two individuals, two groups, or two objects (Pawestri, 2019). Meanwhile, Sihabudin (2019) defines culture as a way of life that develops, is shared by a group of people, and is passed down from generation to generation. According to Koentjaraningrat (2009: 164–165), there are seven elements of culture, including language, knowledge systems, social organization, living equipment systems and technology, livelihood systems, religious systems, and art. Each of these cultural elements has been incarnated in the form of cultural systems, social systems, and elements of physical culture. Thus, cultural identity is the characteristics or features of a culture of a group of people that distinguish it from a country or a group of people from another. Cultural identity is a reflection of the character or identity of a nation as a result of its history. In Indonesia, the culture owned by each region is very unique and diverse. Indonesian culture illustrates the pattern of life of the Indonesian people, who were born and live amid plurality and diversity. Each culture adopted has its characteristics and philosophical meanings. This is the identity and excellence of Indonesia.
In Indonesia, each region has its own culture with its uniqueness and meaning. In popular terms, it is called "local wisdom". The concept of regional culture shows the characteristics of a culture that is born, grows and is established in an area with clear boundaries in its territory and certain community support. Philosophically, local wisdom is a reflection of the cultural behavior of the community based on the values of life adopted by the community for generations (Kurnia, 2018). Local wisdom is considered important to explore because it is the main thing that preserves the culture of the community, customs, or region. The potential of this local wisdom can be expressed in the form of oral or written symbols, traditional ceremonies, performances, images, and other things that have been passed down and practiced for generations.

The following are some of Indonesia's cultural identities that need to be preserved:

a. Traditional clothing

In Indonesia, each region has its own customary or traditional dress that is hundreds of years old and rooted in the actualization of local culture. Adat, or traditional clothing, is a costume that expresses identity and is usually associated with a geographical region or a period in history. Traditional clothing can be used to denote social, marital, or religious status. Indigenous or traditional clothing is not just to be worn but also loaded with symbolism. In some areas, traditional clothing is classified according to the wearer's position or status in society. For example, the clothes of kings, tribal chiefs, or aristocrats will be different from the traditional clothes of ordinary people. Examples of traditional clothing in Indonesia are baju Bodo from Bugis tribes, Ulos from North Sumatra, Teluk Belanga from the Riau Islands, Betawi traditional clothes from DKI Jakarta, baju kurung from Jambi, Javanese kebaya and batik jarik from Central Java, as well as King Baba and King Bibinge clothes from West Kalimantan. People still have the belief that each traditional outfit has a philosophical value that is determined by custom. Such as brackets in Malay ethnicity, which has ethical values. Malay people who tend to be religious have the awareness to still respect the ethics in the use of traditional clothing according to their religion and beliefs.
Figure 1. Baju Bodo from Bugis tribe

Figure 1 shows an image of *baju Bodo* from Bugis tribe. *Baju Bodo* are often used at traditional events and weddings specifically for the Bugis tribe in South Sulawesi (Fahrezi, 2020). The concept of color in *baju Bodo* has a meaning in Bugis society related to the level of strata and position of the wearer, where green is only for noble daughters, lombok red or blood red for teenage girls, dark red for married persons, purple for widows, black for old women, and white for caregivers. The concept of color is part of a symbol in nonverbal communication that reflects different meanings between one culture and another (Bahfiarti, 2013).

Figure 2. King baba king bibinge from West Kalimantan

Figure 2 shows an image of the *King Baba King Bibinge* clothes from West Kalimantan. *King Baba* is traditional clothing for men, while *King Bibinge* is traditional clothing for women. This traditional clothing is made of ampuro plant bark or wood shaped to resemble a sleeveless vest and
long pants (Darmadi, 2016). The accessories are necklaces, beads, or headgear made from bird feathers, seeds, and other natural materials (Furiyanti, 2018).

b. Traditional dances

Indonesia has more than 300 types of traditional dances originating from various regions. Each region has its traditional dances with different functions and characteristics. Traditional dances have deep and symbolic meanings, not just beautiful movements. Traditional dances often have different characteristics and highlight the philosophy, culture, and local wisdom where the dance developed. There are dances to welcome big guests at receptions, harvests, funerals, religious ceremonies, and others. Examples of traditional dances in Indonesia are *Saman* dance from Aceh, *Kecak* dance from Bali, *Tor-Tor* dance from North Sumatra, *Jaipong* dance from West Java, *Reog Ponorogo* dance from East Java, *Serimpi* dance from Yogyakarta, *Betawi mask* dance from Jakarta, *Piring* dance from West Sumatra, and so on.

