

THE DYNAMICS OF PINISI PRESERVATION IN THE FLOW OF GLOBALIZATION AND SOCIO-CULTURAL CHANGE

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Abstract

This research examines the problem of preserving the Pinisi Ship as Indonesia's maritime cultural heritage that faces serious pressures due to modernization and globalization. The main problem in this research lies in the declining regeneration of craftsmen, limited raw materials, shifting cultural values, weak legal protection, and the lack of involvement of the younger generation in maintaining the sustainability of the Pinisi Shipbuilding tradition. The purpose of this research is to analyze the main obstacles to the preservation of the Pinisi Ship and formulate strategies and innovations that can be applied to strengthen its existence in the midst of the times. This research uses a descriptive qualitative method with a literature study approach, which utilizes secondary data in the form of scientific journals, academic books, policy documents, and publications of relevant cultural institutions. Data collection techniques were conducted through documentation, while data analysis used content analysis to identify key themes related to preservation challenges and opportunities. The results show that Pinisi Ship preservation requires an integrative approach that includes strengthening local culture-based education, legal protection of cultural heritage, utilization of digital technology for documentation and promotion, and development of sustainable cultural tourism. The conclusion of this research confirms that the sustainability of the Pinisi Ship can only be realized through synergy between the government, the community, and the local community. The conclusion of this study confirms that the sustainability of the Pinisi Ship can only be realized through synergy between the government, local communities, and the younger generation in maintaining cultural values while adapting them adaptively to social and economic changes.

Keywords: Pinisi Ship, Maritime Cultural Heritage, Cultural Preservation, Globalization Modernization, Cultural Legal Protection, Sustainable Cultural Tourism.

INTRODUCTION

Indonesia as the largest archipelagic country in the world has a rich maritime culture. The richness of maritime culture in Indonesia has developed dynamically along the course of the nation's history. This condition is a tangible manifestation of Indonesia's character as an archipelagic country that has a long history in shipping, sea trade, and ocean exploration. Among the diverse cultural heritage born from the life of coastal communities, the Pinisi Ship is one of the icons of maritime culture that is reflected in the tradition of shipping and shipbuilding that has been going on for a long time. The Pinisi ship began to be known since the 14th century, which is marked by its existence in the palm manuscript of La Galigo. The Pinisi ship occupies a special position in the history of maritime cultural heritage and is a symbol of the maritime glory of the Bugis tribe. In its history, the Pinisi Ship began to be developed by the people of Ara village who speak the Konjo language and are located in Bontobahariu district, Bulukumba regency, South Sulawesi.¹

¹Wardania Wahyu and Agussalim Burhanuddin, "Epos La Galigo: A Study of Intercultural Relations between the Archipelago and China as a Transformation of Maritime Cultural Exchange," *CENDEKIA: Journal of Social Sciences, Language and Education* 5, no. 1 (November 26, 2025): 07–26, <https://doi.org/10.55606/CENDEKIA.V5I1.3352>.

In its time, the Pinisi Ship became the largest shipping fleet in Indonesia before entering the era of motorization of traditional trading fleets in the 1970s-1980s. The existence of the Pinisi Ship is not only a means of sea transportation, but also reflects the identity, technical skills, and cultural values that have been inherited from generation to generation by the Panrita Lopi. Panrita Lopi is a name for the artisans of the Pinisi Ship. The process of making the Pinisi Ship is accompanied by a series of customs, starting from determining a good day, preparing raw materials, to carrying out the maccera lopi ceremony before the ship is launched into the sea as a symbol of purification. Certain meanings contained in the process of making the Pinisi Ship make the Pinisi Ship a special cultural preserve, this is indicated by non-technical elements that are sourced from *the local knowledge* of the Panrita Lopi and do not solely rely on the skills of the carpentry technicians.²

Uniquely, the Pinisi Ship is a maritime masterpiece and is a part that is difficult to separate from Indonesian history and culture. The uniqueness of the Pinisi Ship is characterized by its unique characteristics such as two main masts and seven sails, which symbolize the ability of the ancestors of the Indonesian nation to sail the seven oceans. The appreciation for the technical expertise required in shipbuilding and the values and meanings in it are also a distinctive feature that was recognized by UNESCO in 2017 in the 12th Session of the UNESCO Intangible Cultural Heritage Committee on Jeju Island, South Korea. This recognition is not only able to be a national pride but also a form of encouragement that the preservation of the Pinisi Ship is a shared responsibility.³

However, modernization and globalization present a serious dilemma that has the potential to erode the existence of the Peninisi Ship. On the one hand, technological advances do provide innovation and efficiency to the shipping industry. But on the other hand, the flow of globalization is an open means of providing access to foreign cultures. Thus, the entry of foreign cultures has a tremendous influence on the preservation of the Pinisi Ship. The shift in cultural values to the declining interest of the younger generation to continue the preservation of maritime culture has become a serious problem that is currently facing the facts of the field. This is reflected in the many challenges faced in preserving the Pinisi Ship. Such as the crisis of regeneration and shifting maritime identity, the limitation of raw materials and ecological threats, the decline in economic value and commercial relevance, the flow of globalization and erosion of cultural identity, the lack of documentation and digitization of traditions, the weak affirmative policies and coordination between sectors, and the reduction of cultural values.

