

THE PAÑCABRAHMĀ INSCRIPTION AS AN EDUCATIONAL RESOURCE THROUGH YOUTUBE CONTENT

Indra Hendrawan Wibowo¹

¹Departement of Archaeology, Faculty of Cultural Sciences, Universitas Gadjah Mada
Email: indra.hendrawan.wibowo@ugm.ac.id¹

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Abstract:

The *Pañcabrahmā* Inscription is one of Indonesia's cultural heritage artifacts that possesses significant historical, archaeological, and educational value. Despite its importance, its potential as an educational resource has not been fully utilized. At the same time, the rapid development of digital media, particularly YouTube, has created new opportunities for disseminating knowledge and raising public awareness of cultural heritage. This study aims to develop a comprehensive narrative that interprets the messages embedded in the *Pañcabrahmā* Inscription and highlights its historical significance during the Ancient Mataram Kingdom. Furthermore, the research explores the use of YouTube as a digital platform to communicate these historical narratives and examines its long-term potential as a bridge for connecting broader audiences with the history of the Ancient Mataram Kingdom across past, present, and future generations. The findings indicate that audiovisual presentations are capable of conveying the historical background, inscriptional content, cultural values, and social context of the *Pañcabrahmā* Inscription in a more engaging and accessible manner than conventional text-based media. Moreover, YouTube facilitates wide-reaching, interactive, and sustainable dissemination of educational content, thereby contributing to improved cultural literacy, particularly among younger audiences. Nevertheless, the educational effectiveness of such content depends on the quality of its presentation, the accuracy of the information provided, and appropriate communication strategies. Therefore, collaboration among scholars, archaeologists, cultural heritage institutions, and digital content creators is essential to produce reliable and engaging educational materials. This study concludes that YouTube offers an innovative approach to supporting the preservation and dissemination of knowledge about the *Pañcabrahmā* Inscription while strengthening public understanding and appreciation of Indonesia's cultural heritage.

Keywords: *Pañcabrahmā* Inscription, YouTube, digital education, cultural heritage, Ancient Mataram Kingdom, audiovisual media.

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1. Introduction

A solid foundation of knowledge is essential for understanding the cultural heritage left by our ancestors. Without such knowledge, the significance of these legacies cannot be effectively conveyed. The discipline that provides this foundation is archaeology. In his book *Archaeologists and What They Do*, Robert J. Braidwood explains that archaeology is the scientific study of artifacts and human behavior with the aim of understanding the entirety of past human lifeways. Based on this definition, archaeologists focus on human-made objects in their efforts to reconstruct the ways of life of past societies (Braidwood, 1960; Clark, 1960). With this basic understanding of archaeology, the next step is to comprehend the meaning and significance of inscriptions.

One of the ancestral legacies in the Indonesian archipelago that preserves historical records and demonstrates continuous development over time is the inscription. An inscription is a text engraved or inscribed on durable media such as stone, metal, or palm leaves. The earliest tradition of inscription writing in the Indonesian archipelago began with the *Yupa* inscriptions, which were written in the Pallava script during the fourth century CE in East Kalimantan. Over time, this script evolved into the Old Javanese script, which remained in use until the Majapahit Kingdom in the fifteenth century CE. In general, inscriptions contain valuable information on various aspects of past societies, including political systems, economic activities, demographic conditions, and cultural practices (Tedjowasono, et al., 2023).

The inscription examined in this study is the *Pañcabrahmā* Inscription. This research focuses on an in-depth analysis of the *Pañcabrahmā* Inscription, which is currently catalogued under inventory number BG 779. The inscription is part of the collection of the Regional Office X of the Cultural Heritage Preservation Center (*Balai Pelestarian Kebudayaan*, BPK), located in the Bogem area, Special Region of Yogyakarta.