The development of traditional dances has classic aesthetic values that must be preserved from generation to generation. The philosophical values contained in national dances are understood by the community as a conception of universal values that include religious values, human values, and values of unity so that people consciously try to maintain these traditional dances. As stated by Islami et al. (2022), the values in dance can be relevant in the context of gender inequality, balance, openness, flexibility, divinity, and togetherness.

Figure 3. Saman dance from Aceh

Figure 3 shows an image of the *Saman* dance from Aceh. The sound and applause of the dancers combined with the movements of hitting the chest and thighs are used as sound producers that impress...
cohesiveness. In the beginning, Saman dance was used in the spread of Islam so that aesthetic values about Islamic values would appear (Maisyarah & Prativi, 2023). Saman dance is one of the media for achieving messages (da’wah) that reflect education, religion, manners, heroism, cohesiveness, and togetherness (Akhmad, 2021).

Figure 4. Tari Kecak from Bali

Figure 4 shows a picture of the Kecak dance from Bali. Kecak dance is a unique dance that does not use musical instruments, but a blend of art from mouth sounds or shouts such as "cak cak ke cak cak ke" during the performance (Sumiati & Girsang, 2018). The drama played is the Ramayana story that tries to free Dewi Shinta from the hands of Rahwana, carried out by Rama and some of his friends (Antari, 2018). Kecak dance functions as a means of entertainment as well as an effort to preserve Hindu culture in Bali (Seriasih, 2019). This dance is often performed and becomes an attraction for local and foreign tourists, for example, in Uluwatu, Bali.

c. Traditional musical instruments and songs

Traditional songs are songs that come from a particular region. Traditional songs are similar to national anthems, but the context is only regional, with the lyrics and language of each region. Every traditional song in Indonesia has its uniqueness, be it in terms of beauty, uniqueness of melody, instruments, lyrics, or harmony. Traditional songs often talk about the values of community life and have a deep meaning. Examples of popular traditional songs in Indonesia are Cik-Cik Periok from West Kalimantan, Rasa Sayange from Maluku, Gundul-gundul Pacul from Central Java, Ampar-Ampar Pisang from South Kalimantan, Bungong Jeumpa from Aceh, Ayam Den Lapeh from West
Sumatra, *Anging Mammiri* from South Sulawesi, and *Sajojo* from Papua. Indonesia also has traditional musical instruments typical of each region, such as *angklung, calung, gamelan, kolintang, tifa, tambourine, saluang, sasando*, and so on. The philosophical value contained in traditional musical instruments and songs has a role in conveying implied messages through song lyrics or from musical instruments that contain human values and beliefs, such as Javanese songs that were used by the walisongo. Asiyah & Musahwi (2018) said that music has values such as confidence, patience, and awareness as a universal message, and loving art is loving humanity.

Figure 5 shows an image of a *gamelan* instrument. The term "*Gamelan*" refers to the instrument, which is depicted as a whole unit that is
realized and sounded together (Iswantoro, 2018). *Gamelan* is a symptom present in the culture of Javanese society, another side of life inherited from the ancestors (Hananto, 2020). Some of the instruments in Javanese Gamelan include bonang, kendang, bonang penerus, saron, demung, kenong, peking, slenthem, kethuk, gong, gender, rebab, xylophone, flute, and siter (Kristanto, 2022).