Although the Pinisi Ship has great potential to be developed as an icon of marine and cultural tourism. As the goal of sustainable development or *Sustainable Development Goals* (SDGs) is precisely point 8.9, namely designing and implementing policies to promote

²Aris Sukardi and Hasan Busri, "CHANGES AND CONTINUITY IN THE MANUFACTURE OF PINISI IN BULUKUMBA REGENCY," *Title: Journal of History and Culture* 7, no. 2 (August 2, 2024): 191–211, <https://doi.org/10.33652/HANDEP.V7I2.521>.

³Basmawati Haris, "Pinisi, intangible cultural heritage: Between symbols, identities, and the challenges of commercialization in the tourism era," *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)* 11, no. 0 (November 24, 2025): 13–26, <https://doi.org/10.30872/CALLS.V11I0.22667>.

sustainable tourism that creates jobs and promotes local culture and products.⁴ However, until now, the preservation of the Pinisi Ship has not been carried out thoroughly and integrated by the government. Ratna Inrawasih, who is a researcher at the Center for Community and Cultural Research at the National Research and Innovation Agency (BRIN), said that although the government is making efforts to document local knowledge, what is urgent to do is to instill an early understanding of the cultural heritage of Mairitim to the younger generation in order to strengthen their souls and emotions in maintaining and preserving culture. So there needs to be synergy between the government, local communities, and the younger generation to ensure that the preservation of pinisi ships can be carried out in a sustainable manner.⁵

Considering the dynamics of the challenge to the preservation of the Pinisi Ship, an approach is needed that is not only oriented towards physical protection, but also solutions that are able to guarantee and respond to social, economic, and cultural changes in an adaptive manner.

LITERATURE REVIEW

Review of Previous Research

Research conducted by Aris Sukardi and Hasan Busri highlights aspects of change and continuity in the tradition of making Pinisi Ships in Bulukumba Regency, South Sulawesi. The results of the study show that even though modern elements have entered and blended in local cultural preservation practices, efforts are still needed to maintain a balance between innovation and ancestral cultural values contained in every process of making the Pinisi Ship.⁶

Then, research conducted by Rosdiana Nurman and colleagues has highlighted the phenomenon of opportunities for the use of maritime cultural heritage, especially the Pinisi Ship to support the economic life of the surrounding community. The results of the study show that one of the solutions that can be applied is the development of educational tourism for the construction of Pinisi Ships based on local wisdom, which aims to display the role of architecture in supporting the development and preservation of Pinisi Ships. Architecture has a crucial role in designing educational facilities that are able to make it easier for the public to understand the traditional shipbuilding process.⁷

Hutomo Putra in his research also highlighted various tourism development efforts based on local wisdom values. The research proposes the application of the concept of

⁴Nyoman Diah Utari Dewi et al., "Synergy of Sustainable Marine Tourism Development in the Context of Realizing the 2024 Maritime Vision on Nusa Penida Island, Klungkung, Bali," *PERSPECTIVE* 13, no. 2 (April 9, 2024): 598–608, <https://doi.org/10.31289/perspektif.v13i2.11172>.

⁵Irsyan Hasyim, "BRIN Research: Changing the Role of Physicists Threatens the Preservation of Local Knowledge and Culture | tempo.co," accessed December 21, 2025, <https://www.tempo.co/sains/riset-brin-perubahan-peran-kapal-pinisi-ancam-pelestarian-pengetahuan-lokal-dan-budaya-5060>.

⁶Sukardi and Busri, "CHANGES AND CONTINUITY IN THE MANUFACTURE OF PINISI IN BULUKUMBA REGENCY."

⁷Rosdiana Nurman, Zulkarnain AS, and Burhanuddin Burhanuddin, "Educational Tour Design for Shipbuilding Based on Local Wisdom," *TIMPALAJA: Architecture student Journals* 4, no. 1 (July 1, 2022): 21–27, <https://doi.org/10.24252/TIMPALAJA.V4I1A3>.

Kampung Pinisi-Nusantara as a strategy for the involvement of the capital city of the archipelago as a whole in an effort to preserve national culture.⁸

Based on these three studies, it can be concluded that the preservation of the Pinisi Ship requires an integrative approach that involves cultural, economic, educational, and sustainable policy aspects. Therefore, in addition to maintaining traditional values in the shipbuilding process, preservation efforts also need to be directed at innovation and cross-sector collaboration to answer the challenges of the times.

Conceptual Overview

This research departs from the understanding that the Pinisi Ship is an important symbol of Indonesia's maritime cultural heritage, especially belonging to the Bugis-Makassar tribe. Therefore, this study uses a conceptual approach that involves a number of key concepts that are interrelated.