The history of its discovery dates back to 1985, when the Archaeological Heritage Preservation Office (*Balai Pelestarian Peninggalan Purbakala*, BP3), now reorganized as the Cultural Heritage Preservation Center (BPK), conducted an archaeological survey at the ruins of Sumberwatu Temple in Sumberwatu Hamlet, Sambirejo Village, Prambanan District, Special Region of Yogyakarta. During this survey, the *Pañcabrahmā* Inscription was identified as one of the archaeological finds originating from the temple complex (BPCB, 1985).

Some of scholarly publications specifically discussing the *Pañcabrahmā* Inscription remain limited to only three articles. The first was written by Kusen (1985) under the title *Sekelumit Data tentang Pañcabrahmā dalam Periode Klasik Jawa Tengah* (A Brief Account of *Pañcabrahmā* in the Central Javanese Classical Period). The article briefly argues that the symbols or attributes carved on the inscription should not be interpreted as the attributes of deities such as the *Aṣṭadikpālakas* or *Nawasanga*, but rather as representations of the *Pañcabrahmā* itself.

The second article, authored by Setianingsih (1998) and entitled *Dua Batu Berhias dari Ruas Sungai Opak: Data Tambahan Pembangunan Percandian Prambanan* (Two

Decorated Stones from the Opak River: Additional Evidence for the Construction of the Prambanan Temple Complex), discusses the discovery in 1985 of a cube-shaped andesite stone inscription and provides an analysis of the carved attributes found on its surfaces.

The third article, written in English by Andrea Acri, Mimi Savitri, and Sofwan Noerwidi (2024), is entitled *The Śaiva Deities of the Directions in the Light of Two Recently Discovered Consecration Deposits (Peripih) from Central Java*. This study focuses on the orientation of the cardinal directions in the Śaiva tradition, particularly in Central Java and the Special Region of Yogyakarta.

Collectively, these three studies demonstrate that research on the *Pañcabrahmā* Inscription has primarily concentrated on its iconography, symbolism, and archaeological context. To date, however, no study has specifically developed an educational narrative intended for the general public. Such a narrative has considerable potential to serve as an educational medium for introducing the historical and cultural values embodied in the inscription to a wider audience. Nevertheless, an important challenge remains: how to create engaging content that not only captures public interest but also motivates audiences to explore and learn about the inscription independently.

Several previous studies are relevant to the present research. The first is an article entitled *"The Involvement of Generation Z in Preserving the Mantyasih Inscription as Cultural Heritage through Historical TikTok Content"* by Ayun and Saputro (2025). This study examines the positive impact of promoting the Mantyasih Inscription, located in Magelang, through TikTok content. Owing to TikTok's powerful algorithm in Indonesia, the content successfully attracted the attention of Generation Z, increased their historical awareness, and stimulated a strong sense of curiosity about the inscription. The authors also argue that the current digital era presents significant challenges for historians and cultural heritage practitioners, as educational content must compete with highly popular entertainment content, such as viral trends (*velocity*) and K-pop music influenced by Western popular culture.

The second relevant study is *"The Phenomenon of Searching for Suspected Cultural Heritage Objects as YouTube Content"* by Suwindiatrini and Nayati (2024). This article focuses on the motivations behind the search for objects suspected of being cultural heritage (*Objek Diduga Cagar Budaya*, ODCB) for the purpose of producing YouTube content. The authors explain that such activities are often driven by economic incentives, including the sale of discovered objects as well as the opportunity to generate income through YouTube's monetization system. The study highlights how digital platforms can influence public engagement with cultural heritage, while also raising concerns regarding the ethical implications of using archaeological resources primarily for commercial purposes.

