

Local Culture Through Hyperlocal Media Using New Media Platforms

Rocky Prasetyo Jati

Faculty of Social and Political Science, Universitas Indonesia, Depok, Indonesia

Email: rocky.prasetyo@ui.ac.id

Abstract: Hyperlocal media is one of the channels to obtain information related to locality activities. Previous research mentions hyperlocal media as another way to deliver news when local media cannot face technological disruption. Hyperlocal media is a media technology innovation for community media. Hyperlocal offers various forms of media delivery media. The main characteristic of hyperlocal media is the similarity of content sources originating from a geographical area to serve audiences from various regions beyond geographical reach. The ability of digital media and online media increases the chances of developing hyperlocal media. In the hyperlocal context, community media is no longer referred to as a media product but transforms into a 'platform'. This paper aims to examine community media developed by the Cultural Community to preserve local culture. This paper will clarify what content is proposed by the Cultural Community in Klaten. The method used to explore the activities of community cultural and community media is a qualitative approach. More specifically, this article examines the role of the manager of the Cultural Community in optimizing the technology used in traditional media into hyperlocal media. This study is based on ethnographic research and in-depth interviews with literature studies. This study describes the activities of the Cultural Community that uses the principle of the value of local wisdom to decide on the development of hyperlocal media.

Keywords: hyperlocal media, local culture, community media,

1. Introduction

Hyperlocal media is a new form of media model due to media innovation over the presence of digital technology. Media technology that is in contact with digital plays a direct role in developing hyperlocal media. Producers can create content production for local areas consumers by leaving geographical restrictions [1]. Hyperlocal media closes public concerns that do not get information services or content following the locality's needs. Hyperlocal media also emphasizes community involvement.

This article discusses efforts to preserve local culture by a group of people in Klaten, Indonesia. Groups are incorporated into a cultural community [2]. They view that cultural resilience has become necessary in the era of globalization. This cultural community is also dealing with the existence of the main current media that cannot provide more space for them [3], [4]. The mainstream media tends to be more concerned with popular culture. Even if it is associated with traditional culture, mainstream media will be very selective in choosing the performers. Cultural communities need to face various difficulties by prioritizing innovation. Previous research states that information and communication

technology helps humans to innovate [5]–[7]. The cultural community chooses to optimize information and communication technology for cultural preservation facilities.

Local media develops as a media that provides services at the locality level. Some mainstream media also use local media as a network media to approach local audiences. Unlike community media, local media are still managed professionally and pay attention to the benefits obtained through advertising income. Due to the needs of local communities who do not get access to information or entertainment from mainstream media, community media then comes to a choice. Community media fills gaps in the concept of mass communication for communication facilities for a group of people who need more local content. Atton proposed the concept of alternative media to define community media for community groups who want to voice enthusiasm for rights that cannot be distributed through mainstream media [8]. Not only as a means of local-level communication, but community media is also then used as a media that has the impression of opposition to the content presented in the mainstream media.

This article will unravel the steps and innovations chosen by the cultural community in efforts to preserve local culture. This article departs from research questions: how the cultural community can use media technology for cultural resilience facilities. Community media has an essential aspect of community involvement, both media managers and the audience. Community participation plays an essential role in producing content. Specifically, this article pays attention to the activities of a cultural community that uses community-based community media for community empowerment. Together, because they feel each other's culture and traditions, the cultural community then tries to use various media technology features to realize non-conventional community media.

2. Community Media and Cultural Community

Community media in some previous studies are called alternative media; This is related to the function of community media as a media for protest movements against the impact of globalization [9]. The hope that emerges from some alliances or groups is to promote economic democratization and reconstruct the market to be more in line with the public interest. *Community media* is a social movement that views the mainstream media as prioritizing the owner's interests. Unlike the mainstream media, community media considers the need for empowering locality. Instead of paying attention to the technology that will be used, community media managers at the beginning of establishment tend to focus on who will be willing to become members, how the funding system of members will support the continuity of the media, and consideration of the existence of donor volunteers. As an alternative media, community media has the characteristics of independence when content production. Interaction between managers and audiences is part of social capital for the sustainability of community media. In some community media literature, the concept of participatory communication is the basis for the community in community empowerment organizations. The term alternative media proposed by Chris Atton has a broad meaning. The alternative word can refer to information that is 'alternative' to the information provided by the mainstream media or mass media. Information conveyed and interpretations made are not as usual or may not