Figure 6 shows an image of the *tifa*, a musical instrument from Papua. This instrument is also played by beating. *Tifa* is a traditional Papuan musical instrument commonly used to accompany dancers at every Yospan traditional dance performance (Sawias, 2021). In the sociocultural context, *tifa* functions as an attribute of Ondoafi (tribal chief) greatness, a means of communication, and a means of connecting to God, ancestors, and other natural forces (S, 2021).

d. Traditional foods

Indonesia consists of 34 provinces with a wide variety of traditional foods. In addition, Indonesia is famous for its wealth of spices, so the cuisine in each region is very diverse in shape and taste. Culinary or food is a tangible cultural product that is very easily recognized as the identity of a society. Every traditional food in Indonesia has its meaning and philosophy behind its ingredients and processing. In South Sumatra, *pempek* is famous. *Rendang* from West Sumatra, *kerak telor* from Jakarta, *nasi lengko* from Cirebon, *soto banjar* from South Kalimantan, *gudeg* from Yogyakarta, *rujak cingur* from East Java, *bika Ambon* from North Sumatra, *ayam betutu* from Bali, *ayam taliwang* from NTB, and *papeda* from Maluku and Papua. On a plate of traditional food, there are many results of human creativity and cross-cultural mixing.

![Figure 7. Kerak Telor](image-url)
Figure 7 shows a food picture of *Kerak Telor*. *Kerak Telor* is a specialty food originating in Betawi. The ingredients required in making *kerak telor* are glutinous rice, chicken eggs or duck eggs, and dried shrimp with complementary spices consisting of serundeng and several spices such as red chili, kencur, ginger, pepper, salt, and sugar. The eggs are cooked upside down, facing the charcoal to create the desired crust. (Susilowati, 2021). The philosophy of *kerak telor* is symbolized by how humans live life (Nurhuda, 2021).

Figure 8. Papeda

Figure 8 shows a food picture of *Papeda*. *Papeda* is a traditional dish of Maluku and Papua made from sago. Sago is a starch-producing plant and the second most important food after rice for the people of eastern Indonesia (Suhartika, 2021). *Papeda* is usually eaten with yellow fish soup made from fresh fish and flavored with turmeric and lime (Syaifuddin & Umam, 2022). Not only as a daily menu, but *papeda* is also a food that must be served in traditional party dishes along with Sentani cork fish (Sufaati, Agustini, & Tokoro, 2020).

**Cultural Preservation as a Form of Love for National Culture**

As time goes by, Indonesian society tends to change direction and lean more toward Western culture. Starting from clothing styles, lifestyle, language, and music references, to food tastes. As conveyed by one of the informants from the community, who said:
“Most young people in our area have forgotten their own cultural identity. When we gather for one of our traditional activities, our young people tend not to want to gather because they think that traditions like what the community does are behind the times; they love and like modern activities.”

Not only is it disappearing due to the development of modern trends, but what is more of a crisis is that Indonesian culture is now beginning to be forgotten as the roots and identity of the nation and is being replaced by the influence of foreign cultures that are not ingrained at all and are not derived from the original culture of Indonesia. For this reason, local wisdom, as the original identity inherent in Indonesian, must be preserved and maintained as regional wealth that can strengthen the nation’s cultural identity. Most people today prefer to buy and imitate fashion styles or clothing models from abroad rather than local ones, listen to and sing pop or K-pop songs all the time and prefer western food over their regional specialties. As explained by the informant we met:

“Our young generation, especially those who are in the city, is so used to the city culture that most of them are slowly forgetting their own local culture, in terms of habits, behavior, clothing, and language styles. They tend to use slang and are even more familiar with Korean music than the traditional music of their region, so we are worried that no one will continue the local culture.”

If this continues, Indonesia’s cultural identity will slowly begin to disappear. For this reason, it is important for all elements of Indonesia to love and preserve the nation’s culture. Cultural preservation is a valuable thing for the Indonesian people because it can strengthen the sense of unity and awareness of national identity (Dandi & Sudiarta, 2022). In addition, cultural preservation is needed to prevent the extinction of the nation’s original culture or it’s being stolen and imitated by other nations. Through the synergy and collaboration of pentahelix elements, which is a smart power based on cultural anthropology and local wisdom, cultural preservation will be able to more easily permeate and spread through various fields of life.

