

Transforming local public space through hyperlocal media: A cultural community perspective

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Abstract

The popularization of digital media technology, such as the Internet and various social media platforms, has allowed the general public to participate in hyperlocal media in various regions. This study aims to analyze digital hyperlocal media practices in Klaten, Central Java, from the perspective of cultural communities and community media. This study focuses on understanding how hyperlocal media becomes a means of caring for community needs, both in the production and consumption of content. In the context of preserving Javanese culture, this hyperlocal media displays five important elements: (1) the creation and existence of cultural space, (2) collective management and participation, (3) active dialogue within the community, (4) commitment to cultural preservation, and (5) continuity of cultural content. The method used is ethnographic action research with a qualitative approach to gain an in-depth understanding of hyperlocal media practices. Researchers are directly involved in the community, observing and analyzing patterns of interaction and participation. The study results show that digital hyperlocal media in Klaten functions as a local public space that is still in development. Producers and audiences are connected as members of a dynamic community and play a role in the formation of public opinion that continues to develop. In conclusion, hyperlocal media serves as a vital platform in preserving local culture, especially through active and ongoing community interaction in building and maintaining their cultural identity.

Keywords: Hyperlocal Media; Cultural Community; Javanese Cultural Preservation; Digital Participation; Ethnographic Action Research

Introduction

Traditional Javanese gamelan performances in Klaten, Indonesia once limited to local audiences, now reach thousands through live-streaming platforms. Community events, from temple ceremonies at Prambanan to local arts festivals, spread instantly via social media channels, while ancient cultural practices find new life through digital documentation. For instance, the Condro Laras karawitan group regularly broadcasts their performances on Galuh Prambanan TV's digital platform, allowing audiences both near and far to experience authentic Javanese musical traditions. Recent studies by [Pitanatri and Wiarti \(2022\)](#) and [Sugita et al. \(2023\)](#) demonstrate how digital platforms have become crucial for maintaining Indonesian cultural heritage amid rapid technological change. This digital transformation of cultural practices aligns with [Freeman and Hutchins's \(2023\)](#) observations about the evolving nature of community media in preserving local traditions. One of the most significant changes this digitalisation brings is the emergence of hyperlocal media, which focuses on small or local communities previously underrepresented in traditional media ([Jati, 2024](#); [Katz, 2002](#); [Meijer & Kormelink, 2016](#)). Recent studies by [Negreira-Rey & Rivera-Rogel \(2020\)](#) and [Örnebring \(2021\)](#) further demonstrate how hyperlocal media platforms have evolved to become vital tools for community representation and cultural preservation, particularly in regions where mainstream media coverage is limited.

Across Indonesia's archipelago, similar patterns emerge as communities harness digital tools to amplify their voices and preserve their heritage. In Yogyakarta, *wayang kulit* performances stream live on YouTube; in Bali, traditional ceremonies reach global audiences through Instagram; and in Sunda, local artists share their music through digital platforms. These adaptations reflect what [Stenberg \(2024\)](#) describes as cultural resilience through digital means, while [Yanti and Prastiwi \(2024\)](#) highlight how digital spaces promote inclusivity in cultural preservation efforts. [Lindén et al. \(2022\)](#) emphasise how hyperlocal media serves as a crucial counterpoint to global

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information flows, allowing local communities to maintain their distinct cultural narratives while participating in broader digital conversations. This transformation aligns with Paulussen & D'heer's (2013) findings on how digital media enables greater community engagement in cultural preservation, while Rodgers (2018) highlights its role in promoting local culture amid globalisation.

These grassroots transformations illustrate how the development of digital media technology has fundamentally reshaped media production and consumption patterns worldwide, democratising access to cultural content while creating new opportunities for cultural preservation. As Subiakto and Damayanti (2024) argue, digital public spaces have become increasingly inclusive due to their interactive nature, fostering stronger community engagement in cultural preservation initiatives. This phenomenon reflects what Appadurai (1996) identified as the critical role of locality in maintaining cultural identity within an increasingly globalised world, now manifesting through digital means.

