

Hyperlocal Media: Promoting Local Culture

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Abstract

As shown by the world's technology innovation, the development of the digital era makes information dissemination more dynamic. Rapid progress is taking place worldwide, with outstanding digital media capabilities that may help any community. People may easily convey their wants, which can then be funneled through digital media's various services provided and managed. Nowadays, anyone may create media by using some platforms. Everyone may easily manage their website, such as a blog, communicate their goals via a Facebook page, or submit images or videos to illustrate their goals using YouTube or the Instagram application. The local cultural community in Central Java has one fundamental goal: to conserve local art and culture, which is further enhanced by the development of technology-based community media. This is a noble objective. The global community will be aware of, grasp, participate in, or pay attention to the culture that has emerged due to this civilization's history and beginnings. In today's digital context, local cultural communities develop community media that blends online and offline activity. Mergers occur for creative expression and cultural community appreciation, and they influence communication among community media creators. Based on earlier research, this study will discuss the techniques employed by local cultural groups to preserve community media, utilizing the term hyperlocal media and motivated by the notion of cooperative communication. This article wants to show how the Komunitas Bali Buja, as a cultural community, seeks to maintain local wisdom values contained in artistic expression through online-based community media. Community media managers use advanced media technology options for hyperlocal media implementation.

Keywords: Hyperlocal Media, Community Media, Local Culture, Community, Globalization



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INTRODUCTION

This article departs from research in the author's observations on the struggle of the arts and cultural community (from now on called the cultural community) for cultural resilience. Cultural community are formed because of the typical attitude of a group of people to the mission of cultural preservation (Cohen-Cruz, 2002). Cultural community are marginalized due to limited access to mainstream media (Forde, Meadows and Foxwell, 2003, 2009; Shahzalal and Hassan, 2019). This research-based article is important because it seeks to demonstrate the creativity and resilience of cultural community in defending the goals, they consider noble in the face of globalization. According to previous research, information and communication technology allows people to innovate (Buchtmann, 2000; Megwa, 2007; Jati, 2019). Art and cultural expression activities can use new communication technologies to develop content related to cultural preservation.

This article proposes the term hyperlocal media. A new way to reach audiences that no longer use conventional mass media, such as radio and television. This innovative idea is referred to as the development of community media. The involvement of community media managers by prioritizing media technology is the embodiment or realization of hyperlocal media. Local or community media emerged from the intense competition in the mainstream media. According to Birowo (2016) (Birowo et al., 2016), community media can take several different forms. To overcome difficulties, the community becomes a forum for collective conversation (Gazali, 2014). Cultural communities choose to use community media channels because they face difficulties accessing mainstream media to convey their views and channels of expression (Saeed, 2009). Purnomo and Subari (2019) discovered that television programs do not include content deemed unhelpful to viewers. This reaffirms the cultural community's choice of community media. By offering public space for alternative public

venues and community groups, community media provide public areas (King and Mele, 1999; Couldry and Dreher, 2007; Turner, 2021). Community media are then considered alternative media as a means of opposition to the mainstream media's hegemony.

LITERATURE REVIEW

Community Media and Cultural Community

Community media as a platform for the anti-globalization movement (Downing, 2003). Community media as a social movement is also present in Indonesia when various mainstream media emerge to provide more benefits for the interests of media owners. The interests of the owners are often prioritized in the mainstream media. In contrast to mainstream media, alternative media value participatory procedures, community capacity building, and social movement ownership of institutions, technology, and communications. Alternative media are sometimes seen as the opposite of conventional media. According to Chris Atton (2002), alternative media differ from mainstream media, especially in products such as content, form, method of creation, or production methods. Likewise with processes such as distribution, changes in social relations between roles and responsibilities and their relationship with audiences.

As a result of technological advancement, social life has shifted. This tendency also affects the management methods of contemporary community media outlets. Digitization is inextricably linked to the seeming evolution of information and communication technology. Electronic media of the digital era are today at the epicenter of human innovation. The "digital age" begins when humans transition from analogue to digital technology. During this period, conventional media were used for electronic mass communication. Similarly, audiences' behaviors are altering as a result of the advancements of private media. Individuals can, for example, download or stream music on their own using technology. Consumers are no longer considered to be individuals. They attempt to become producers through the use of digital media. People have developed into multitaskers, capable of performing multiple tasks simultaneously within a specified time frame. Human activities such as reading newspapers, listening to music streaming services, and listening to the radio occur on a daily basis. The rise of media convergence has met the demand for multitasking or multipurpose gadgets. Convergence of media is a technology that satisfies human wants.

Hyperlocal media have considerable similarities to community media. The term hyperlocal media was used first to refer to a form of community media focused on local news. According to prior research, hyperlocal media emerged to meet the needs of local communities for information and news that could not be obtained from mainstream media. According to Youkongpun (2015), hyperlocal media groups prioritize content that larger mainstream media companies avoid. It serves the interests of a large and diverse regional public. Hyperlocal media outlets are more focused on a specific geographic area than national media outlets. However, the majority of hyperlocal media organizations are online. Hyperlocal refers to anything that goes beyond the conventional definitions of "community media," which encompass a range of community-based activities aimed at supplementing, challenging, and/or altering the operational principles, structures, financing, cultural forms, and practices of mainstream media (Howley, 2009). Hyperlocal media will have an easier time reaching and attracting their target audiences if they concentrate on a smaller geographic area, generate content that the local community needs, and include them.