Synergy and Collaboration of Pentahelix Elements in Strengthening Indonesian Cultural Identity

Pentahelix is a concept of collaboration and cooperation involving five elements, including Government (G), Academic (A), Business (B), Community (C), and Media (M), or commonly abbreviated as GABCM. The
use of the Pentahelix model is expected to build a complete synergy between the prosperity and security approaches. In addition, it is hoped that this collaboration and cooperation can also increase the sense of togetherness among all nations and citizens. In its implementation, this is smart power as a manifestation of state defense action based on cultural anthropology and local wisdom through the application of skills, strategies, systems, and structures to achieve people’s prosperity.

The unique and diverse culture of the Indonesian people is a source of pride as well as a challenge to maintaining and preserving it so that it does not become extinct or stolen and recognized by other nations. Culture is a reflection and identity of the nation that must always be reflected and lived in society. Therefore, efforts to strengthen the nation’s cultural identity are very important and necessary. Collaboration and cooperation of all elements of the nation through the Pentahelix concept to build synergy in strengthening the nation's culture is the most ideal and strategic effort. Pentahelix is interpreted as a collaborative effort that unites all elements of the nation into a single entity without any differences.

Each element of the nation in the pentahelix concept, which includes Government (G), Academic (A), Business (B), Community (C), and Media (M) has a role and contribution according to their fields as an effort to maintain the existence and preservation of Indonesian culture.

Figure 9. Illustration of Synergy and Collaboration of Pentahelix Elements
Figure 9 shows an illustration of the synergy and collaboration of the Pentahelix elements (Government, Business, Community, Academic, and Media) in the form of a pentagon model. The illustration of the unity and interconnectedness among Pentahelix elements must be established to strengthen nationalism in the era of the Industrial Revolution 4.0 by strengthening Indonesia’s cultural identity.

a. Government (G)

The government acts as a regulator as well as a coordinator who has responsibilities in helping to develop the preservation of the nation’s culture. The government is the leader in cultural preservation efforts, especially local wisdom so it is more developed and still exists in the current era of the Industrial Revolution 4.0. One of the efforts that the government has made and realized will strengthen Indonesia’s cultural identity is the management of cultural heritage.

According to Law Number 11 of 2010, cultural heritage is immaterial cultural heritage in the form of Cultural Heritage Objects, Cultural Heritage Buildings, Cultural Heritage Structures, Cultural Heritage Sites, and Cultural Heritage Areas on land and/or in water that needs to be preserved. Efforts to preserve cultural heritage include protection, development, and utilization, taking into account the balance between academic, ideological, and economic interests (Arifin, 2018). The enactment of Government Regulation No. 1 of 2022 concerning National Registration and Preservation of Cultural Heritage includes provisions regarding the management of cultural heritage, ranging from registration, preservation, area management, provision of incentives, compensation, and funding. This government regulation is a reference for the central government and local governments in managing and preserving cultural heritage.

In addition, another effort made by the government is the organization of cultural festivals that present various interesting activities and events to promote Indonesian culture and local wisdom. In this case, the central government and local governments must coordinate and work together in terms of funding, facilitation, and facilities and infrastructure. The organization of this cultural festival can be an attraction as well as an introduction to the nation’s cultural diversity for local and foreign communities.