One of the major contributions of hyperlocal media is its ability to create new public spaces, both physical and virtual, that allow local communities to share local news, engage in dialogue, and promote cultural activities relevant to the community's identity (Couldry & Curran, 2003). In an era where society is increasingly globally connected, virtual spaces shaped by hyperlocal media allow communities to reflect on their local social and cultural dynamics on a broader scale. This aligns with the "public space" concept proposed by Habermas (1991), where the media can create open spaces for public participation and discussion focused on the community's interests.

Conceptually, hyperlocal media is a platform that focuses on the needs and interests of small or local communities, providing geographically and culturally relevant information. In contrast to traditional media, which often have a national or global reach, hyperlocal media has a more focused approach, with content tailored to local social, cultural, and economic conditions (M.-C. Negreira-Rey & Rivera-Rogel, 2020). These media are generally operated by the members of the community themselves or local organizations, making them more representative and reflective of the community's needs. In an increasingly digitized society, hyperlocal media is an important means of maintaining local narratives, especially in an environment dominated by global information (C.-G. Lindén et al., 2022; M. C. Negreira-Rey, 2021; Örnebring, 2021).

Hyperlocal media also provides space for greater public participation. With the presence of this medium, community members not only become consumers of information but also act as producers and collaborators in content creation (Nielsen, 2015; Williams & Harte, 2016). Active participation of the community in the content production process creates a stronger sense of ownership of the media while strengthening social cohesion. Recent research shows that hyperlocal media has great potential to increase community engagement in local social and political issues while promoting local culture amid globalization (Paulussen & D'heer, 2013; Rodgers, 2018).

In addition, in the era of rapidly evolving digitalization, hyperlocal media are adapting well to new technologies, such as the use of digital platforms and social media, to expand their reach. According to recent research by Lindgren (2017), hyperlocal media is now leveraging digital technologies such as streaming platforms, social media, and websites to reach a wider audience, both within the community and outside their geographic area. This not only strengthens the local cultural identity but also provides wider access to the outside community to understand and appreciate the local community's culture (Jati, 2022).

With the increasing flow of global information, hyperlocal media has become essential for presenting different narratives, focusing on cultural diversity and local experiences (Kostopoulou & gen Schieck, 2021; Zhang, 2020). This concept is relevant in Indonesia, where diverse cultural riches are often drowned in the dominance of mainstream media focused on urban centers. This study aims to understand how *Galuh Prambanan TV*, as a hyperlocal media operating in Klaten, Central Java, plays a role in the preservation of Javanese culture through five key elements: the creation of cultural spaces, collective management and participation, active dialogue in the community, commitment to cultural preservation, and the sustainability of cultural content. Hyperlocal media such as *Galuh Prambanan TV* allow local stories, traditions, and diverse cultural identities to stay alive and thrive in an increasingly global digital public space.



Figure 1. Karawitan Condro Laras Group as a Performer of Galuh Prambanan TV
source: <https://www.youtube.com/watch?v=a-NZExyIWGw>

In Indonesia, hyperlocal media is receiving increased attention due to its critical role in highlighting and preserving cultural diversity, particularly in regions with rich cultural heritage, such as Klaten and Central Java. Klaten's strategic location near the iconic Prambanan Temple and other historic temple sites, combined with its vibrant community of local artists, has made it a hub for cultural activity. Many artists and cultural practitioners have adopted internet technologies to broadcast local performances and traditions through hyperlocal media platforms. This integration of digital tools with local cultural preservation underscores the importance of hyperlocal media in maintaining cultural identity amidst globalization. Klaten is known for its deep Javanese cultural heritage. However, like many other communities, Klaten faces challenges from the currents of globalization that have the potential to erode local cultural values and traditions. Hyperlocal media in this context not only acts as information media but also as an important platform for preserving culture in the digital era (Jati, 2021; Turner, 2017). Media such as *Galuh Prambanan TV*, which operates in Klaten, play a central role in disseminating local information and cultural content through streaming platforms, allowing local communities to stay connected to their traditions despite the rapid flow of global information.

Through hyperlocal media, the people of Klaten can actively maintain and strengthen their Javanese cultural identity amid increasingly even global cultural influence (Jati, 2019). This aligns with the concept put forward by Appadurai (1996), which highlights the importance of locality in maintaining cultural identity in an increasingly globalized world. In this context, *Galuh Prambanan TV* and other hyperlocal media in Klaten create a space for communities to maintain their culture while still participating in the broader information ecosystem.