1) Intangible Cultural Heritage

According to UNESCO, Intangible Cultural Heritage encompasses practices, representations, expressions, knowledge, and skills including instruments, objects, artifacts, and cultural spaces associated with it that are recognized by communities as part of their cultural heritage. The Pinisi ship, which was recognized as an Intangible Cultural Heritage by UNESCO in 2017, meets these criteria because it contains philosophical, technical, and social values in the practice of its manufacture and use. This concept is the basis for assessing the historical and cultural value of the Pinisi Ship in the context of cultural preservation.⁹

2) Cultural Preservation

Cultural preservation not only focuses on the preservation of the physical form of a heritage, but also includes the preservation of the traditional values, meanings, and practices that accompany it. In the context of the Pinisi Ship, preservation includes documentation of the manufacturing process, legal protection through Intellectual Property Rights (IPR), inheritance of expertise through the regeneration of Panrita Lopi, and revitalization of the ship's function through cultural tourism and local education. This concept of cultural preservation emphasizes the importance of an integrative and sustainable approach (Kuripan Kidul, 2025).

3) Modernization and Globalization

Globalization has a dual impact on the sustainability of cultural heritage. On the one hand, it opens up access to the global market and international promotional opportunities. But on the other hand, the uncontrolled flow of modernization has the potential to erode local values, accelerate the commercialization of culture, and divert the interest of the younger generation from tradition to modern lifestyles. In the context of this research, the concept of

⁸ Hutomo Putra, "The concept of 'kampung pinisi-archipelago' as an effort to develop an inclusive and connected ethno-maritime tourism in South Sulawesi-IKN," *Archaeology Nexus: Journal of Conservation and Culture* 1, no. 1 (29 February 2024), <https://doi.org/10.61511/ARC-JCC.V1I1.2024.628>.

⁹ Marzanna Poplawska, "INTANGIBLE CULTURAL HERITAGE SYSTEMS – THE CHALLENGES OF CULTURAL PRESERVATION IN A CROSS-CULTURAL PERSPECTIVE," *Keteg : Journal of Knowledge, Thought and Study of Sound* 25, no. 2 (December 1, 2025): 158–80, <https://doi.org/10.33153/KETEG.V25I2.7725>.

globalization is used as an analytical framework to examine the structural and cultural challenges faced by the Pinisi Ship in maintaining its existence.¹⁰

Theory Review

There are several main things that are used to understand and analyze in depth related to the dynamics of the preservation of the Pinisi Ship as a cultural heritage in the midst of the current of the times.

1) Definition of Intangible Cultural Heritage

Intangible *cultural heritage* is intangible (*intangible/abstract*). This has been enshrined in the 2003 UNESCO Convention Article 2 paragraph 2. Intangible Cultural Heritage is the various practices, representations, expressions, knowledge, skills and instruments, objects, artifacts and cultural spaces associated with which societies, groups and, in some cases, individuals are part of that cultural heritage. This Intangible Cultural Heritage is passed down from generation to generation, which is continuously recreated by communities and groups in response to the surrounding environment, their interaction with nature and their history, and providing a sustainable sense of identity, to appreciate cultural differences and human creativity.¹¹

2) Cultural Preservation

The preservation of local culture is a very important effort to maintain the identity of a nation in the midst of globalization. The challenges faced in this process are enormous, ranging from the dominance of foreign cultures to changes in modern lifestyles. In relation to the Pinisi Ship, preservation strategies such as the regeneration of artisans (Panrita Lopi), local cargo education, tradition documentation, and the development of culture-based tourism are forms of the realization of maritime cultural preservation.¹²

3) Cultural Identity Theory

Cultural Identity Theory (is a characteristic that arises because a person is a member of a certain ethnic group. It includes learning about and accepting traditions, innate traits, language, and descent from a culture.¹³

4) Theory of Globalization and Cultural Modernization

Globalization is a world-like condition that is increasingly connected in various aspects of life, including economics, technology, culture, and politics. Globalization allows people, goods, services and information to move more freely and quickly around the world. This theory is used to examine the challenges faced by the Pinisi Ship in maintaining its

¹⁰Saint, 2024. "The Impact of Globalization on Local Wisdom - Government Science Study Program, University of Medan Area is the Best Government Science Study Program in North Sumatra.," accessed December 21, 2025, <https://pemerintahan.uma.ac.id/2024/07/dampak-globalisasi-terhadap-kearifan-lokal/>.

¹¹Mamik Indrawati and Yuli Ifana Sari, "UNDERSTANDING CULTURAL HERITAGE AND LOCAL IDENTITY IN INDONESIA," *Journal of Social Studies and Education Research* 18, no. 1 (2024), <https://doi.org/https://doi.org/10.21067/jppi.v18i1.9902>.

¹²Dian Deliana et al., "Strengthening Local Identity in Globalization Through Tourism and Cultural Preservation," *Innovative: Journal Of Social Science Research* 4, no. 3 (May 9, 2024): 1561–73, <https://doi.org/10.31004/INNOVATIVE.V4I3.10675>.

¹³Budi Santoso, "Language and Cultural Identity," *Word: Journal of Cultural Studies* 1, no. 1 (2017): 44, <https://doi.org/10.14710/sabda.v1i1.13266>.

existence in the midst of the dominance of modern ships, changes in lifestyles, and the decline of the younger generation's interest in tradition.¹⁴

METHOD

This study uses a descriptive qualitative approach to examine the issue of the preservation of the Pinisi Ship as Indonesia's maritime cultural heritage. This type of research was chosen because it provides a wide space to comprehensively understand the social, cultural, and structural dynamics that affect the sustainability of the Pinisi Ship in the midst of modernization and globalization.¹⁵ Through this method, the author tries to describe in detail the various challenges faced as well as conservation strategies that have been and can be implemented by various stakeholders, including local communities, governments, and the younger generation.