In the international arena, the government’s efforts to strengthen cultural identity can be achieved through the submission of Indonesia’s cultural heritage as a World Heritage Site recognized by the United
Nations Educational, Scientific, and Cultural Organization (UNESCO). Reporting to Kemendik.go.id, to date Indonesia has successfully registered 12 UNESCO World Intangible Cultural Heritage, including Wayang (2008), Keris (2008), Batik (2009), Batik Education and Training (2009), Angklung (2010), Saman Dance (2011), Noken (2012), Three Genres of Balinese Dance (2015), Pinisi Ship (2017), Pencak Silat Tradition (2019), Pantun (2020), and Gamelan (2021). As for the current national scope, the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek) has determined 1,635 cultural heritages at the national, provincial, city, and district levels. These efforts are taken to prevent cultural theft or claims of cultural property rights by other parties or nations. If this happens, it can be brought to the green table for legal action. However, people tend to be disappointed with the government when many cultures are claimed by neighboring countries but the government seems silent. Therefore, the government must be quick to respond to issues concerning culture and pay more attention to the wishes of the community in terms of cultural preservation so that the community is more concerned and can synergize with the government in caring for the nation’s culture.

b. Academic (A)

Education cannot be separated from culture. Education is the process of transferring culture and a reflection of cultural values. Human resources that are sensitive to cultural identity, highly competitive, and knowledgeable about science and technology are built through education (Husamah, 2016). Without education, culture will lose its direction. Efforts to strengthen the nation’s cultural identity in education are made through teaching and learning based on cultural values. The main target is students, as they are the younger generation. This should start in elementary school. One of them is through cultural arts subjects. Students will learn the concepts, processes, results, and implementation of the culture being studied. An example is presenting traditional dance, singing folk songs, or playing traditional musical instruments to students in class or even at school events. Educational institutions and education personnel must be able to become a forum as well as a figure for the introduction and development of national culture among students.

Another effort is the development of extracurricular activities that correlate with cultures, such as extracurricular dance, theater or drama, music, and the fine arts. The pattern of learning and practice of
introducing the nation’s culture in the world of education will give students a feeling that is integrated with their culture. This is the forerunner of the growth of love for culture while strengthening Indonesia's cultural identity among the younger generation. Fostering public awareness is certainly an important role of education, but some things need to be added to raise public awareness, namely the ability to include local wisdom education in separate subjects from other subjects. Local wisdom-based learning is very important for educators to apply in learning to increase students’ knowledge and understanding, as well as a medium for instilling a sense of love for local wisdom in their area, instilling positive character according to the noble values of local wisdom, and equipping students to face all problems outside of school (Pingge, 2017). Perhaps the government should fill a need like that through education.

c. Business (B)

In Indonesia, cultural diversity can be an opportunity for businesses to create and innovate by integrating cultural values. One of the efforts to strengthen the nation’s cultural identity is the UMKM business of traditional handicraft products or local souvenirs, such as woven fabrics, batik, carvings, sculptures, ceramics, and other handicraft products characterized by traditional motifs. The presence of traditional handicraft products has a distinctive allure and advantage, especially for consumers who pursue classic beauty. The targets and objectives of this business are local people as well as foreign tourists. Besides having high economic value, Indonesian culture can be introduced and made competitive nationally and internationally. This business also contributes to advancing the Indonesian economy through the nation’s cultural products.

Another effort is through the culinary business of traditional foods. At the same time, the most popular food is junk food or fast food. Traditional food specialties seem to have been forgotten and set aside. Therefore, it’s important to preserve traditional foods and reintroduce the taste of regional food in local and global communities. Business actors must be creative and productive in processing and developing traditional foods to make them attractive and not less competitive with foreign cuisine. In that way, traditional food can have more value and reach a baggier market. In addition, another effort to strengthen the nation’s cultural identity is through the tourism business. Tourism is one of the media for introducing cultural elements owned by a community
to audiences outside that community (Karim, 2012). Tourism based on the uniqueness of local traditions and wisdom is one of the tourism sectors in Indonesia that is in demand by local and foreign tourists. The most famous examples are cultural tourism in Bali and Yogyakarta. If the tourism industry can be managed properly, it can ensure the preservation of nature and culture. Tourism can also be a place of employment for local people who are around the tourist area to start and develop a business. In addition, the government must also be able to provide space and capital to UMKM actors to develop culture-based businesses, such as local community handicrafts that are promoted by official government institutions and introduced to the world when conducting diplomacy.

d. Community (C)