This research focuses on how hyperlocal media in Klaten functions to preserve Javanese culture in the challenges of digitalization. The main question raised is how community participation in hyperlocal media can help maintain and preserve their cultural identity. This study focuses on the role of hyperlocal media in creating dialogue spaces, collective content management, and the continuity of cultural traditions (Stein et al., 2014). The challenges local communities face in maintaining their traditions under the strong influence of global culture make hyperlocal media even more vital in creating spaces that enable dialogue between modernization and tradition (Hesmondhalgh, 2018).

In the context of globalization, many local communities struggle to maintain traditions, often immersed in global cultural currents. Hyperlocal media is one of the effective instruments to navigate this challenge, creating a digital space where local culture can be explored and maintained (Couldry & Curran, 2003). As Thompson (1995) explained, the media functions as a disseminator of information and a medium that forms a cultural space, enabling communities to adapt to changing times without losing their cultural roots. This perspective is particularly relevant in the context of Klaten, where hyperlocal media platforms such as *Galuh Prambanan TV* have created digital spaces for preserving and promoting local traditions. By leveraging its proximity to historic sites like Prambanan Temple and its network of local artists, Klaten demonstrates how hyperlocal media can sustain cultural identity while enabling communities to engage with broader global currents.

Social dialogue and community empowerment are interrelated concepts important in encouraging collective action and improving people's welfare. Social dialogue refers to communication and negotiation among various stakeholders, including community members, local

organizations, and government entities, to address common concerns and promote mutual understanding (Gemiharto & Yusup, 2023; Katahoire et al., 2015). Hyperlocal media supports social dialogue and community empowerment, especially in rural areas that are often marginalized from mainstream media discourse. This medium allows local communities to control their narratives as a means of empowerment. This is important because, through hyperlocal media, local communities' voices and cultural identities can be recognized and appreciated by a wider audience. According to Howley (2005), hyperlocal media provides a platform that supports authentic community representation because this media is run by the members of the community themselves. This direct involvement brings the media closer to the issues happening in the local environment. In addition to being an information provider, hyperlocal media also functions as an active agent of change in creating social and cultural awareness.

The role of hyperlocal media in cultural preservation is increasingly crucial in the digital era when information and cultural content can be distributed quickly and more widely. Garcia Canclini (2005) emphasized that public participation in the media is the main component in efforts to preserve and promote cultural values. Through this participation, the community can maintain existing traditions and adapt them to new challenges and opportunities that arise from technological developments. Interaction between the community and the media in determining cultural narratives strengthens social bonds and ensures the sustainability of local culture in the digital era.

Digital technology provides new opportunities for more inclusive and efficient content distribution for hyperlocal media. For example, *Galuh Prambanan TV* in Indonesia leverages streaming platforms to disseminate Javanese cultural content, such as performing arts and traditional rituals, to a wider audience. Live broadcasts and recorded programs are now accessible to the local community, the diaspora, and global audiences interested in Javanese culture. Hyperlocal media such as *Galuh Prambanan TV* maintain the continuity of local traditions and expand the reach of culture to cross geographical boundaries.

Further, the integration of digital technologies in hyperlocal media allows for greater community participation in content creation and distribution. Audunson et al. (2020) stated that digital technology provides easier access for the public to participate in public discussions as producers and consumers of information. With this active participation, communities can interact dynamically, share ideas, and collaborate on content development that reflects their identity and aspirations. This further strengthens the social dialogue that takes place in the community.

Along with transforming the public space into the digital realm, there have been significant changes in the democratization of communication and civic engagement. As part of the digital public space, hyperlocal media provides access for communities that previously did not have a platform to voice their views. Jian, Luo, and Chan (2020) emphasize that spatial justice in public open spaces is fundamentally linked to accessibility and inclusivity, ensuring that marginalized groups can participate in the social and political processes that occur in these spaces. This notion aligns with Subiakto and Damayanti's (2024) discussion on digital public spaces, which are becoming increasingly inclusive due to their interactive nature. Both studies highlight how hyperlocal media serves as a vital tool in extending opportunities for marginalized communities to access information and engage in public discourse, providing platforms that empower these communities to raise their voices, especially where traditional media narratives often overlook them. By bridging the gap between the physical and digital realms, hyperlocal media facilitates dialogues that include diverse voices, reinforcing the importance of both spatial justice in physical planning and the preservation of inclusivity in digital environments.