Therefore, this study seeks to address this gap by adopting Public Archaeology as its primary conceptual framework. Public archaeology provides an appropriate approach for examining how archaeological knowledge and research findings are

communicated to society. In his work, Prasodjo (2004) summarizes the concept of Public Archaeology into three principal definitions:

1. Public Archaeology as Cultural Resource Management (CRM). In this perspective, Public Archaeology is equated with Cultural Resource Management (CRM), encompassing the management of archaeological cultural resources through activities ranging from conservation and preservation to legal protection and regulatory frameworks.
2. Public Archaeology as the dissemination of archaeological knowledge. This perspective emphasizes how the results of archaeological research can be presented and communicated to the public. Dissemination extends beyond academic publication to include various forms of public engagement, such as museum exhibitions, posters, documentary films, and archaeological outreach and education programs.
3. Public Archaeology as the interaction between archaeology and the public. This definition views Public Archaeology as a field that examines the reciprocal relationship between archaeology and society. Such interaction is understood as a two-way process, in which archaeological knowledge is communicated to the public while, at the same time, public perspectives, interests, and participation contribute to archaeological practice.

Through this approach, the study is expected to encourage cultural heritage practitioners and scholars to contribute to expanding knowledge on the historical significance of other Old Javanese inscriptions preserved in the collections of the Regional Office X of the Cultural Heritage Preservation Center (BPK). Specifically, this study has two objectives: (1) to develop a comprehensive narrative of the messages and meanings embodied in the *Pañcabrahmā* Inscription, demonstrating its historical significance during the Old Mataram Kingdom through the YouTube platform; and (2) to examine the long-term potential of this research as a bridge for communicating the history of the Old Mataram Kingdom to wider audiences, connecting the past, the present, and future generations.

2. Method

This study employs a descriptive research method, which is considered appropriate because it aims to address the research questions formulated in this study. Descriptive research is fundamentally intended to answer questions concerning *what*, *who*, *where*, and *when*. Conclusions or generalizations are derived through the systematic and classified description of archaeological data (Kusumohartono, 1987). As a research approach, descriptive archaeology developed extensively in the United States between 1840 and 1960. During the period from 1914 to 1940, scholarly attention was primarily directed toward chronological issues, thereby addressing the question of *when*. Subsequently, between 1940 and 1960, the emphasis shifted toward context and function, providing answers to the question of *what* (Willey & Sabloff, 1974).

To support this research, the study adopts the perspective of Public Archaeology. According to Nurani (2009), Public Archaeology concerns the development of strategic communication between archaeologists, as specialist scholars, and non-archaeological

professionals who are responsible for conveying archaeological knowledge to diverse public audiences. Public participation constitutes a crucial component of this process, as it enables interpretations of the past to be examined, critiqued, and evaluated by the communities to whom they are presented (Jameson, 1997). Consequently, public engagement is regarded as an essential element in producing meaningful and socially relevant interpretations of archaeological heritage.

The first stage in developing the narrative is to conduct a comprehensive literature review to provide the supporting data for this study. The sources consulted include scholarly journal articles specifically addressing cultural heritage, as well as books and research reports related to the *Pañcabrahmā* Inscription. These materials serve as the primary supporting references for constructing an accurate and comprehensive historical narrative.

The second stage involves conducting field observations. This stage is essential for documenting the *Pañcabrahmā* Inscription and examining its contents in their entirety. In addition, video footage is recorded as part of the content production process. High-quality video production techniques are employed to ensure that the historical messages conveyed through the content are presented effectively and are accessible to a broad public audience.

The third stage consists of analyzing the data collected from the literature review and field observations. The findings are then integrated into the YouTube video to develop an educational narrative specifically designed to engage younger audiences.

The final stage is to draw conclusions from the overall process of producing the YouTube content. This includes evaluating the narrative that has been developed and emphasizing the importance of encouraging younger generations to appreciate and preserve their ancestral heritage. By doing so, cultural heritage can continue to serve as a valuable source of historical knowledge and learning across generations.

3. Results and Discussion

This chapter discusses the use of YouTube as a medium for public engagement by employing the framework of Public Archaeology as its narrative foundation. Through this approach, the study seeks to offer a new perspective on introducing cultural heritage objects to the public by utilizing YouTube as a platform for educational and historical content. In doing so, the research demonstrates how digital media can serve as an effective bridge between archaeological knowledge and wider audiences, making cultural heritage more accessible, engaging, and relevant to contemporary society.