be found elsewhere. Alternative media have different characteristics from mainstream media, such as organizations, program content, management systems, orientation, and audiences. This media, called progressive media, is independent, radical, underground, non-company, and progressive. For community media, content makers and content recipients are as important. The uniqueness of community content starts from the production process; Because usually, the creator of the content is the same person as the recipient; the situation is very different from the production process that we know from the mass media. The benefit of establishing community media is that it facilitates the interaction between members and becomes a forum for community empowerment (both for members and media audiences) for specific purposes. Community media is a means of media for residents to participate in filling empty gaps or being abandoned by the media.

According to Downing [10], community media as an alternative media is a form of people's opposition to mainstream media. Rather than measuring success in terms of people or income, alternative media measures its success in terms of the number of people or income it can generate, as well as its ability to initiate dialogue in a community-level alternative space or through an existing social network. The existence of community media relies heavily on the use of Internet technologies. As an alternative media, the Internet was initially seen as a way to overcome the limits of broadcasting that plagued community media. Internet, on the other hand, is becoming more and more common. Alternate media's role varies. As a result of social, political, and economic conditions in society, alternative media and the Internet face a number of challenges. Globalization and technological growth are both integral parts of human existence.

Community media can be categorized based on geographical factors or based on community's interest. Certain ethnicities, genders, sexual orientations, political affiliations, lifestyles, and tastes in art and music might inspire the creation of community media outlets.. Diverse types of community media flourished in Indonesia, reflecting the multiplicity and demands of the Indonesian community for knowledge, information, and pleasure. The community media, according to Chris Atton [11], is a form of alternative media. The growth of communication as a participatory form is also addressed by community media. As a result of its use by oppressed or marginalized groups, community-based media has also earned the title of "radical media." As a social system, the local arts community is a part of the larger cultural arts community. The same is true for the social system as a whole. Social systems have broader and more complex purposes and goals than art communities.

Politicians and economists are unconcerned with participatory media that is geared at micro-interests, such as community media. According to Howley [12], could explain the (not equal) message and influence exchange between community media and mainstream media, as well as corporate media, which is international in scope and scope. In addition to being a means of communication, community media is also viewed as a structure that contributes to the creation of a community. Attention to communal life reveals the dialectic structure of community media and life. A dialectical process preceded the selection of print, radio, television, and portal media.

Technology has changed social life as a result of its progress. This phenomenon also impacts changes in the management practices of current community media. Digitization is closely related to the visible development of information and communication technologies. Digital-age electronic media are currently the centre of human ingenuity. When humans migrate from analogue technology to digital technology, the "digital age" begins. Conventional media is used as electronic mass communication during this time. Likewise, audiences' behaviours are changing as a result of private media's advances. With the help of technology, people can, for example, download or stream music on their own. As a result, people are encouraged to shift their musical preferences. People transition from analogue radio to a website or mobile application on their cell phones to listen to music. Specific changes have an impact on the music industry because it used to sell music via CDs only. Today, it is rare to find a home with a dual-band transistor radio and a daily newspaper subscription. A smartphone or internet modem, for example, can be found in any home (Modulator-Demodulator). Consumers are no longer the people. Through the use of digital media, they try to become producers. An example of this is the podcast, which is a form of vlog (video blog).

People become multitaskers, capable of performing multiple tasks at once within a given time frame. Day-to-day human activities include reading newspapers, listening to music streaming services and listening to the radio. Due to the rise of media convergence, the requirement for multitasking devices or multifunction devices has been met. *Media convergence* is a technology that meets human needs. Numerous individuals, organizations, and communities in the community employ communicational media due to media convergence. As with mainstream or conventional media, community-based outlets rely on media convergence strategies to maintain and grow. Community media are now able to use a variety of media because of media convergence. Media that was formerly only available in local radio or television can now be transformed into convergent media that is sometimes referred to as new media through internet technologies.