However, the potential of digital public space is inseparable from several challenges. The digital divide, as revealed by Hudák (2015), is still an obstacle that prevents some communities from fully participating in the digital public space. Inequalities in access to technology and digital literacy can exacerbate existing social inequalities. Therefore, hyperlocal media need to adapt and innovate to bridge this gap. One solution that can be applied is to use public libraries or community centers to provide access to digital resources for underserved communities (Audunson et al., 2019).

In addition to the digital divide, there are also ethical challenges related to privacy, security, and digital surveillance in hyperlocal media operations in the digital realm. Eren (2024) noted that it is important to maintain transparency, accountability, and inclusivity in managing digital public

spaces to protect the integrity and safety of the communities involved. In this case, digital literacy plays a very important role. [Lomachinska \(2024\)](#) emphasized that digital literacy must be improved to prepare the public to participate safely and critically in the digital public space.

As such, the success of hyperlocal media in encouraging social dialogue and promoting cultural preservation is highly dependent on its ability to adopt digital technologies while keeping an eye on existing ethical and social challenges. In developing digital public spaces, hyperlocal media must continue to innovate and work with communities to maintain local cultural traditions and realize more inclusive and sustainable civic involvement.

In Indonesia, the use of hyperlocal media for cultural preservation is becoming increasingly relevant amid the growing challenges of globalization. This research also highlights how digital media can function as a vehicle for maintaining local cultural heritage in the midst of the rapid development of information technology ([Pitanatri & Wiarti, 2022](#); [Sugita et al., 2021](#)). In this case, Klaten, with its deep Javanese cultural richness, provides a unique context to explore the role of hyperlocal media as an important means of cultural preservation in the digital era.

In addition, the existing literature emphasizes the importance of creating a cultural space that is accessible to all members of the community, where each individual can participate in cultural discussion and production ([Couldry, 2002](#)). These spaces are not limited to physical locations but also extend into virtual spaces, which are becoming increasingly vital in the digital age. Such spaces facilitate more inclusive and participatory dialogues, a core factor in the success of hyperlocal media in preserving local culture. Key elements such as collective participation, a strong commitment to cultural preservation, and the sustainability of cultural content are essential for ensuring that hyperlocal media remains relevant when facing the challenges of modernization ([Appadurai, 1996](#)). Moreover, digital public spaces play a critical role in promoting inclusivity and accessibility, particularly for marginalized communities ([Yanti & Prastiwi, 2024](#)). Hyperlocal media serves as a platform for these communities, enabling them to voice their opinions and participate in public discourse from which they might otherwise be excluded. In this context, technology and media help facilitate public engagement, particularly within digital spaces where accessibility is a key benefit. By providing a space for marginalized voices, hyperlocal media fosters more active community participation, ensuring that local cultures remain dynamic and resilient in the face of modern pressures.

This study explores and interprets how hyperlocal media practices in Klaten, Central Java, Indonesia, contribute to preserving Javanese culture. Klaten stands out as an ideal case study due to its strategic location near prominent cultural heritage sites, such as the Prambanan Temple and other historic temples, which position it as a cultural and tourism hub in Central Java. Moreover, Klaten is home to many local artists, cultural practitioners, and community initiatives actively engaging with hyperlocal media to broadcast cultural performances and traditions. Unlike other regions with hyperlocal media industries, such as Yogyakarta or Bali—where tourism and commercial interests dominate media narratives—Klaten exemplifies a community-driven approach prioritising cultural preservation over-commercialization. Using a framework of five key elements—the creation of cultural spaces, collective participation, active dialogue, commitment to cultural preservation, and the sustainability of cultural content—this study examines how hyperlocal media in Klaten serves as a critical tool to confront the challenges of modernization and globalization ([Jati, 2021](#); [Liang et al., 2021](#); [C. G. Lindén et al., 2019](#)). The active interaction between media producers and consumers in Klaten strengthens local cultural identity and ensures that the region's rich traditions endure amid the pressures of global cultural influences. This unique combination of geographic, cultural, and social dynamics makes Klaten a compelling site for studying the intersection of hyperlocal media and cultural preservation.