Methodologically, the approach used by the author is a qualitative approach based on library *research*. This approach is relevant because the problems discussed are not only related to the technical aspects of ship preservation, but also touch on historical, cultural, legal, and socio-economic dimensions. Literature studies are an important instrument in excavating and reviewing secondary data from various credible sources, such as scientific journals, academic books, official government documents, UNESCO reports, and other studies of cultural institutions. Relying on this approach, the author can evaluate various discourses and perspectives that have developed regarding the preservation of the Pinisi Ship.¹⁶

The types and sources of data used in this study are secondary data. This data was obtained through a number of written sources, including articles in national and international journals that discuss maritime cultural heritage, books that examine the cultural identity of Bugis-Makassar, government policy documents related to the protection of intangible culture, and official publications from UNESCO that designated the Pinisi Ship as a World Intangible Cultural Heritage in 2017. In addition, the author also refers to the results of previous research that are relevant in understanding the development and challenges of preserving the Pinisi Ship in the contemporary era.

The data collection technique is carried out by the documentation method, namely by searching, selecting, and organizing various libraries that are relevant to the focus of the research. This process includes the literature selection stage, data grouping based on certain themes such as the shipbuilding regeneration crisis, changes in maritime economic value, and the use of ships in the tourism sector to the initial interpretation process of the content of the document being studied. This technique allows the author to systematically identify patterns related to the preservation of the Pinisi Ship and relate them to the current socioculture.

¹⁴ FADHILAH DWI WIDIANTI, "The Impact of Globalization in Indonesia," *JISP (Journal of Public Sector Innovation)* 2, no. 1 (2022): 73–95, <https://doi.org/10.38156/jisp.v2i1.122>.

¹⁵ Marinu Waruwu Masters et al., "Educational Research Approaches: Qualitative Research Methods, Quantitative Research Methods and Mixed Method Research Methods," *Tambusai Education Journal* 7, no. 1 (April 30, 2023): 2896–2910, <https://doi.org/10.31004/JPTAM.V7I1.6187>.

¹⁶ *Ibid*, 2902.

The data analysis technique used is *content analysis*. In this technique, the author interprets the documents that have been collected by examining the main themes that emerge, compiling thematic categories, and relating the findings to relevant theoretical perspectives. The analysis was carried out in depth and interdisciplinary, combining approaches from the study of cultural law, maritime anthropology, and the paradigm of sustainable development. In this way, the research is able to critically map the challenges and opportunities for the preservation of the Pinisi Ship as an integral part of Indonesia's cultural identity and the implementation of the Sustainable Development Goals (SDGs), especially point 8.9 related to sustainable tourism development (Bappenas, 2021; Aditya, 2023).

RESULTS AND DISCUSSION

Obstacles to the Preservation of the Pinisi Ship as Indonesia's Maritime Cultural Heritage in the Era of Globalization

Recognition of the Pinisi Ship as *Intangible Cultural Heritage* by UNESCO in 2017 became an important milestone in the preservation of Indonesia's maritime culture. However, this recognition does not necessarily guarantee the sustainability of the Pinisi Ship as a cultural symbol of the Bugis-Makassar community. In the midst of increasingly massive globalization, the preservation of the Pinisi Ship faces complex challenges, both in terms of regeneration, resources, economy, and culture.¹⁷ Therefore, conservation approaches must reflect a multidimensional understanding and include cross-sectoral and generational collaboration.

1. The Crisis of Regeneration and the Shift in Maritime Identity

One of the most crucial obstacles in the preservation of the Pinisi Ship is the crisis of the regeneration of *Panrita Lopi* craftsmen, as the maker of the Pinisi Ship is called. This profession is increasingly abandoned by the younger generation because it is considered to have low economic value, lack social prestige, and requires a long learning process without the support of formal education paths.¹⁸ This phenomenon is part of a global trend that shows that intangible cultural heritage is vulnerable to intergenerational disconnection amid the expansion of modernity values. More than just a matter of interest, social changes in the Bugis-Makassar community also strengthen the distance of the younger generation from their ancestral traditions. The transformation of livelihoods from seafarers to workers in the informal sector or tourism, especially in areas such as Tanah Beru and Bulukumba, has shifted the position of the Pinisi from a practical necessity to a mere historical symbol.

2. Raw Material Limitations and Ecological Threats

The scarcity of key raw materials, such as ironwood (*Eusideroxylon zwageri*) and bitti wood (*Vitex cofassus*), became a significant structural obstacle in the manufacture of the Pinisi Ship. Deforestation, land conversion, and weak regulation of customary forests have

¹⁷Haris, "Pinisi, intangible cultural heritage: Between symbols, identities, and the challenges of commercialization in the tourism era."