Hyperlocal media have similarities with community media. The term hyperlocal media was introduced initially as a community media based on local news content. Based on previous studies, hyperlocal media developed because of the need for local communities to obtain information and news that could not be achieved through mainstream media. Hyperlocal media are formed after ecosystem changes in local media. The hyperlocal space becomes essential to rethink the geographical dimensions of the media and information when building a new media model. The growth of hyperlocal media understood as a new media actor and model, changes the ecosystem in its informative, productive, and related function with consumers and the community.

The community media ecosystem is said to have begun to experience a profound upheaval during the early 2000s [13], or precisely in conjunction with the economic crisis, a decrease in the potential of traditional industrial media, the phenomenon of local media closure, and the adaptation of traditional local media to become to the digital world. Nygren's findings mention that hyperlocal media can maintain a stable presence in the role of local content production in a geographical area without traditional media. One

used by hyperlocal media to leave traditional media is the use of Facebook applications [14], [15].

Youkongpun [16] states that hyperlocal media activity concentrates on content that larger mainstream media groups avoid. It caters to the needs of a large, regional public audience. National media cover a larger geographical area than hyperlocal media. However, the majority of hyperlocal media are online. Hyperlocal refers to anything that exceeds the usual definitions of "community media," which encompass a range of community-based activities designed to enhance, challenge, and transform the operating principles, structures, finance, and cultural forms and practices of mainstream media [17]. It will be easier for hyperlocal media to reach and attract their target audiences if they concentrate on a smaller area, generate content that the local community wants, and include them.

3. Data and Method

This article is presented based on research results with a qualitative approach. The ethnographic method was chosen to obtain a depth of the meaning which became the foundation of the cultural community in preserving local culture. This approach is used to understand human activities in the real world [18]. The study was conducted in the period between 2017-2021. This article is part of an ethnographic journey by researchers. The object of research in studying the cultural community is a small community in Klaten Regency, Indonesia. A community with a location of approximately 2 kilometers from Prambanan Temple, Central Java. The cultural community is called Bali Buja. This community houses several cultural arts groups developed in the villages of Klaten. This community is interesting to study because it is close to famous tourism objects in Central Java and Yogyakarta. Despite people's efforts to pay attention to the importance of cultural resilience, the Bali Buja community feels access to the mainstream media is not significant. Bali Buja survives to preserve the arts and culture.

Bali Buja community was chosen as the object of study because of the uniqueness of their activities, which prefer to produce their media to promote their community and identity. The critical element of the methodology in this study is ethnographic research. Qualitative approaches and interview methods were carried out and supported by participant observation activities.

Ethnography is a scientific method for studying social and cultural patterns and meanings in communities, institutions, and other social environments. [19], [20]. Ethnography is used to document the culture and customs of the people who live in these environments. The goal is to examine how each group perceives the world [21]. Furthermore, ethnography as a long-term commitment to a field of study that allows the researcher to truly comprehend, interpret and analyze the research subject [22], [23]. In carrying out ethnographic trips, researchers act as ethnographers assisted by two filmmakers. The twofilmakers (Virgi and Nandito) helped process some video and audio data to design a documentary film collaboration project. The video has been referred to as an effective research tool in the previous literature [24]. Technology development

allows ethnographic researchers to be more profound when analyzing and interpreting data results.

4. Communication Technology and Artist's Creativity

The development of technology has changed the media ecosystem. The mass media no longer struggled on radio and television. The presence of digitalization brings a new offer in managing content. As a result, online media is considered the leading innovation for the sustainability of frequency-based conventional media productivity. Previous literature called it a result of technological disruption that directed media managers to do what was called shifting. However, some people are also worried about other external things related to globalization. The presence of the internet will undoubtedly facilitate the distribution of content. However, other challenges are also significant, namely how traditional culture will face a popular culture that enters from various countries.