Community is one of the most important elements in efforts to strengthen the nation’s cultural identity because society is the basic foundation that plays a role in maintaining and preserving culture. All policies and efforts will be in vain if the community does not take part in them. People must recognize and love their culture and then implement it in their lives. The community must also support and participate in efforts to strengthen cultural identity carried through by the government, the business world, and the education world. Starting from taking part in introducing and instilling cultural values to children in the family environment, protecting cultural heritage from being damaged, participating in cultural festivals or other events related to culture, learning and teaching culture to other community members, using local cultural products, and starting and developing UMKM of traditional handicraft products and culinary specialties in the national and international arena. In addition, the existence of cultural communities such as traditional institutions, art studios, belief institutions, and traditional communities also plays an essential role in the preservation and promotion of the nation’s culture. In this case, the government and cultural communities work together to preserve culture. Through support from the government, cultural activists can realize and ground activities related to culture. The existence of the cultural community can be utilized by the government as a preservation agent and cultural activator. So, the community must always be active and dynamic in preserving culture to strengthen Indonesia’s cultural identity. So it’s not eroded by the times. Especially in today’s challenging Industrial Revolution 4.0 era, the community must always be at the
forefront and be ready and alert in sustaining and defending Indonesian culture from foreign cultural interventions. Of course, several things need to be added by the government and the community, such as increasing synergy and collaborating in maintaining and caring for culture by making cultural heritage accessible to the general public by publicizing it and working with the media.

e. **Media (M)**

   Currently, the existence of media in the digital era offers various conveniences to access and disseminate information quickly, easily, and affordably. Media elements (M) are not only limited to print and electronic media such as newspapers, magazines, television, and radio but also involve online media, citizen media such as blogs and Youtube, as well as social media such as Facebook, Twitter, Instagram, and Tiktok. According to data released by We Are Social, in the first quarter of 2022, Tiktok users in Indonesia reached around 99.1 million users. Meanwhile, Instagram users in Indonesia reached 99.9 million active users in April 2022, and Facebook users in Indonesia reached 129.9 million users. It shows that, currently, social media has the power to influence the general public at large. Social media acts as an expander that presents and delivers a wide range of information and news to the public without any time or territory limits.

   It is essential to recognize and publicize the culture of Indonesia. In this case, the most ideal answer is through social media. Social media is a very potential platform to promote Indonesian culture. The ability of social media to attract friends and followers offers new opportunities in revitalizing local culture, highlighting the cultural potential, and preserving faded cultural values, making information about local culture easily accessible through social media (Zulfan & Gumilar, 2015). Social media connects all levels of society and different cultures. Indonesian cultures, such as musical instruments, traditional dance, and traditional food can be introduced and promoted through the publication of content on social media. In addition, communities or cultural activists can also take part in utilizing social media and other digital platforms as a forum to introduce the nation's culture while campaigning for the importance of cultural preservation among the general public. It's also an opportunity to introduce the diversity of Indonesian culture to the world. With all the sophistication of technology, so much information is expanded on social media without being able to be filtered by the government or the social media users...
themselves. Therefore, the government must provide a special space for media information about culture so that the community gets valid and accountable information.

Based on what has been explained, strengthening identity requires synergy and collaboration between elements. Because the five elements are things that have an important influence and have important tasks, such as the government with its policies, academic or the world of education with its learning system, UMKM with cultural promotion through the economic sector, communities in life through routine activities that develop a culture to strengthen identity, and finally the media by providing valid information and protecting cultural claims on social media. The five elements must work together to maintain and care for cultural identity for the sake of the younger generation so that a sense of pride in the Indonesian state and nation grows.