¹⁸Muslimin Udding, "THE EXISTENCE OF PANRITA LOPI: A STUDY ON THE DIFFICULTY OF REGENERATING PINISI SHIP CRAFTSMEN IN BONTO BAHARI DISTRICT," *Patra Widya: Historical and Cultural Research Publishing Series*. 19, no. 2 (2018): 143–160, <https://doi.org/10.52829/PW.96>.

made the main material for making these ships increasingly scarce.¹⁹ This condition has a direct impact on the authenticity and quality of the Pinisi Ship, because the use of modern materials as a substitute often lowers the historical and cultural value of the ship.

UNESCO (2022) and ICOMOS (2023) emphasize that nature-based cultural preservation must be accompanied by integrated ecosystem protection and reforestation policies. At the global level, countries such as Japan and Vietnam have implemented similar approaches to maintain the sustainability of their cultural heritage raw materials.

3. Economic Impairment and Commercial Relevance

In the past, the Pinisi Ship played a role as the main fleet in inter-island trade, but now it is less competitive with modern ships made of steel which are considered more efficient and economical. The cost of making one unit of the Pinisi Ship can reach billions of rupiah, while the demand for the commercial market has decreased drastically. The lack of economic incentives causes shipbuilders to have difficulties in maintaining the sustainability of the practice of making Pinisi Ships. This change shows the need for innovation in making Pinisi part of the creative economy and cultural tourism that has new market value.²⁰

4. The Current of Globalization and the Erosion of Cultural Identity

Globalization creates pressure for cultural homogenization that has the potential to erode the appreciation of the younger generation for local culture.²¹ Through social media, the entertainment industry, and digital lifestyle, popular culture increasingly dominates the spaces for the formation of cultural identity. A survey by BPS and the Ministry of Education and Culture (2023) shows that only 12% of the young generation of coastal South Sulawesi are interested in maritime heritage such as Pinisi. UNESCO (2022) and Hafstein (2020) warn that without strong educational support and narratives, local cultures will be further marginalized.

5. Lack of Documentation and Digitization of Traditions

The knowledge of making Pinisi Ships is still mostly passed down orally and through direct practice. When the older generation does not have a successor, the knowledge it contains will slowly disappear. Until now, there has been no comprehensive digital documentation or online learning system regarding the techniques, philosophies, and rituals of making this ship (ICOMOS, 2023; UNESCO, 2022). Countries like South Korea have succeeded in preserving intangible heritage through digital-based documentation and the involvement of young creators.

6. Weak Affirmative Policies and Intersectoral Coordination

Although the Pinisi Ship has become a national icon and is recognized by UNESCO, its conservation policies at the national and regional levels are still not optimally coordinated. Many programs are only ceremonial, without touching on important aspects

¹⁹ Evaluation of Supply Chain Management of the Shipbuilding Business Pinisi et al., "Evaluation of Supply Chain Management of the Shipbuilding Business of Pinisi: An Application of the Blue Economy Concept," *Scientific Journal of Tourism* 30, no. 1 (March 14, 2025): 18–36, <https://doi.org/10.30647/JIP.V30I1.1855>.

²⁰ *Ibid*, 155.

²¹ *Op. Cit*, 155.

such as empowering the shipbuilding community, legal protection, and incentive schemes.²² Countries such as Japan have demonstrated the effectiveness of cultural protection systems through the establishment of *Living National Treasures* and special subsidy systems (Yamaguchi, 2021).

7. Reduction of Cultural Value by Mass Tourism

The phenomenon of commercialization of Pinisi Ships in the tourism sector, especially in areas such as Labuan Bajo, creates a dilemma between preservation and exploitation. When ships are only seen as tourist attractions, their cultural value is reduced to a purely aesthetic product. Hidayat (2022) and UNWTO (2023) stated that cultural tourism must be developed ethically, participatory, and oriented towards community empowerment so that it does not backfire.

Strategies and Innovations in Overcoming the Regeneration Crisis and Strengthening the Existence of Pinisi Ships in the Era of Globalization

Cultural preservation in a country is not only the responsibility of the government or cultural actors, but is the collective responsibility of all elements of society. As stated by Ki Hajar Dewantara, national culture is the crystallization of the peaks of regional culture. Therefore, in order for local culture to occupy a strategic position in the national cultural structure, it is necessary to preserve efforts that are comprehensive and involve the active participation of various sectors. Culture not only represents the identity of a nation, but also becomes the foundation of values that support the sustainability of national identity in social dynamics.²³

The preservation of the Pinisi Ship as Indonesia's maritime cultural heritage requires synergy between the government as a regulator and policy facilitator, the community as the heir and cultural actors, and the younger generation, especially Generation Z, as a key actor in the process of transformation and actualization of cultural values in the midst of the increasing intensity of globalization.²⁴ According to Koentjaraningrat (2015), culture requires habits by learning as a whole of human ideas and works. When examined in depth, culture is a dynamic entity that naturally undergoes transformation along with the development of the times and the current of globalization. That way, the community as the owners and heirs of the culture is required to always understand, care for, and preserve it so that the changes that occur do not reduce or remove the essential character of the cultural identity concerned, so that in this case collaborative efforts are made. Therefore, here are strategic efforts to ensure that the Pinisi Ship as an Indonesian maritime cultural identity that remains sustainable and dynamic in following the flow of globalization.

²² Putra, "The concept of 'kampung pinisi-nusantara' as an effort to develop an inclusive and connected South Sulawesi-IKN ethno-maritime tourism."