Through creative assistance, human existence may constantly be nourished, and a path out found. Fuentes [25] asserts that adaptation and evolution would be the primary means by which people would find openings and answers to numerous obstacles in their path. Humans' capacity for creative thought and foresight influences problem-solving strategies. Globalization exposes cultural communities to issues [26]. People from industrialized nations can now transfer their culture to their local community more swiftly and conveniently than ever before, thanks to communications technologies [27]. Residents face a dilemma because technology provides them with numerous advantages. Nonetheless, there is a detrimental influence, mainly a threat to local culture [28]. A decent society can be founded on the community's understanding [29].

It is essential to conserve local wisdom since it can act as a unifying tool for a community and as the identity of a nation [30], [31]. For the preservation of local culture and the unification of the society, cultural resilience is a model [32]. He contends that culture and artwork together generate cultural resilience within a group. In his study, Nasution [28] argues that using information and communication technology encourages art and culture movers and offers them convenience. Bogaerts [33] notes that technical changes, such as the internet, drive wayang kulit artists to be more innovative to obtain a larger audience. A second benefit of using these programs is that they are already loaded on most smartphone devices [34]

The acceleration of the flow of globalization provides benefits for local culture to deal directly with outside culture. Local cultural opportunities to be known to other countries become open. One of the requirements to be able to open up these opportunities is an innovation from information and communication technology. In the context of this article, media technology is used in unraveling community innovation steps. Local culture is described as a group way of interacting and behaving. Local culture is referred to as an original identity that represents a group of people. Local culture can be in the form of language, habits, behavior, or works of art and culture.

Cultural resilience becomes essential, especially in the era of globalization and digitalization. Culture becomes a national asset that represents the identity and nationalism of a nation. Cultural resilience is a big challenge for efforts to preserve arts

and culture. When art and culture are not successfully managed well, the challenges of claims by neighboring nations over the existence of art and culture are possible. However, people may lose their cultural heritage if it is slow to be treated.

Globalization is also the door to entering popular culture into a nation. As a result, the original culture becomes part of the identity and gets a new challenge. For example, young people tend to be more familiar with other nations' popular cultures than traditional native cultures. Original customs and philosophy of culture that have been believed for a long time, then with the values of beliefs that are the foundation of the nation's life are increasingly marginalized. The noble values held by the community are considered full of meaning for the local struggle.

5. Hyperlocal Media for Local Cultural Art

Klaten is a regency in the province of Central Java. Geographically, Klaten has unique characteristics because it is located in Central Java and the Special Region of Yogyakarta. Some of the activities and access for Klaten residents are carried out in the city of Yogyakarta. Even though they are close together, both Klaten and Yogyakarta artists still maintain the uniqueness of their cultural products. Sugimin [35] revealed that Yogyakarta musical art has differences from musical art in Central Java. The difference is due to the historical elements inherent in art. The arts that developed in Yogyakarta are closer to the artistic and cultural activities produced by the Yogyakarta Palace, while Klaten is closer to the Surakarta Palace. Art activities and activities in Klaten are pretty developed. The local government of Klaten also routinely supports cultural preservation activities. The local media also provides a unique space. Bogaerts [33] mentions that local media are still developing content that represents the spirit of locality. Public broadcasting television such as TVRI Yogyakarta still provides space for cultural existence. Although, it is still felt to be limited because it is considered not to provide more expansive space for the variety of arts outside Yogyakarta.



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

It seems unlikely that traditional culture will be lost if a community or group in each location is willing to work together to preserve it. Komunitas *Bali Buja* (Paguyuban Peduli Budaya Jawa) are the communities referred to in this case. *Bali Buja* is a thriving

cultural community in Klaten. The location of *Bali Buja* is in Tlogo Village, Prambanan District, Klaten. *Bali Buja* is an abbreviation of Paguyuban Peduli Budaya Jawa. This association is a combination of several arts and cultural communities that developed in Klaten. *Bali Buja* provides an opportunity for arts and cultural activists from the region to channel artistic and cultural expressions. The majority of the art displayed by *Bali Buja* is musical art that combines gamelan elements. In addition, there is also a shadow puppet show performed by *Bali Buja*.