This research fills the study of hyperlocal media, which previously focused on the use of journalistic content-based media (Williams, Harte and Turner, 2014; Lindén *et al.*, 2019; Barnes, 2020). Hyperlocal media in previous studies focused on local journalistic media (Kamarulbaid *et al.*, 2018; Murinska, 2019). The idea of hyperlocal-based community media innovation in Indonesia tends to be the same as the journalistic hyperlocal media that developed in England (Anandya, Mutiara and Priyonggo, 2020). However, this study proposes another argument: the use of hyperlocal media in artistic and cultural activities. The goal will be different from the concept of journalistic work because the content delivered is a form of artistic expression. Suppose journalistic content puts forward factual information in society. In that case, media based on art and cultural content tend to convey messages

and meanings that are fought for not to be lost due to the incessant flow of creative content from the effects of globalization.

RESEARCH METHODOLOGY

This project used an ethnography strategy to observe media activity in a community. This approach was chosen because it relates to a real-world unit of human activity (Tracy, 2020). The focus of this research is a small community in Klaten, Indonesia, based on Prambanan. The Bali Buja community is a collaboration of art communities from areas in Klaten. Historically, the Prambanan area has been known as the centre of Central Java and Yogyakarta's tourism attractions. This is why this community is concerned with attempts to foster cultural resilience. This town was chosen for its distinctive display of traditional culture. Bali Buja is a one-of-a-kind traditional culture from Central Java that embodies Yogyakarta's distinct culture. Bali Buja is located in Prambanan, which is the border area between Central Java and Yogyakarta. This becomes fascinating because each has its distinct traits despite belonging to the same ethnic group, namely Java, Central Java, and Yogyakarta. The Bali Buja community was chosen as the subject of study due to the distinctive nature of their activities, which emphasize media production to promote their community and identity.

The ethnographic approach is a significant component of this study's methodology. Qualitative approaches and interview techniques were used, supplemented by participant observation. Referring to what was described by Guba and Lincoln (Guba and Lincoln, 1994; Fitzgerald and Lowe, 2020), the validity of this study refers to the principles of credibility, transferability, dependability, and confirmability. Researchers realize research credibility by conducting fieldwork carried out over a certain period. Research observations and ethnographic work were carried out from November 2019 to January 2021. The researchers' interview method was also integrated with observation activities and conducted a study of audio-visual data.

FINDING AND DISCUSSION

Human existence can always be sustained and discovered a way out with the help of creativity. According to Fuentes (2017), people will discover gaps and answers to numerous issues along the road, largely through adaptation and evolution. Humans' capacity to think creatively and imaginatively influences problem-solving strategies. Cultural groups face new problems as a result of globalization (Suneki, 2012). People from industrialized nations may now transfer their culture to their local community area more swiftly and conveniently than ever before because to advancements in communication technology (Mubah, 2011). Residents are in a pickle since technology provides them with several advantages. However, there is a negative impact, particularly a danger to local culture (Nasution, 2017). Local community wisdom can help to build a dignified society (Tarakanita and Cahyono, 2013). It is critical to preserve local wisdom since it may serve as a unifying tool for a community as well as the identity of a nation (Ruslan, 2015; Nahak, 2019). Cultural resilience is a model for the preservation of local culture and the unification of society (Lan and Manan, 2011). The culture and art, when combined, produce cultural resilience within a group. Nasution (2017) claims in his study that employing information and communication technology supports and facilitates art and culture movers. Bogaerts (2017) observes that technological advancements, such as the internet, push wayang kulit musicians to be more imaginative in order to reach a broader audience. Another advantage of utilizing these applications is that they are already installed on the majority of smartphone devices (Sjafirah and Prasanti, 2016).

The fast rise of globalization has given global cultures (particularly those from developed nations) the chance and convenience to spread to other countries, including Indonesia. Local culture is a type of indigenous culture that defines how a community interacts or behaves within itself. The group can also be referred to as a geographical or geographically confined community. Local culture is the social identity of a society. Youth are increasingly unable to grasp the significance of their cultural legacy, particularly its traditional arts.

Culture, as a national asset, may also be viewed as a type of nationalism or national identity. One of the nation's major concerns is the sluggish speed with which Indonesian society safeguards its cultural heritage. As a result, neighboring countries commonly claim Indonesian culture and art. Furthermore, the incorporation of Western values into Indonesian society poses a challenge to the country's traditional culture. Regional arts are under threat as a result of the emergence of typical Western pop culture, which has grown in popularity since it is believed to be more modern. Slowly, the globalization-induced promiscuity is erasing customary norms such as noble ideals, tolerance, hospitality, and respect for elders. Globalization is threatening local cultural traditions. Changes in clothing and language trends, as well as the usage of information technology, demonstrate this.