²³ Haasyir Almaahi, Rita Myrna, and Nina Karlina, "COLLABORATIVE GOVERNANCE IN EFFORTS TO PRESERVE REGIONAL CULTURE THROUGH THE LANGKISAU FESTIVAL IN THE SOUTH COAST REGENCY, WEST SUMATRA PROVINCE," *JANE (Journal of State Administration)* 14, no. 1 (August 11, 2022): 256–65, <https://doi.org/10.24198/JANE.V14I1.41312>.

²⁴ *Ibid*, 261.

1. Local Content Education

Education is a strategic instrument in cultural preservation efforts because it functions as a vehicle for the inheritance of values and knowledge across generations. In the context of the preservation of the Pinisi Ship as Indonesia's maritime cultural heritage, local cargo education has a high urgency as a regeneration strategy. This approach allows cultural heritage not only to be stored in an archive or museum space, but to be revived through a systematic process of formal education. The government as a facilitator has opened a legal space for the implementation of local content education through the Regulation of the Minister of Education and Culture Number 79 of 2014, which gives authority to regions to develop teaching materials based on local potential and wisdom.²⁵ This provision is an important normative basis for regions such as Bulukumba Regency, as the center of the manufacture of the Pinisi Ship, to design a local content curriculum based on marine culture, especially related to the history, engineering, and philosophy of the Pinisi Ship.

Through local cargo education, maritime cultural values can be transmitted from an early age. Learning is not only limited to the technical aspects of shipbuilding, but also includes local knowledge systems such as traditional navigation, the social structure of craftsmen (Panrita Lopi), as well as rituals and symbolism in shipping. The teaching material not only functions as cognitive enrichment, but also as a means of forming a strong cultural identity awareness in the younger generation. Study by Yolanda, and colleagues. (2025) shows that students who are exposed to local culture-based education show an increase in appreciative attitudes and a sense of belonging towards their own culture. In the context of globalization that gives rise to identity disorientation and cultural homogenization, local content education is a fence that maintains the sustainability of culture from the risk of value erosion.

Technically, the application of local content education in the preservation of the Pinisi Ship can be realized through the integration of thematic curriculum at the primary to secondary education level, especially in the coastal areas of South Sulawesi. This curriculum includes materials on the history, philosophy, manufacturing techniques, and socio-cultural values of the Pinisi Ship, which can be incorporated into subjects such as Local Content, Cultural Arts, and Social Sciences (IPS). The learning approach is not only theoretical, but also prioritizes *experiential learning* methods, such as a visit to a traditional shipyard in Tana Beru, Bulukumba which allows students to experience firsthand the traditional shipbuilding process.

²⁵ Desak Ketut Angraeni, "The Role of Local Content Curriculum in Preserving Regional Languages (Dayak Ngaju, Central Kalimantan)," *Satya Sastraharing : Journal of Management* 4, no. 2 (December 31, 2020): 1–14, <https://doi.org/10.33363/SATYA-SASTRAHARING.V4I2.605>.



Figure 1. Pinisi ship in Bulukumba area

In addition, the involvement of indigenous peoples and Panrita Lopi as local resource persons strengthens the participatory dimension of cultural education and creates collaboration between formal institutions and indigenous communities. Especially now that the Pinisi Boat Craftsmen Association has been formed chaired by Kaharuddin, making it easier to develop human resources. In the digital era, Gen Z can also be involved through the production of creative content such as documentary videos or educational applications, in line with UNESCO's *EdTech for Heritage* initiative. Thus, local content education becomes a dynamic and contextual strategic means in bridging tradition and innovation, while strengthening the preservation of the Pinisi Ship as a cultural heritage that is adaptive to the development of the times.²⁶

This shows that education is oriented towards the preservation of Pinisi in creating a generation that not only knows cultural heritage, but is also able to use it innovatively and productively. This opens up space for cultural integration in other sectors such as the creative economy and sustainable tourism, which ultimately contributes to the goal of SDGs 8.9 on the promotion of local products and culture as a motor of economic growth.²⁷

Thus, local cargo education is a dynamic effort to ensure that the Pinisi Ship remains alive in the collective consciousness and daily practices of the community. It is a bridge between the old and young generations, between local values and global challenges, and between cultural preservation and sustainable development. If maximized, local content

²⁶ Musa Kiring, Andi Gotib, and Ester Elmi, "The Economy of the Role of Local Communities in Preserving Culture and Improving the Economy in Metun Sajau Village, North Kalimantan," *Journal of Indonesian Customs and Culture* 7, no. 2 (September 30, 2025): 333–41, <https://doi.org/10.23887/JABI.V7I2.94742>.

²⁷ Siti Mahrani Batubara, "The Role of Cultural Education in the Preservation of Local Wisdom in Schools: A Literature Review," *Atmosphere: Journal of Education, Language, Literature, Arts, Culture, and Social Humanities* 3, no. 1 (December 23, 2025): 260–70, <https://doi.org/10.59024/ATMOSFER.V3I1.1208>.

education will not only give birth to a generation that knows Pinisi, but also a generation that fights for it as a maritime identity that should be proud on the world stage.