The cultural community depends on internet technology. This is interesting; the phenomenon of community media models changes. Previously, community media such as community radio and community television were very dependent on frequency and transmitter. At present, community media are based on stable access to the internet. The cultural community displays traditional art performances regularly through multi-platforms on the internet. *Bali Buja* is a large community that houses various art communities. This article argues that *Bali Buja* has similarities with the work of an "association". *Bali Buja* was coordinated by Mr. Sentot Murdoko, a local artist. In Bali Buja's activities, donor volunteers always support art, and cultural activities are Mr. Djaetun Hardjosaputro.

In community media management used to broadcast traditional arts, *Bali Buja* chose to work with community radio. *Bali Buja* collaborates with community radio, a studio location not far from the center of art activity. The community radio is the *Radio Komunitas Bayat* (RKB), a radio managed by art activists from the village of Bayat, Klaten. RKB has routine activities in the form of art broadcasts, such as the screening of Javanese songs in Karawitan and Campursari art. In addition, the RKB manager also cooperates with Klaten Kulit Wayang Kulit artists willing to broadcast directly in the audio format to RKB Radio. This activity later became a pioneering idea of Bali Buja's cooperation with RKB. If previously the RKB focused on packaging audio production, through facilities owned by *Bali Buja*, RKB routine activities were developed into audio-visuals.

The media chosen to present the expression of art and culture is the *Galuh Prambanan Televisi* account. Despite using the name "television" behind the account name, the broadcast model used is to take advantage of the video features in the YouTube and Facebook applications. *Galuh Prambanan Televisi* was then managed specifically by *Bali Buja*. Some young volunteers are selected. One of the requirements to become a volunteer in this technical field is the ability to use electronic equipment in the field of video. At first, this was an obstacle for *Bali Buja*; getting volunteers willing to learn the technical streaming broadcast was not accessible. However, thanks to the concern of donor volunteers from *Bali Buja* plus the collaboration of *Bali Buja* with education activists, the workshop can finally reach the technical ability.

One motivation of *Bali Buja* in choosing the media of the RKB community radio and *Galuh Prambanan Televisi* is independence. Media technology makes it easy for *Bali Buja* to develop community media platforms that are felt to provide more value. The selection of platforms such as Facebook or YouTube accounts is also based on the number of users of the two more dominating applications.

Cultural communities use multi-platform in broadcasting traditional arts. As a cultural community that first existed through communication media in the form of an open stage, the use of community media is a big step. For senior artists who already have names, technology has become a mandatory tool. However, this is not the case with cultural communities. The cultural community requires an effort that is not simple to be able to prepare a community media based on media technology.

Cultural community activities through media technology are globalization action activities for local content. Community communicates social identity to the global community of citizens. Community media has an important aspect that is not prioritizing the interests of commercial profits. This is a fundamental part of community media. Communities serve the interests of members and citizens of the community who have the same views. When the mission of the cultural community is in line with the citizens, of course, social capital will be easily conveyed for the advancement of community media.



Figure 2. Screenshot from Facebook Galuh Prambanan Television

People who are members of the cultural community accept the reality of globalization. Instead of stopping innovating and accepting all consequences of the progress of globalization, the cultural community continues to protect cultural heritage and preserve traditional arts. Community designs strategies to survive. The togetherness built on the same motivation and intention gave birth to a spirit to keep expression through community media. Media technology is a new tool to broadcast local cultural values. Local culture has the opportunity to have a broader public space. However, the sustainability of community media is also a community concern. The existence of community media needs to be supported by the readiness of human resources. Meanwhile, the human resource factor is a different obstacle for the community. Cooperative communication between young volunteers and seniors is increasingly necessary to be concerned and carried out more intensely.

Hyperlocal media, managed by *Bali Buja*, is an online-based community media. The platform of the new media chosen by the community is the use of Facebook and YouTube applications. The features available in the application provide opportunities for interaction between community members. As a result of optimizing the internet, local cultural arts can play a more significant role, or even globally. The use of websites,

community radio development, use of Facebook, and YouTube is hyperlocal media activities. Live streaming technology routinely presented by *Bali Buja* is a form of added value that significantly affects the number of audiences. Compared to the on-demand technical, direct broadcasts are easier to get a response from the audience. Technological advances can thus be used to anticipate cultural and future conditions that grow from the local culture. Society in the digital era aims to continue to innovate so that classical art can be a part of modern life in the modern era. Various adjustments to the form of art used in this commodity can be made so that modern culture can consume or enjoy traditional artwork.