Method

The method used in this study is ethnographic action research (EAR), which was introduced by [Tacchi, Slater, and Hearn \(2003\)](#). This method was chosen because it allows researchers to be directly involved in the daily lives of the Klaten people and study the patterns of interaction and media practices that occur. EAR combines ethnographic techniques with the principles of action research, in which researchers observe documents and actively participate with community members being studied. This approach effectively understands the role of hyperlocal media, such as

Galuh Prambanan TV, in cultural preservation because it emphasizes joint learning between researchers and the researched community, resulting in more affluent and deeper data (Tacchi, Slater, & Lewis, 2003).

Data collection employed multiple methods to ensure comprehensive understanding. Through participatory observation, researchers regularly attended community cultural events and media production activities, documented media production processes and community interactions, observed online and offline community engagement, and maintained detailed field notes recording daily practices and cultural activities. In-depth interviews were conducted with fifteen cultural community leaders and active members, eight Galuh Prambanan TV staff members, twelve regular content consumers, and ten cultural practitioners. These interviews explored motivations for cultural preservation, challenges in digital content production, community engagement strategies, the impact of digital media on cultural practices, and future aspirations for cultural preservation.

Six focus group discussions were conducted to complement individual interviews, each involving eight to ten participants. These discussions examined cultural preservation strategies, digital media adaptation challenges, community participation methods, content development and distribution, and cultural identity maintenance. Additionally, researchers performed systematic digital content analysis, examining social media posts and interactions, broadcast content from Galuh Prambanan TV, community feedback and engagement metrics, and digital documentation of cultural events.

Table 1. Overview of Research Methods and Objectives

Method	Participants	Focus Areas
Participatory Observation	Cultural community members, media producers	Attendance at community cultural events and media production activities
		Documentation of daily practices, media production processes, and online/offline engagement
In-depth Interviews	15 cultural community leaders and active members	Motivations for cultural preservation
	8 Galuh Prambanan TV staff	Challenges in digital content production
	12 regular content consumers	Community engagement strategies
	10 cultural practitioners	Impact of digital media on cultural practices
		Future aspirations
Focus Group Discussions	Six groups of 8–10 participants each	Cultural preservation strategies
		Challenges in adapting to digital media
		Community participation methods
		Content development and distribution
		Maintenance of cultural identity
Systematic Digital Content Analysis	Digital content from Galuh Prambanan TV and social media platforms	- Analysis of broadcast content, social media posts, community feedback, engagement metrics, and digital documentation of cultural events

Source: author, adapted

The analysis followed a systematic approach to ensure rigorous data interpretation. Initial processing involved transcription of interviews and focus group discussions, organization of field notes and digital content, preliminary coding of recurring themes, and cross-referencing multiple data sources. The thematic analysis followed Braun & Clarke's (2006) framework, beginning with data familiarization through multiple readings, initial code generation, theme identification and review, theme definition and naming, and production of the final analysis. Key themes explored

included the digital transformation of cultural practices, community participation patterns, cultural preservation strategies, challenges and adaptations, and media innovation in traditional preservation.

Several research limitations were identified and addressed throughout the study, following [Lincoln and Guba's \(1985\)](#) framework for establishing trustworthiness in qualitative research. The primary limitation of geographical specificity limiting generalizability aligns with Stake's (2008) observations about case study research, where depth of understanding often trades off with broader applicability. This limitation was partially addressed through thick description ([Geertz, 1974](#)) to enable readers to assess transferability to other contexts. The potential researcher's influence on community behaviour, known as the Hawthorne effect ([McCambridge et al., 2014](#)), was particularly relevant given the ethnographic nature of the study. Following [Hammersley and Atkinson's \(2019\)](#) recommendations for reflexive ethnography, researchers maintained detailed reflective journals and engaged in regular peer debriefing sessions to critically examine potential biases and their impact on data collection and interpretation.

Technical limitations in digital content access reflected challenges documented by Postill and [Pink \(2012\)](#) in their work on digital ethnography. These limitations included intermittent internet connectivity, varying levels of digital literacy among participants, and platform-specific constraints. Using [Cruz and Harindranath's \(2020\)](#) framework for digital ethnography in Global South contexts, researchers implemented multiple data collection methods to ensure comprehensive coverage despite technical constraints. Language and cultural interpretation challenges were addressed through approaches that [Temple and Young \(2004\)](#) recommended for cross-language qualitative research. The research team included native Javanese speakers and cultural experts who assisted with translation and cultural interpretation. Following [Liamputtong's \(2010\)](#) guidelines for cross-cultural research, regular member-checking sessions were conducted with community members to verify interpretations and cultural meanings.