2. The Construction of the Pinisi Ship Museum as Education and Cultural Interaction

Museums not only serve as storage spaces for historical objects, but also as a discursive arena that facilitates educational processes, identity representation, and the strengthening of collective memory. Based on the book *The Modern Living Museum: Some Reflections and Experiences*, the Museum should ideally develop programs that are more interactive, educational, innovative, and reflect a strong cultural identity, emphasizing the direct personal participation of visitors. In the context of the preservation of the Pinisi Ship, the development of a maritime culture-based museum is expected not only to become a showcase of static artifacts, but to transform into a dynamic center of education and cultural interaction.

As an educational space, the Kapal Pinisi museum can carry out a cultural literacy function that is very relevant to the younger generation, especially Gen Z, who tend to have a strong attachment to visual, digital, and interactive experiences. It is the same with the Gedung Sate Museum in Bandung which is labeled as the most advanced museum in Indonesia, because in one of the spots the room is equipped with a digital visual display that depicts the city of Bandung every year. In addition, the museum is equipped with audio-visual recordings and a 4D projection theater. In the context of the construction of the Pinisi Ship Museum, a participatory curatorial approach, for example through the use of *augmented reality* (AR), *digital storytelling*, or multimedia-based exhibitions is needed, so as to increase the involvement and interest of the younger generation in this cultural heritage.²⁸

In addition, museums can be a collaborative node between the government, artisan communities, academics, and students, in creating a sustainable cultural preservation ecosystem. This is where the strategic role of the local government is to revitalize museum facilities and infrastructure and support the digitization of archives and thematic curatorial programs.²⁹ Meanwhile, the younger generation, especially students and university students, can be involved through internship programs, collaborative research, or digital communities that focus on documenting and promoting Pinisi' culture. Furthermore, professionally managed and attractive museums can encourage the development of an inclusive creative economy and cultural tourism, which also responds to SDGs 8.9. When museums become centers of cultural attractions that offer educational and emotional experiences, the legacy of Pinisi is not only preserved, but also empowered as a source of value and economy.

3. Registration of Intellectual Property Rights (IPR)

²⁸ Andini Perdana, "The Cultural Value of La Galigo Manuscripts and Pinisi Boats in the Museum for the Millennial Generation," *Walusuji : Journal of History and Culture* 11, no. 1 (2020): 153–70, <https://doi.org/10.36869/wjsb.v11i1.72>.

²⁹ Haasyir Almaahi, Rita Myrna, and Nina Karlina, "COLLABORATIVE GOVERNANCE IN EFFORTS TO PRESERVE REGIONAL CULTURE THROUGH THE LANGKISAU FESTIVAL IN THE SOUTH COAST REGENCY, WEST SUMATRA PROVINCE," *JANE (Journal of State Administration)* 14, no. 1 (August 11, 2022): 256–65, <https://doi.org/10.24198/JANE.V14I1.41312>.

Legal protection of cultural wealth is a crucial step in ensuring the sustainability of traditional values, especially in the midst of the rapid flow of globalization and penetration of foreign cultures that have the potential to reduce local identity. In the context of the preservation of the Pinisi Ship, registration as part of Intellectual Property Rights (IPR) is not just an administrative procedure, but a complementary legal and cultural strategy to strengthen the claim to the maritime heritage of the Indonesian nation. Pinisi as an intangible cultural product contains hereditary knowledge, traditional engineering techniques, and philosophical values born from local wisdom.³⁰ Therefore, the protection of intangible aspects through the Communal Intellectual Property scheme is very important.

In this case, the existence of positive laws such as Law Number 28 of 2014 concerning Copyright and Permenkumham Number 13 of 2021 concerning Communal Intellectual Property Data is an important basis for encouraging the registration and protection of Pinisi culture, both in the form of design, traditional knowledge, and traditional cultural expression (NRE). Although the Pinisi Ship has been recognized as an Intangible Cultural Heritage by UNESCO, this recognition does not fully guarantee the protection of all aspects of its cultural value, especially in the realm of intellectual property.³¹ Therefore, strengthening the aspect of intellectual property is a strategic urgency to protect the collective rights of indigenous peoples to the design, construction techniques, and symbolic values inherent in the Pinisi Ship. This effort is important to prevent unilateral claims, irresponsible commercialization, and the bleaching of cultural identity that can occur due to globalization.

Within this framework, the involvement of the younger generation has become very significant. Gen Z with qualified legal and digital literacy capacity can be encouraged to take an active role in the process of identifying, documenting, and archiving the Pinisi culture as part of Communal Intellectual Property. They can become community movers through digital projects such as interactive cultural mapping, *digital storytelling*, and community-based legal advocacy. Not only that, the tech-savvy young generation can also facilitate online platforms to accelerate the process of collecting cultural data and encourage community involvement in the validation of IP data, making it part of a collaborative and sustainable preservation movement.

Therefore, the registration of IPR for the Pinisi Ship is not just an administrative effort, but a representation of the nation's collective commitment to maintain cultural sovereignty through a progressive and innovative legal approach. The younger generation, especially Gen Z, must be empowered not only as heirs, but also as innovators who are able to blend and maintain traditional values with modern legal instruments and technology.