6. Conclusion

The concept of hyperlocal media is a form of media innovation that prioritizes internet-based media technology [36]. This article argues that hyperlocal media is a form of extension of conventional community media. According to the concept of community media [37], [38], community involvement and collaboration of community members are the main characteristics that will determine community media. Hyperlocal media carry locality-based innovations without geographical restrictions for their transmit power. In other words, when the cultural community utilizes hyperlocal media will create new opportunities to reach broader audiences.

Based on the ethnographic approach, this article found a more effective cultural community in reaching local communities that were not in the same geographical area. The *Bali Buja* community shows that by providing facilities to the community, they will become more innovative and independent. Hyperlocal media is a new way for the cultural community to promote its local culture to others. The community no longer serves the needs of local communities in certain areas but can greet community members far outside the geographical area. Not only that, but the cultural community can also take advantage of hyperlocal media features to maintain identity. The independence of the community that no longer depends on the mainstream media is one of the objectives of hyperlocal-based media management. This article recommends a hyperlocal media model utilized by cultural communities that experience obstacles in reaching the audience. One of the things that need to be considered by the community is sensitivity to technological developments.

Acknowledgments

I want to thank Bapak Djaetun and Bapak Sentot from the *Bali Buja* community. I also conveyed my dedication to my research team Virgi, Nandito, and Fiteer. I also want to thank the Yayasan Pendidikan Budi Luhur Çakti for supporting the work process of this research.

References

- [1] J. D. Thompson and J. Weldon, *Content Production for Digital Media*. 2022.
- [2] J. Cohen-Cruz, "An Introduction to Community Art and Activism," *Community arts Netw.*, vol. 16, 2002.

- [3] M. Meadows, S. Forde, J. Ewart, and K. Foxwell, "Making Spaces: community media and formation of the democratic public sphere in Australia.," in *Making our Media: Global Initiatives Toward a Democratic Public Sphere*, 2009.
- [4] S. Forde, K. Foxwell, and M. Meadows, "Creating a Community Public Sphere: Community Radio as a Cultural Resource," *Media Int. Aust.*, vol. 103, no. 1, pp. 56–67, 2002.
- [5] L. Buchtman, "Digital songlines: The use of modern communication technology by an Aboriginal community in remote Australia," *Prometh. (United Kingdom)*, vol. 18, no. 1, pp. 59–74, 2000.
- [6] R. P. Jati, "The Existence of Indonesian Local Art Culture Through Digital Based Community Media," in *ICCD*, 2019, vol. 2, no. 1, pp. 489–493.
- [7] E. R. Megwa, "Bridging the digital divide: Community radio's potential for extending information and communication technology benefits to poor rural communities in South Africa," *Howard J. Commun.*, vol. 18, no. 4, pp. 335–352, 2007.
- [8] C. Atton, *The Routledge companion to alternative and community media*. 2015.
- [9] J. D. H. Downing, "Audiences and readers of alternative media: The absent lure of the virtually unknown," *Media, Culture and Society*. 2003.
- [10] J. D. H. Downing, *Radical Media: Rebellious Communication and Social Movements*. SAGE Publications, Inc, 2000.
- [11] C. Atton, *Alternative Media*. London: SAGE, 2002.
- [12] K. Howley, *Community Media People, Places, and Communication Technologies*. Cambridge: Cambridge University Press, 2005.
- [13] M. C. Negreira-Rey, "A decade of research on hyperlocal media: An international approach to a new media model," *Online J. Commun. Media Technol.*, vol. 11, no. 3, 2021.
- [14] G. Nygren, "Local Media Ecologies: Social media taking the lead," *Nord. Rev.*, 2019.
- [15] J. Turner, "'Someone Should Do Something': Exploring Public Sphere Ideals in the Audiences of UK Hyperlocal Media Facebook Pages," *Journal. Stud.*, pp. 1–20, 2021.
- [16] P. Youkongpun, "Community-based media in promoting identity and culture: A case study in Eastern Thailand," *Media Watch*, vol. 6, no. 1, pp. 57–72, 2015.
- [17] K. Howley and K. Howley, "Community Media: People, Places, and Communication Technologies," 2005.
- [18] S. J. Tracy, *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact*. John Wiley & Sons, 2020.
- [19] A. P. Bochner, *Coming to narrative: A personal history of paradigm change in the human sciences*. Routledge, 2016.
- [20] S. Endraswara, *Metodologi Penelitian Kebudayaan*. Yogyakarta: UGM Press, 2021.