3.1. YouTube as a Platform for Creative Educational Content

Following main headings should be provided in the manuscript while preparing. The separation between main headings, sub-headings and sub-sub headings should be numbered in the manuscript with following example:

It is undeniable that YouTube, as one of the world's largest digital platforms with a global reach, has become one of the most widely used and popular platforms across diverse demographic groups. In Indonesia, where the population is projected to reach approximately 288 million in 2026, YouTube has had a significant impact on the country's digital landscape and internet culture (Worldometer, 2026). The figure below

presents data on YouTube users in 2025, illustrating the platform's extensive reach and popularity among the Indonesian population.



Figure 1. YouTube User Statistics in Indonesia, 2025

Source: DataReportal. (2025). *Digital 2025: Indonesia*. Accessed: July 18th 2026.
<https://datareportal.com/reports/digital-2025-indonesia>

The data presented above reveal that YouTube had approximately 143 million users in Indonesia at the beginning of 2025. Of these users, 47.3% were female and 52.7% were male. These figures demonstrate YouTube's extensive reach and highlight its potential as an effective platform for disseminating educational and cultural content. The presence of the internet within society cannot be separated from the various social and cultural issues that continue to evolve alongside technological development (Fadhal & Nurhajati, 2012). As a form of new digital media, YouTube has become one of the most widely used platforms for distributing information through audiovisual content in the form of videos (Fadhal & Nurhajati, 2012). One category of content that has gained increasing attention is cultural heritage. Given its broad audience and multimedia capabilities, YouTube offers considerable potential as a medium for promoting public awareness and appreciation of cultural heritage.

One example of digital heritage outreach in Indonesia is the YouTube channel *Sahabat Ekskavasi*, which has been actively producing educational content on archaeology and cultural heritage since 2020. Established by alumni of the Archaeology Department at Universitas Gadjah Mada, the channel aims to introduce Indonesian archaeology to a broader audience. Its creators emphasize that archaeology should not be viewed solely as the domain of scholars and researchers, but as a shared cultural legacy that belongs to society as a whole. Through public engagement, the channel seeks to encourage appreciation of the values, knowledge, and experiences inherited

from the past so that they can inform future generations. The channel's inaugural video attracted considerable attention, reaching 19,868 viewers. The illustration below presents an example of the type of content produced by *Sahabat Ekskavasi*.



Figure 2. A Clip Video About How Does an Archaeologist Work
 Source : <https://www.youtube.com/watch?v=T1g2btPLPhA&t=95s>

The image above illustrates the creativity of the content production team in developing animated materials designed to capture viewers' attention. This is evidenced by the strong audience response to the channel's first video, which attracted a considerable number of viewers and received positive feedback from its audience. Such an outcome suggests that the creators have contributed meaningfully to achieving their mission while generating a positive impact, particularly among members of the general public who may have limited prior knowledge of archaeology and cultural heritage. As technology continues to advance, new opportunities emerge for presenting information in more engaging and accessible ways. These technological developments enable creators to transform well-planned concepts and innovative ideas into informative messages that can be effectively communicated to wider audiences. Through this process, digital media becomes an important platform for disseminating knowledge and fostering public awareness of the past.

3.2. Introduction to Epigraphy and Inscriptions

Before introducing the *Pañcabrahmā* Inscription, the content first presents an introduction to epigraphy. Explaining the concept of epigraphy is essential, as it provides viewers with a fundamental understanding of the discipline and the work carried out by epigraphists. This introductory section is intended to establish the basic principles of the

field while offering information that may be unfamiliar to the general public. An example of this introductory presentation is shown in the figure below.



Figure 3. Explanation of the Content from the Video Segment "What Is Epigraphy?"

