Advancing Local Culture Through Hyperlocal Media

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Abstract

As indicated by global technological innovations, the revival of the digital era has made the distribution of information more dynamic. Rapid developments are being made worldwide, with excellent digital media skills that benefit any community. People can easily express their desires, which can be channeled through various services provided and handled by digital media. This study aims to explore the activities of cultural communities that seek to preserve the value of local wisdom with media technology. The local cultural community processes community media by integrating online and offline activities in today's digital settings. This study shows the efforts of the cultural community in developing community media innovation. This article will show how the Bali Buja Community, as a cultural community, seeks to preserve the values of local wisdom through creative expression through online-based community media. The community media manager implements hyperlocal media, a new solution for community media with modern media technology.

Keywords: Hyperlocal Media; Community Media; Local Culture; Community; Media Technology

Introduction

Current technological advances create new opportunities in media development. It is not only the mainstream media who are fortunate to take advantage of technology; however, so are the marginalized communities. This article departs from the author's observations about the struggles and efforts of the arts and culture community (from now on referred to as the cultural community) to realize the goal of cultural resilience through media technology. The rapid advancement of digital media technology in recent years has increased the storage, copying, retrieval, and sharing capabilities (Li, 2021). Cultural communities take advantage of advances in media technology in broadcasting arts programs.

Cultural communities are formed because of the distinctive attitude of a group of people towards the mission of cultural preservation (Cohen-Cruz, 2002). The community is formed due to cooperative communication work by a group of people who are worried about the shifting of local cultural values due to the massive flow of globalization. Communities have more opportunities to practice cooperative communication (Knight, 2009; Lull, 2020), a form of a communication model that is proven to be effective because it is realized by working together to increase the prospects of individuals and groups to survive.

This is increasingly becoming a concern when communication technology and mainstream media focus on a profit-making audience. Marginalized cultural communities are increasingly limited in having access to mainstream media (Forde et al., 2003, 2009; Shahzalal & Hassan, 2019). This research-based article is important because it seeks to demonstrate the creativity and resilience of cultural communities in defending their cherished goals in the face of globalization. According to previous research, information and communication technology allows humans to innovate (Buchtmann, 2000; Jati, 2019; Megwa, 2007). Art and cultural expression activities can use new communication technologies to develop content related to cultural preservation.

This article proposes considering the use of hyperlocal media as a solution for cultural communities. Hyperlocal media is a form of new method or method for broadcasting media in reaching geographic-based audiences (Murinska, 2019; Robinson, 2014). Previously, community media was a solution for community groups with no space in the mainstream media. However, community media face the fact that they have limitations, for example, in regulation. The development of media technology is implemented through hyperlocal media. This technological innovation-based community media later became a new solution for the cultural community. Communities can apply a variety of social media to create hyperlocal media. The involvement of community members is shown by social media that is set to realize hyperlocal innovation.

According to Birowo (2016), community media can take several forms. Local or community media emerged from the intense competition in the mainstream media. 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) found that television programs did not include content deemed not valuable for viewers. This reaffirms the choice of cultural communities over community media. By offering public spaces for alternative public places and community groups, community media provide public spaces (Couldry & Dreher, 2007; King & Mele, 1999; Turner, 2021b). Community media are then considered alternative media as a tool to oppose the hegemony of mainstream media.

Literature Review

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 epicentre 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' behaviours are altering because 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 using 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 daily. The rise of media convergence has met the demand for multitasking or multipurpose gadgets. Convergence of media is a technology that satisfies human wants.

The characteristics of hyperlocal media and community media are very similar. The term hyperlocal media was initially used to describe community media that concentrated on local news. According to a past study, hyperlocal media arose to address local communities' information and news demands that mainstream media could not meet. Youkongpun (2015) claims that hyperlocal media groups emphasize material that more giant mainstream media corporations ignore. It caters to the needs of a vast and diversified regional audience. Unlike national media agencies, hyperlocal media outlets primarily focus on a single geographic area. The bulk of hyperlocal media organizations, on the other hand, are online. The term "hyperlocal" refers to anything that goes beyond the traditional definitions of "community media," which include a variety of community-based activities aimed at supplementing, challenging, and 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 focus on a smaller geographical region, provide material that the local community requires, and incorporate them.

Based on previous studies, hyperlocal media has media characteristics that can represent the needs of the community media mission in an ecosystem. Hyperlocal media has power because of the accessibility of technology infrastructure. Although some technical matters are still an obstacle for some people, various technological innovations can be chosen according to community needs. For instance, internet technology, which varies considerably around the globe, cannot be blamed for the delay in the development of hyperlocal media. Turner (2021a, 2021b) states that social media indirectly considered a product of internet technology can be used as a hyperlocal media space. The community may freely choose an easily accessible platform.