- [21] P. Atkinson and M. Hammersley, "Ethnography and participant observation," 1998, pp. 248–261.
- [22] C. Geertz, *The Interpretation of Cultures*. New York: Basic Books, 1974.
- [23] J. P. Spradley, *The Ethnographic Interview*. Long Grove, IL: Waveland Press, Inc., 2016.
- [24] C. Heath, J. Hindmarsh, and P. Luff, *Video in Qualitative Research: Analysing Social Interaction in Everyday Life*. 2017.
- [25] A. Fuentes, *The Creative Spark: How imagination made humans exceptional*. Penguin, 2017.
- [26] S. Suneki, "Dampak globalisasi terhadap eksistensi budaya daerah," *CIVIS*, vol. 2, no. 1/Januari, 2012.
- [27] S. Mubah, "Strategi Meningkatkan Daya Tahan Budaya Lokal," *J. UNAIR Masyarakat, Kebud. dan Polit.*, vol. 24, no. 4, pp. 302–308, 2011.
- [28] R. D. Nasution, "Pengaruh perkembangan teknologi informasi komunikasi terhadap eksistensi budaya lokal," *J. Penelit. Komun. dan opini publik*, vol. 21, no. 1, pp. 30–42, 2017.
- [29] I. Tarakanita and M. Y. M. Cahyono, "Komitmen identitas etnik dalam kaitannya dengan eksistensi budaya lokal," *J. Zenit*, vol. 2, no. 2, 2013.
- [30] H. M. I. Nahak, "Upaya Melestarikan Budaya Indonesia Di Era Globalisasi," *J. Sociol. Nusant.*, vol. 5, no. 1, pp. 65–76, 2019.
- [31] I. Ruslan, "Penguatan ketahanan budaya dalam menghadapi derasnya arus budaya asing," *J. Tapis J. Teropong Aspir. Polit. Islam*, vol. 11, no. 1, pp. 1–18, 2015.
- [32] T. J. Lan and M. Manan, *Nasionalisme dan Ketahanan Budaya di Indonesia: Sebuah Tantangan*. Yayasan Pustaka Obor Indonesia, 2011.
- [33] E. Bogaerts, "Mediating the local: Representing Javanese cultures on local television in Indonesia," *J. Southeast Asian Stud.*, vol. 48, no. 2, pp. 196–218, 2017.
- [34] D. Prasanti and N. A. Sjaifirah, "Makna Simbol Budaya Lokal Bagi Komunitas Tanah Aksara," *Komunika J. Dakwah ...*, 2017.
- [35] S. Sugimin, "Mengenal Karawitan Gaya Yogyakarta," *Keteg J. Pengetahuan, Pemikir. dan Kaji. Tentang Bunyi*, vol. 18, no. 2, pp. 67–89, 2018.
- [36] S. Murinska, "Impact of Hyperlocal Media On Local Communities," *Soc. Integr. Educ. Proc. Int. Sci. Conf.*, 2019.
- [37] E. van de Fliert, "Participatory communication and action for a sustainable environment," in *Handbook of Communication and Development*, Edward Elgar Publishing, 2021, pp. 142–153.
- [38] K. Howley, "Community media studies: an overview," *Sociol. Compass*, vol. 7, no. 10, pp. 818–828, 2013.