Researchers implemented several strategies based on established methodological frameworks to mitigate these limitations. Detailed reflective journals followed [Ortlipp's \(2008\)](#) critical reflection methodology. In qualitative research, regular peer consultations were conducted using [Birt et al.'s \(2016\)](#) structured approach to peer review. Multiple data source triangulation followed Denzin's protocols to enhance research validity. Extended engagement with the community was maintained based on [Creswell's \(2018\)](#) recommendations for establishing credibility in qualitative inquiry. This comprehensive methodological approach, grounded in established qualitative research frameworks ([Flick, 2022](#); [Maxwell, 2013](#)), enabled a thorough understanding of how hyperlocal media practices contribute to cultural preservation in Klaten. The approach acknowledges the opportunities and challenges in this digital transformation process while maintaining rigorous academic standards for addressing and documenting research limitations.

Results and Discussion

In the era of modernization and globalization that is increasingly rapid, the role of hyperlocal media is significant as a forum to maintain the sustainability of local values and traditions. This medium serves as a channel of information and a means to facilitate community involvement in producing and consuming relevant cultural content. The following is a further discussion of how *Galuh Prambanan TV* performs its functions in each of the key elements that have been identified.

Creation and Existence of Cultural Space

Hyperlocal media, such as *Galuh Prambanan TV*, play a significant role in creating and maintaining cultural spaces in rapid modernization. In this context, cultural spaces are essential to maintaining local cultural identity, especially amid globalization, which can erode traditional values. This media provides a physical and virtual space for the people of Klaten to interact, get involved, and preserve Javanese arts and traditions, such as karawitan, dances, and traditional rituals. The creation of digital cultural space by *Galuh Prambanan TV* facilitates the sustainability of tradition through the transfer of knowledge that can be accessed by the wider community, including the younger generation, who are increasingly familiar with digital technology.

The concept of cultural space aligns with the public sphere theory put forward by [Habermas \(1991\)](#), which states that public space is significant in forming a collective cultural identity. In this case, *Galuh Prambanan TV* is not only a space for cultural preservation but also serves as a platform to strengthen social relations and local community identities amid the challenges of globalization. The research of [Lindén et al. \(2022\)](#) also emphasizes that digital space is increasingly important in maintaining the sustainability of local culture in the era of digitalization. Thus, hyperlocal media makes a real contribution to maintaining traditional culture's existence in the modern digital ecosystem.

Collective Management and Participation

One of the key elements of *Galuh Prambanan TV*'s success is the collective participation-based management of the local community. This participation is not only in content consumption but also in the production and preparation of programs. The art community, such as the Karawitan Association, is actively involved in producing aired content. This active participation shows that *Galuh Prambanan TV* provides cultural information and empowers the community to become their producer of cultural content.



Figure 1. Cultural Community as a Performer in Galuh Prambanan TV
Source: <https://www.youtube.com/watch?v=a-NZExy1WGw>

Community involvement in media management strengthens local social capital. This concept refers to [Putnam's \(2001\)](#) theory of social capital, which explains how strong social relationships in a community encourage collaboration and cooperation to achieve common goals, such as cultural preservation. With the direct involvement of the community in the production and dissemination of content, this media strengthens social ties and a sense of belonging to the local culture. This shows that *Galuh Prambanan TV* has succeeded in creating a platform that not only facilitates cultural preservation but also optimizes the potential of local communities to play an active role in managing and preserving their culture.

Active Dialogue in the Community

An active dialogue between Galuh Prambanan TV and the local community is crucial for cultural preservation. This medium provides space for intensive two-way interaction between content producers and audiences. Interactive programs and live broadcasts enable the public to share input, ideas, and perspectives on Javanese culture, which is promoted through various events. This active engagement goes beyond merely exchanging information; it also facilitates opportunities for communities to participate in redefining and strengthening their cultural identity. As [Couldry \(2012\)](#) argues, participatory media practices empower communities to take ownership of their cultural narratives, creating spaces where traditional knowledge and practices can be reinterpreted in modernity. Similarly, [Appadurai \(1996\)](#) emphasizes that media is critical in fostering "imagined communities," where shared cultural values and identities are continually negotiated through dialogue and collective participation. By actively involving audiences in content creation and

discussion, Galuh Prambanan TV acts as both a cultural mediator and a platform for the dynamic preservation of Javanese heritage in a globalized world.