Figure 1: Display of Galuh Prambanan TV Audio Visual Content. It is available at <http://galuhprambanan.tv/>

Traditional culture is unlikely to be lost if a community or group in each region is ready to collaborate to preserve it. In this context, the communities are referred to as Komunitas Bali Buja (Paguyuban Peduli Budaya Jawa). In Klaten, there is a strong cultural community known as Bali Buja. Bali Buja is located in Tlogo Village, Prambanan District, Klaten. Paguyuban Peduli Budaya Jawa is abbreviated as Bali Buja. This organization is a collaboration of many Klaten-based arts and cultural communities. Bali Buja allows regional artists and cultural activists to convey their artistic and cultural impulses. The majority of Bali Buja's art is musical art that incorporates gamelan themes. There is also a shadow puppet show performed by Bali Buja. Communities utilize the internet as a type of community media. They routinely stream their live gigs on YouTube. Galuh Prambanan TV is the television channel that broadcasts their local cultural arts acts. This canal takes its name from the pavilion where residents conduct their daily activities. Bali Buja has an organizational structure as an association that attempts to connect diverse cultural communities in the Klaten area. Sentot Murdoko is the Bali Buja community's leader. He is one of the village community leaders who has been entrusted with the coordination of each community's performance. Bali Buja does not do activities every day; each appearance is televised at a certain time on the Youtube application with the Galuh Prambanan TV channel.

Initially, Bali Buja relied on community radio as a supplement to its broadcast medium. Bali Buja works with Bayat Community Radio, or RKB, a community radio station run by Bayat people. Bali Buja's live art performances were aired on RKB. According to Bali Buja's management, the decision to use community media such as community radio or internet-based community media stems from a desire to be autonomous. Due of limited access to major media sources, Bali Buja chose community media. Community members who can give money can help to achieve the growth of internet-based community media. Galuh Prambanan TV is a community television station that promotes Bali Buja events. Galuh Prambanan TV's communication technology broadcasts live streaming via the YouTube application. The availability of internet-based communication technologies benefits the growth of Bali Buja. One of them is making an attempt to attract new cultural communities in Klaten and its environs to join the Bali Buja community.

Cultural community broadcasts its performances on YouTube, Facebook, and other social media platforms. These media are part of the community's efforts to express its social identity to the broader community or the world. This is sometimes referred to as the globalization of local content. Nowadays,

the fast proliferation of social media has had a significant impact on media development. This research covers a wide range of media types, including print, photography, and cinema, as well as arts and theatre. It is critical to recognize that community media possesses some fundamental characteristics. One of the essential elements of community media is not undertaken for profit but social and communal good. Local media outlets are owned and operated by the communities they serve. Community media empowers people to take part in the creation and management of their communities. Rejecting globalization will not solve the problem of declining public interest in the arts and cultural heritage protection. Stopping globalization is the same as slowing technological and scientific growth. A plan is required to solve this challenge. Because community people create community media, they have a more in-depth awareness of the community than other mainstream media outlets. Information and communication technology is employed in addition to conserving and enhancing local cultural values.

Furthermore, the use of information and communication technology enables local cultural values to the global level via locales. Local culture may have a better value when it is adapted to the evolution of the media. Community media may be utilized as a marketing strategy to promote local culture all over the world.

Local culture may be included in the content of digital community media. Bali Buja has undertaken similar attempts in this area. The YouTube platform is used to disseminate information using internet technology. Local culture will gain popularity as a result of YouTube features. The economy's appeal and investment will grow as a result of its increasing attractiveness. As a result of Internet optimization, local cultural arts can play a more significant, even worldwide, role. Thus, technological advancements may be utilized to forecast cultural developments and future situations from the local culture. In the digital era, society aspires to continue innovating so that classical art might become a part of modern life. Various modifications can be made to the art forms utilized in these commodities so that modern society can consume or appreciate traditional works of art.

CONCLUSION AND FURTHER RESEARCH

According to the conclusions of this ethnographic research, all media activities are created locally to benefit local communities, particularly cultural groups. The Bali Buja Community illustrates how, by offering tools to the locals, they may become self-sufficient. Communities can work to protect their cultural heritage while simultaneously showcasing their identity to outsiders. Online participation is becoming increasingly important in meeting the demands of the larger community and local audience. Cultural groups may be interested in hyperlocal media advances. Innovations developed through hyperlocal media provide new and improved local services. This is very important for the growth of conventional community media, which is still constrained by geographic coverage and broadcast limitations.

One of the most significant characteristics of hyperlocal media is the intimate and intimate interaction between community members. Included in this is how community members contribute to building online-based community media. This study found that the Bali Buja Community has met the essential criteria of hyperlocal media. However, the impact of this role has not been felt evenly among all community members. Hyperlocal media is a relatively new thing in Indonesia. The application of online media platform integration or, to quote another term, namely *alih wahana* (Damono, 2018), has often been carried out. However, the existence of community media managers also requires encouragement to move and develop. The existence of the management community is a challenge for the existence of community media.

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