Source : https://youtu.be/gFheER_z20w?si=xg48ZMTaD9_6PZkz

The video segment introduces the concept of epigraphy, which is the discipline devoted to the study of inscriptions. Epigraphic research has made substantial contributions to the reconstruction of Indonesia's ancient history. As discussed by Boechari (1977), epigraphy has played a significant role in addressing theoretical debates among earlier scholars concerning historical events in ancient Indonesia. He also emphasizes the importance of adopting a structural approach to the constituent elements of inscriptions in order to achieve a more accurate interpretation of their contents. To interpret inscriptions effectively, an epigraphist is expected to possess several fundamental competencies. According to Prasodjo (1998), these core competencies include: (1) the ability to identify inscriptions; (2) the ability to read and translate the scripts used in inscriptions; and (3) the ability to interpret the meanings and historical significance of the inscriptions. Presenting these essential qualifications in the YouTube content enables viewers to gain a clearer understanding of the responsibilities and expertise required of an epigraphist, while also introducing the methodological foundations of epigraphic research to a broader audience.



Figure 4. Screenshot from the Video Segment "What Is an Inscription?"

Source : https://youtu.be/gFheER_z20w?si=xg48ZMTaD9_6PZkz

An inscription is an ancient text engraved on durable materials such as metal plates, wood, or stone (Prasodjo, 1998). Because inscriptions preserve written records of past events and activities, they constitute one of the primary sources for historical research. Consequently, historical writing can also be developed on the basis of epigraphic evidence. According to Dwiyanto (1998), the type of historiography derived from inscriptions is generally classified as structural history, particularly within the context of local history. In the study of ancient Indonesian history, inscriptions serve not only as primary historical sources but also as essential materials for re-evaluating previous historical interpretations and reconstructing historical narratives. This is especially important because the continued discovery of new inscriptions through archaeological research provides opportunities to refine, revise, and expand existing understandings of Indonesia's ancient past (Dwiyanto, 1998).

3.3. Discovery and Interpretation of the *Pañcabrahmā* Inscription

After introducing the disciplines of epigraphy and the concept of inscriptions, the discussion proceeds to the discovery history of the *Pañcabrahmā* Inscription. This section provides the historical background of the inscription and its archaeological context. The figure below presents the *Pañcabrahmā* Inscription discussed in this study.

Pañcabrahmā Inscription is an Old Javanese inscription discovered during an archaeological survey conducted in Sumberwatu Hamlet, Sambirejo Village, Prambanan District, Sleman Regency, Special Region of Yogyakarta. During the survey, archaeologists identified a cube-shaped stone in the vicinity of the ruins of Sumberwatu Temple, also known as Sumur Bandung Temple (BPCB, 1985). Prior to the archaeological survey, however, the inscription had first been discovered by a local resident named Saliman in 1985 (BPCB, 2015). The figure below shows the location where the *Pañcabrahmā* Inscription was discovered.