**Nationalism in the Era of the Industrial Revolution 4.0**

According to the KBBI, nationalism is an understanding of nationality, which then implies awareness and a spirit of love for the country. Nationalism can have two meanings, namely, a narrow meaning and a broad meaning. Nationalism in a narrow meaning referred to as chauvinism,” is a feeling of nationality or love for the homeland excessively accompanied by looking down on other nations (Hakim, 2019). Meanwhile, nationalism in a broad sense is a feeling of pride and love for one’s homeland without looking down on other nations. Nationalism in a broad meaning referred to as positive nationalism. The spirit of nationalism is interpreted as an inner atmosphere inherent in an individual as a person or as part of a nation and state in the form of awareness and behavior of loving the homeland, maintaining unity and integrity, and being willing to sacrifice in defending the nation and state (Puspita Ratri & Najicha, 2022). Nationalism is the most important in the life of the nation and state because it’s a form of love and honor for Indonesia (Nurdiyana & Prastini, 2020).

In the current era of the Industrial Revolution 4.0, nationalism is one aspect that needs to be emphasized and strengthened in Indonesia. The Industrial Revolution 4.0 is an industry that combines automation technology and data exchange in manufacturing technology. The 4.0 industrial revolution brought about by advances in digital technology is one of the pivotal moments in human history. The industrial revolution 4.0 is characterized by an important term, the Internet of Things (IoT), which
begins to touch the virtual world, a form of connectivity of humans, machines, and data. The development of Industrial Revolution 4.0 began in 2016 with the digital economy, big data, IoT, robotics, and cloud systems, all of which are technology-based services to date.

Industrial Revolution 4.0 will continue to develop over time, including in Indonesia. Progress in the Industrial Revolution 4.0 should be utilized to improve and prepare ourselves to welcome and implement the industrial revolution so that Indonesia is not left behind by other countries. However, the rapid development of technology will slowly disrupt the existence and preservation of the nation’s culture. The nation’s cultural identity, which is very thick and well-upheld, can fade. Local communities will mingle with the global world without any barriers. Globalization and liberalist-style technological advances can erode the values of nationalism. This is Indonesia’s challenge in the Industrial Revolution 4.0 era. Therefore, nationalism is the most important element that must continue to be built and strengthened so that Indonesia can advance and be highly competitive in the world without losing the nation’s cultural identity as identity. This is the task of all elements of Indonesia, without exception. Indonesia’s unique and diverse culture is one of the advantages and privileges of Indonesia. Therefore, we should be proud of and love our own culture. From there, a sense of nationalism will grow in the heart and soul. Furthermore, interest and efforts will develop to preserve and defend the nation’s cultural identity so that it does not become extinct or stolen and is recognized by other nations.

The pentahelix elements must provide policy and material support to strengthen the pentahelix elements and routinely socialize cultural identity to the younger generation through youth organizations and seminars in the academic world. The government’s way of changing the basis of culture is through education, such as changes in curriculum policies that contain local wisdom. As stated by the government when interviewed:

“The government and institutions and communities that focus on culture must synergize by collaborating, like what we have done by cooperating with all parties about the importance of local wisdom for the sustainability of culture so that it can be seen by the next generation. Many other regions have held annual activities based on culture. Such things are examples of cooperation as an effort to maintain and care for the nation’s culture in the era of the Industrial Revolution 4.0”

So, to strengthen nationalism in the era of the Industrial Revolution 4.0, the synergy and collaboration of all elements, namely through the pentahelix
elements, which include the Government, Academic, Business, Community, and Media according to their respective fields, can contribute to strengthening Indonesia’s cultural identity.

CONCLUSION

In the era of the Industrial Revolution 4.0, which is represented by rapid technological development, there is a need to strengthen Indonesia’s cultural identity to ensure that the sense of nationalism does not fade. For this reason, the pentahelix concept is the answer. Each element of the nation in the Pentahelix concept, which includes Government (G), Academic (A), Business (B), Community (C), and Media (M), has a role and contribution according to their respective fields to maintain the existence and preservation of Indonesian culture. Through the synergy and collaboration of the pentahelix elements (Government, Academic, Business, Community, and Media) in various fields and lines of life, it is hoped that they can become a pillar and strength of the nation in strengthening Indonesia’s cultural identity to strengthen nationalism in the era of the Industrial Revolution 4.0.

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