Previous research on hyperlocal media has concentrated on the usage of journalistic content-based media (Barnes, 2020; Lindén et al., 2019; Williams et al., 2014). Previous studies on hyperlocal media have focused on local journalistic media (Kamarulbaid et al., 2018; Murinska, 2019). The notion of hyperlocal-based community media innovation in Indonesia is comparable to hyperlocal media journalism in the United Kingdom (Anandya et al., 2020).

This article's hyperlocal media research focuses on artistic and cultural material. Previously, hyperlocal media with journalistic material was presented as an alternative to local media with journalistic content. However, society's independence in digesting multiple social media platforms demonstrates creativity. On the other hand, this research presents a distinct argument: hyperlocal media in creative and cultural activity. Because the offered content is a creative expression, the goal will differ from journalistic work. Assume that journalism production spreads factual information across society. Under these conditions, art and cultural materials-centered media communicate ideas and meanings. The cultural community aims to keep battling so those cultural identification traits are not lost. Globalization's repercussions are concerning since the flow of creative content from diverse nations is easy to reach in any field.

Research Methodology

An ethnographic method was employed in this research to examine media activity in a community. This method was chosen because it is applicable to a real-world unit of human effort (Tracy, 2020). This study focuses on a tiny town in Klaten, Indonesia, centered on Prambanan. Komunitas Bali Buja or The Bali Buja community is a partnership of Klaten art communities. Historically, the Prambanan region has been renowned as the hub of tourism attractions in Central Java and Yogyakarta. Therefore efforts to develop cultural resilience are important to this community. This town was chosen because of its unique display of traditional culture. Bali Buja is a one-of-a-kind traditional culture from Central Java

that embodies the distinct culture of Yogyakarta. Bali Buja is in Prambanan, which lies on the boundary between Central Java and Yogyakarta. This is intriguing because, while belonging to the same ethnic group, each has different characteristics, notably Central Java and Yogyakarta. The Bali Buja community was chosen as the study's topic because of the unique character of their activities, which stress media production to promote their community and identity.

The ethnographic approach is an important part of the research used in this study. Participant observation was employed in addition to qualitative methodologies and interview procedures. The validity of this study, according to Guba and Lincoln (1994) refers to the concepts of credibility, transferability, dependability, and confirmability. Researchers gain research credibility by performing fieldwork over a set length of time (Fitzgerald & Lowe, 2020). From November 2019 to January 2021, research observations and ethnographic work were conducted. The researchers' interview approach was also combined with observation activities, and they did an audio-visual data analysis.

Finding and Discussion

With the power of creativity, human existence may always be prolonged, and a path out discovered. According to Fuentes (2017), people will uncover gaps and solutions to a variety of problems along the way, mostly through adaptation and evolution. The ability of humans to think creatively and imaginatively has an impact on problem-solving tactics. As a result of globalization, cultural groups are confronted with new challenges (Suneki, 2012). Because of developments in communication technologies, people from industrialized nations may now spread their culture to their local community area more quickly and conveniently than ever before (Mubah, 2011). Residents are in a dilemma since technology presents them with several benefits. There is, however, a negative influence, notably a threat to local culture (Nasution, 2017). Local community knowledge can aid in the development of a decent society (Tarakanita and Cahyono, 2013). It is vital to maintain local wisdom since it may act as a unifying tool for a community as well as a nation's identity (Ruslan, 2015; Nahak, 2019). Cultural resilience is a model for preserving local culture and bringing society together (Lan and Manan, 2011). When culture and art are linked, they result in cultural resilience within a group. In his study, Nasution (2017) believes that using information and communication technology aids and encourages art and culture movers. According to Bogaerts (2017), technical improvements such as the internet force wayang kulit musicians to be more creative in order to reach a larger audience. Another benefit of using these apps is that they are already installed on most smartphone devices (Sjafirah and Prasanti, 2016).

Global cultures (especially those from industrialized countries) have had the opportunity and convenience of spreading to other countries, including Indonesia, as a result of the rapid growth of globalization. A sort of indigenous culture that determines how a community interacts or behaves within itself is known as local culture. The group is sometimes known as a geographical or geographically limited community. Local culture is a society's social identity. Youth are increasingly unable to comprehend the relevance of their cultural heritage, particularly traditional arts.

As a national asset, culture may be considered as a kind of nationalism or national identity. One of the country's primary worries is the slow pace with which Indonesian society protects its cultural heritage. As a result, neighboring nations frequently claim Indonesian culture and art as their own. Furthermore, the absorption of Western ideals into Indonesian society puts the country's traditional culture under jeopardy. Regional arts are under threat as a result of the advent of typical Western pop culture, which has gained in appeal due to its perceived modernity. Globalization-induced promiscuity is gradually destroying traditional standards such as lofty ideals, tolerance, hospitality, and respect for elders. Local cultural practices are under jeopardy as a result of globalization. This is demonstrated by changes in dress and linguistic patterns, as well as the use of information technology.