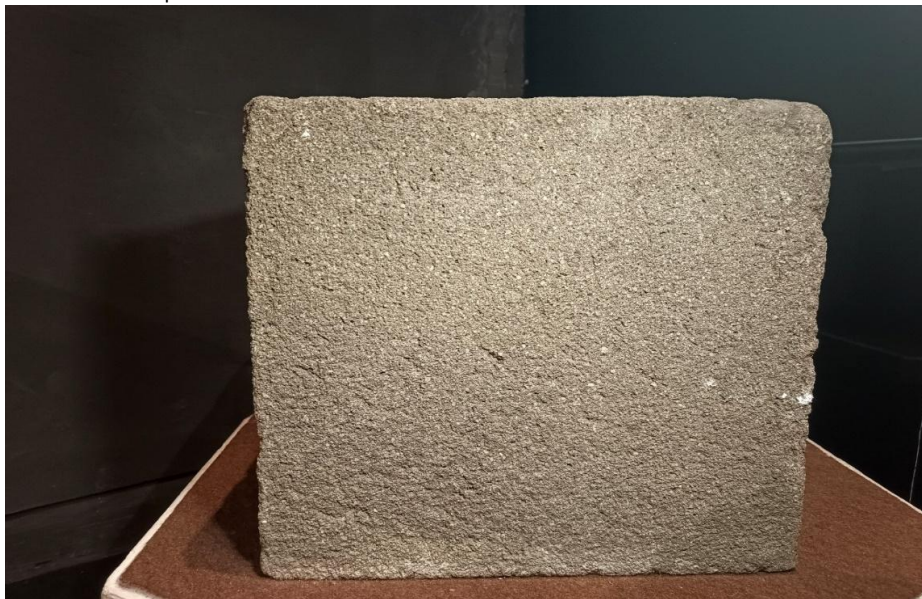


Figure 5. Bottom View of the *Pañcabrahmā* Inscription.
Source: Personal Documentation (2026).

The figure above shows the original discovery site of the *Pañcabrahmā* Inscription in the vicinity of Sumberwatu Temple, also known as Sumur Bandung Temple. Following the discussion of its discovery history, this section describes the physical characteristics of the inscription. The *Pañcabrahmā* Inscription is carved from andesite, a volcanic stone that was widely used during the Old Mataram period. Based on its archaeological context and stylistic features, the inscription is estimated to date from the eighth to the ninth century CE. It measures 36.5 × 35.5 cm with a height of 35 cm (BPCB, 1985). At its center is an equilateral triangular cavity measuring 11.5 cm in depth. The remaining surfaces are plain and undecorated, resembling the form of a *peripih* (consecration deposit) (BPCB, 1985). According to TACB (2022), this central triangular feature is interpreted as representing the concept of a *Yantra*, a sacred geometric symbol in Hindu religious tradition.



Figure 6. Discovery Site of the *Pañcabrahmā* Inscription

Source: Google Maps (accessed July 17th, 2026).

3.4. The Concept of Yantra

The discussion now proceeds to the concept of Yantra. Since the *Pañcabrahmā* Inscription is associated with the concept of *Yantra*, it is necessary to further understand the *Yantra* tradition practiced by Hindus in religious rituals. In essence, a *Yantra* is an arrangement of geometric symbols that are systematically structured and take various forms according to their functions and the contexts in which they are used within the Tantric traditions of various religions in India. In religious practices, *Yantra* functions as a medium for the worship of deities, both in temple environments and domestic places of worship. It also serves as a supporting instrument for meditation based on the principles of Hindu astrology and teachings contained in Tantric texts (Khanna, 2003). Beyond its ritual functions, *Yantra* is also applied as a decorative element in temple floors due to its aesthetic composition, harmonious arrangement, and geometric symmetry. Therefore, *Yantra* holds a significant position in Hindu, Jain, and Buddhist religious traditions, functioning not only as a spiritual symbol but also as a representation of the philosophical values embedded within it (TACB, 2022).

The following section presents an illustration of the *Yantra* concept to provide a clearer visual understanding of the form being discussed.