4. Cultural Promotion

In the context of increasingly rapid and interconnected digital developments, cultural promotion strategies can no longer rely solely on traditional methods, such as art

³⁰ Efri S Siregar and Janpatar Simamora, "PROTECTION OF COMMUNAL INTELLECTUAL PROPERTY AS AN EFFORT TO PRESERVE THE NATION'S CULTURAL HERITAGE," *Journal of Legal Dimensions* 9, no. 10 (November 4, 2025), <https://law.ojs.co.id/index.php/jdh/article/view/812>.

³¹ Eva Juliana Purba, Akbar Kurnia Putra, and Budi Ardianto, "Legal Protection of Intangible Cultural Heritage and Its Application in Indonesia," *Utī Possidetis: Journal of International Law* 1, no. 1 (June 8, 2021): 90–117, <https://doi.org/10.22437/UP.V1I1.8431>.

performances or print media. Cultures that are unable to adapt in the way they are presented tend to be overlooked in the highly dynamic competition for global information flows. Therefore, cultural promotion must be positioned as an important strategy to keep local heritage existing, recognizable, and relevant for current and future generations. In this context, the Pinisi Ship needs to be re-appointed through a narrative approach and format that is in accordance with the communication character of the digital era, especially to reach Generation Z who now plays a central role in shaping the flow of information and public perception.³²

As a generation raised in the digital ecosystem, Gen Z has a great capacity to revitalize the Pinisi culture through the use of various digital media such as social media platforms, interactive visual content, and online collaborative spaces. In the process of cultural preservation and promotion, the role of Gen Z is no longer limited to receiving information but rather transforming into creators and managers of cultural narratives. Reporting from Kumparan.com, it shows that this group tends to be more interested in honest stories, dynamic visuals, as well as communication models that allow their active participation in the narrative. Therefore, the re-presentation of the story about the Pinisi Ship through formats such as documentary-themed vlogs, digital comics, marine history animations, or interactive campaigns on social media, is a more relevant and impactful strategy than the conventional one-way promotional approach.³³

It is important to note that effective cultural promotion reaches not only domestic audiences, but also international audiences. In this case, cultural diplomacy is an important instrument. The government can encourage collaboration between Indonesia's Gen Z and the global cultural community, such as UNESCO, in the form of cross-border cultural projects, such as joint virtual exhibitions, international documentary film productions, to Pinisi themed creative content competitions on various global platforms such as TikTok, YouTube Shorts, and Instagram Reels.³⁴

In addition to the communication aspect, cultural promotion also has implications for economic empowerment and sustainable preservation. The younger generation can be encouraged to develop derivative products from the Pinisi culture, such as *merchandise*, digital artworks, cultural NFTs, to integration in the game and animation industry that raises local maritime themes. This is in line with *the cultural entrepreneurship approach*, which is the integration between cultural heritage and value-based business innovation. In the context of the Sustainable Development Goals (SDGs), this step is relevant to SDGs 8.9.³⁵ To realize this, a supporting ecosystem is needed that allows collaboration between government

³² Kittichai Kasemsarn dan Farnaz Nickpour, "Digital Storytelling in Cultural and Heritage Tourism: A Review of Social Media Integration and Youth Engagement Frameworks," *Heritage* 8, no. 6 (June 1, 2025), <https://doi.org/10.3390/HERITAGE8060200>.

³³ Jelena Blaži, "Digital reception of culture: The role of social networks in emotional engagement Generation Z with festivals," *MAP Social Sciences*, August 30, 2025, 66–76, <https://doi.org/10.53880/2744-2454.2025.6.66>.

³⁴ *Ibid*, 68.

³⁵ David Fero and Mery Silalahi, "Optimizing the Use of New Media in the Gen-Z Era to Strengthen Sustainable Tourism," *Travel Media* 22, no. 2 (November 15, 2024): 371–382, <https://doi.org/10.36276/MWS.V22I2.757>.

stakeholders as policy facilitators and budget support, educational institutions as a space for young cultural creators, and indigenous peoples as authentic owners of knowledge. This is where Gen Z becomes very strategic, namely as a connecting node between local values and global channels, as a driver of technology-based cultural campaigns, and as active actors in cultural preservation who understand its historical value and economic potential.

CLOSING

Conclusion

The main factors that hinder the preservation of the Pinisi Ship as Indonesia's maritime cultural heritage include the lack of regeneration of shipwrights, limited documentation of traditional knowledge, weak legal protection of intangible cultural heritage, and the impact of globalization that encourages a shift in the values and orientation of coastal communities towards local culture.

Strategies and innovations that can be implemented include strengthening community-based education and training for the younger generation, utilizing technology to document and digitize the Pinisi Ship manufacturing process, strengthening collaboration between the government, cultural institutions, and tourism industry players, as well as drafting regulations that favor the preservation of local culture.

Suggestions and Acknowledgments

The government needs to expand strategic partnerships with the education sector, the private sector, and local communities to create a sustainable ecosystem for the regeneration of Pinisi Ship artisans. This can be done through *vocational training programs*, cultural scholarships, and the establishment of an incubator for the preservation of cultural heritage based on technology and creative economy that is still based on the values of local wisdom.

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