Fig 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 organization in each location is willing to work together to preserve it. In this context, the communities are known as Komunitas Bali Buja (Paguyuban Peduli Budaya Jawa). In Klaten, there is a vibrant cultural community known as Bali Buja. Bali Buja is located in Tlogo Village, Prambanan District, Klaten. Paguyuban Peduli Budaya Jawa is shortened as Bali Buja. This organization is a partnership of numerous Klaten-based arts and cultural communities. Bali Buja enables regional artists and cultural activists to express their artistic and cultural urges. The majority of Bali Buja's art is musical art with gamelan motifs. Bali Buja also does a shadow puppet act. Communities use the internet as a kind of community media. They often webcast their live shows on YouTube. Galuh Prambanan TV is the television channel that broadcasts its local cultural arts acts. This canal gets its name from the pavilion where inhabitants go about their everyday lives. As an association, Bali Buja has an organizational structure that seeks to link distinct ethnic communities in the Klaten area. Sentot Murdoko is the Bali Buja community's leader. He is one of the village community leaders tasked with coordinating each community's performance. Bali Buja does not have activities every day; each appearance is aired at a specific time on the Youtube application through the Galuh Prambanan TV channel.

Fig 2: Cultural community activities

Initially, Bali Buja depended on community radio to complement its broadcast medium. Bali Buja collaborates with Bayat Community Radio, or RKB, a community radio station established by Bayat people. Bali Buja's live art performances were broadcast on RKB. According to Bali Buja's administration, the choice to employ community media such as community radio or internet-based community media originates from a desire to be independent. Due to restricted access to mainstream media outlets, Bali Buja opted for communal media. Community members who can provide money can contribute to expanding internet-based community media. Galuh Prambanan TV is a community television channel that promotes Bali Buja activities. The communication method used by Galuh Prambanan TV broadcasts lives streaming via the YouTube application. The availability of internet-based communication technology supports the expansion of Bali Buja. One of them attempts to entice new cultural communities in Klaten and its vicinity to join the Bali Buja community.

The cultural community streams its performances on YouTube, Facebook, and other social media channels. These media are part of the community's efforts to represent its social identity to the larger

community or the globe. This is frequently referred to as the globalization of local content. Nowadays, the rapid expansion of social media has had a considerable influence on media development. This study encompasses a wide range of media formats, including print, photography, and cinema, as well as arts and theater. It is crucial to understand that community media has certain fundamental qualities. One of the most critical aspects of community media is that it is not done for profit but social and communal welfare. Local media outlets are owned and operated by the communities they serve. Community media enables individuals to participate in the development and administration of their communities. Rejecting globalization will not solve the dwindling public interest in the arts and cultural heritage conservation. Stopping globalization is the same as halting technological and scientific progress. To overcome this obstacle, you must devise a strategy. Because community members generate community media, they have a more in-depth understanding of the community than other mainstream media channels. In addition to maintaining and strengthening local cultural values, information and communication technology is used. Furthermore, information and communication technology allow local cultural values to be transmitted to the global level via localities. When local culture is adapted to the evolution of media, it may have a higher value. Community media may be used as a marketing approach to promoting local culture worldwide.

Local culture may be integrated into the content of digital community media. Bali Buja has made similar efforts in this area. The YouTube platform is used to transmit information using internet technology. Local culture will acquire prominence as a consequence of YouTube features. As the economy becomes more appealing, so will investment. Local cultural arts can play a more significant, even global, role due to Internet optimization. Thus, technology improvements may be used to foresee cultural content developments and future scenarios in the local culture. In the digital age, the society hopes to continue inventing so that classical art might become a part of modern life. Various changes can be made to the art forms used in these commodities because modern culture can consume or enjoy traditional works of art.

Conclusion

According to the findings of this ethnographic study, all media activities are produced locally in order to serve local communities, particularly cultural groups. The Bali Buja Community exemplifies how providing tools to people may help them become self-sufficient. Communities can try to safeguard their cultural history while also displaying their identity to outsiders. In order to address the needs of the greater community and local audience, online engagement is becoming increasingly crucial. Advances in hyperlocal media may pique the interest of cultural groups. Hyperlocal media-enabled innovations deliver new and better local services. This is critical for the expansion of traditional community media, which is still confined by geographic coverage and broadcast constraints.

The personal and intimate connection between community members is one of the most significant elements of hyperlocal media. This includes how community members participate to the development of online-based community media. According to the findings of this study, the Bali Buja Community meets the key requirements of hyperlocal media. However, the influence of this function has not been felt equally by all members of the community. In Indonesia, hyperlocal media is still in its infancy. The use of online media platform integration, or, to use another phrase, *alih wahana* (Damono, 2018) has been widely used. The existence of community media managers, on the other hand, need encouragement to grow and develop. The existence of the management community poses a threat to the survival of community media.

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