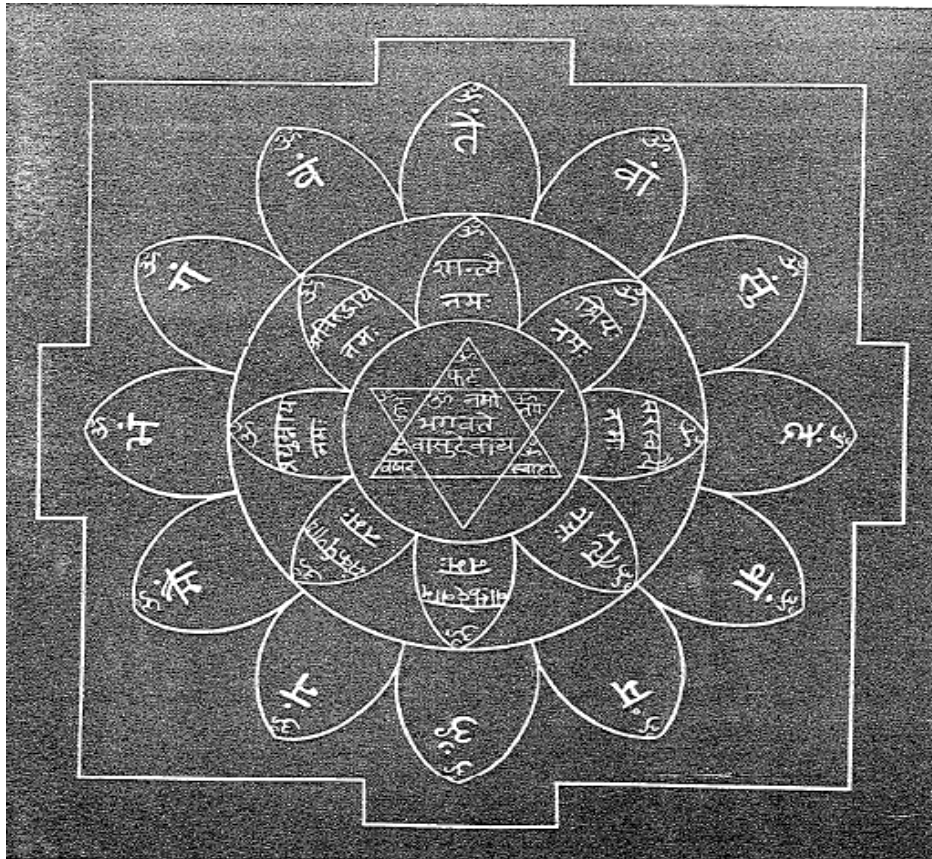


Figure 7. Illustration of the Yantra

Source: Khanna, M. (2003). *Yantra: The Tantric Symbol of Cosmic Unity*. London: Thames & Hudson.

A brief explanation of *Yantra* is that the term originates from the Sanskrit root word *yam*, which means to restrain, control, or sustain the energy inherent in a particular element, object, or concept. In its fundamental sense, *Yantra* can refer to any type of mechanical tool or device designed to assist in carrying out a specific task. Therefore, in this broader understanding, *Yantra* encompasses various forms of machines or instruments used in fields such as architecture, astronomy, alchemy, chemistry, warfare, and recreation (Khanna, 2003).

A Sanskrit text from the eleventh century CE, the *Samarāṅgaṇasūtradhāra*, which discusses architectural knowledge, provides detailed descriptions of the construction and operation of various mechanical *yantras*. These include wooden birds capable of flight, wooden aircraft designed to fly using heated mercury (*raksa*) as a propelling substance, as well as male and female mechanical figures resembling robots. The large observatories constructed in Delhi and Jaipur under the patronage of Maharaja Jai Singh (1686–1743) are known as *Jantar Mantar*. These monumental structures were named after their function as astronomical instruments (*yantras*) used for observing and recording various celestial phenomena (Khanna, 2003).

As time goes by, the meaning of the term *Yantra* expanded to encompass religious practices and acquired more specific theological meanings. In this context, mystical *Yantras* are regarded as essential instruments within meditative disciplines. Fundamentally, a *Yantra* used for such purposes represents an abstract geometric design that functions as a tool to support meditation and enhance spiritual awareness (Khanna, 2003).

3.5. The Script and Attributes of the Pañcabrahmā Inscription



Figure 8. Top View of the *Pañcabrahmā* Inscription.

Source: Personal documentation (2026).

The *Pañcabrahmā* Inscription employs the Old Javanese script, exhibiting characteristics associated with the Old Mataram period. Based on the identification of the carved attributes on the *Pañcabrahmā* Inscription, four main symbols related to Hindu iconography have been identified. The first attribute is the *gadha*, a mace weapon known as *Kaumodakī*, which is one of the distinctive attributes of Lord Viṣṇu. In addition, the mace is also frequently associated with Hanumān as a symbol of strength and courage. The second attribute is *sara*, or an arrow, which in Hindu iconographic traditions is commonly depicted as a weapon associated with the representation of the goddess Durgā. The next attribute is *śakti*, a spear generally made of metal and used as a piercing weapon in various depictions of deities and mythological figures. The final attribute is the *cakra*, depicted as a wheel-like object with ornamental elements covering its surface. The *cakra* is one of the principal attributes of Lord Viṣṇu and symbolizes power, cosmic order, and the ability to maintain the balance of the universe (TACB, 2022).

In addition to containing carvings of these attributes, the *Pañcabrahmā* Inscription also displays an inscription consisting of the sequence of characters “sa ba ta i.” These syllables represent the five aspects of *Pañcabrahmā*, namely *Sadyojāta*, *Vāmadeva*, *Aghora*, *Tatpuruṣa*, and *Īśāna*. Each of these aspects corresponds to the five fundamental elements known as the *pañca-mahābhūta*, namely earth (*pṛthvī*), water

(*āpas*), fire (*tejas*), air (*vāyu*), and space (*ākāśa*). The concept of *Pañcabrahmā* refers to the five faces or manifestations of Lord Śiva, representing the divine aspects associated with the creation, preservation, transformation, and cosmic order within Śaiva religious traditions (Flood, 1996).

3.6. Learning Important Content Regarding the *Pañcabrahmā* Inscription

Digital media provides a new space for communicating cultural heritage. Through YouTube, research findings are not only published but also transformed into forms of presentation that are more accessible and understandable for people with diverse educational backgrounds. This process expands the reach of historical and cultural information while simultaneously strengthening the connection between cultural heritage and the lives of contemporary communities.

Furthermore, the interactions that occur through digital platforms demonstrate that society is not merely a passive recipient of information but also becomes part of the process of constructing meanings related to cultural heritage. This condition strengthens the role of YouTube as a medium that supports Public Archaeology practices, as it provides a shared space for communication, education, and public participation within a single platform.

Thus, the utilization of the *Pañcabrahmā* Inscription through YouTube content demonstrates that digital media can serve as an effective strategy for disseminating archaeological research findings while simultaneously increasing public awareness of the importance of cultural heritage preservation. This approach highlights the increasingly significant role of digital communication in bridging archaeological research with the needs of public education in the era of information technology.

4. Conclusion

The *Pañcabrahmā* Inscription holds significant value as an educational resource that can enrich public understanding of history, culture, and the intellectual heritage of the past. The utilization of this inscription through digital media, particularly YouTube content, provides an effective alternative for bridging the dissemination of historical information to wider audiences. The audiovisual characteristics of YouTube enable historical materials to be presented in a more engaging, communicative, and accessible manner for diverse groups, particularly younger generations.

The results of this study demonstrate that presenting information about the *Pañcabrahmā* Inscription in the form of educational content functions not only as a learning medium but also as an effort toward cultural preservation through digital transformation. The presentation of materials supported by visual elements, narratives, and contextual explanations is capable of increasing public interest and encouraging greater appreciation of historical remains that have previously been less recognized by society.

Thus, the utilization of the *Pañcabrahmā* Inscription as an educational resource through YouTube represents a relevant strategy in responding to the development of information technology. The synergy between historical studies and digital media is expected to expand access to historical knowledge while fostering awareness of the importance of preserving and safeguarding cultural heritage as an essential part of

national identity. In the long term, particularly among academics and history enthusiasts, this approach is expected to inspire the creation of similar educational content aimed at introducing historical heritage to wider audiences who may not yet have detailed knowledge of the Pañcabrahmā Inscription. Through the framework of Public Archaeology, historical narratives can be communicated effectively without diminishing their academic value, while simultaneously providing meaningful lessons and insights for society.

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