The dialogue process that has been established creates a closer relationship between the community and the media. [Ginossar and Nelson \(2010\)](#) emphasized that active dialogue in the community can strengthen social cohesion and increase society's capacity to respond to social change. With an inclusive dialogue space, *Galuh Prambanan TV* can bridge the younger generation with older cultural traditions, ensuring the continuation of local culture despite rapid social and technological changes. Therefore, this media functions as a communication channel and a forum for dynamic cultural development through active community participation.



Figure 2. Discussion Forum between cultural community administrators, arts activity coaches and village government

Source: <https://www.youtube.com/watch?v=a-NZEyx1WGw>

Commitment to Cultural Preservation

Galuh Prambanan TV's success in preserving Javanese culture is inseparable from the long-term commitment of this media and the local art community. The media consistently works closely with traditional arts groups, such as the Karawitan Association, to ensure that local traditions and arts are continuously promoted and maintained. This commitment is seen in the content aired and the ongoing efforts to foster relationships with the arts community and the younger generation, who are expected to continue this cultural tradition.

A study by [Howley \(2013\)](#) shows that the success of community media in maintaining cultural sustainability depends on long-term commitment and close collaboration between various stakeholders. In this regard, *Galuh Prambanan TV* has firmly committed to consistently presenting programs focusing on Javanese art and culture. This dedication reflects the media's efforts to maintain cultural sustainability and creates a strong bond between the community and its cultural heritage.



Figure 3. Screenshot from Galuh Prambanan TV Youtube Channel

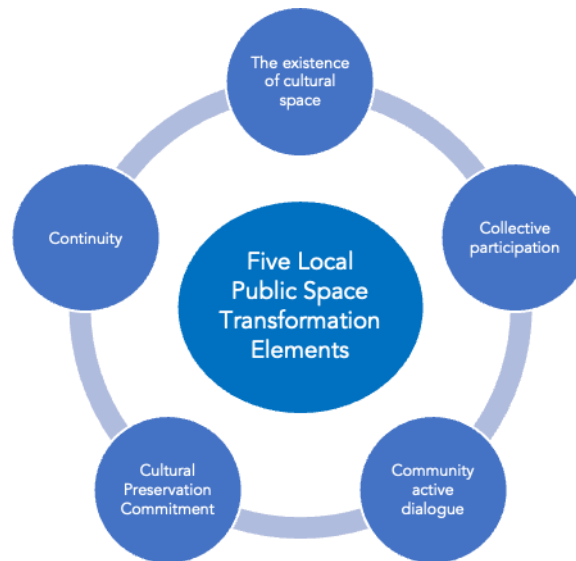
Source: <https://www.youtube.com/watch?v=a-NZEyx1WGw>

Continuity of Cultural Content

One of the main challenges *Galuh Prambanan TV* faces is ensuring the continuity of cultural content production. However, with effective management and support from the community and the private sector, this media has managed to maintain this continuity. The use of digital

platforms such as YouTube also helps to expand the reach of the audience so that Javanese art and culture can be accessed by a wider audience, both inside and outside the local community.

Baker (2006) emphasizes the importance of content continuity and operations in building audience loyalty and maintaining the stability of community media. The continuity of content presented by *Galuh Prambanan TV* depends not only on internal resources but also on the active participation of the audience and the local art community. The community involved in the broadcast arts and cultural activities helps to ensure that these media remain relevant and sustainable, with all parties' continued support. Thus, content continuity is a key aspect in maintaining the relevance of this media as a forum for the preservation of Javanese culture.



Flowchart 1. Galuh Prambanan TV Public Space Transformation Elements
Source : Researcher, 2024

The results of this study confirm that *Galuh Prambanan TV* has successfully implemented five key elements that support the preservation of local culture, namely the creation of cultural spaces, collective participation, active dialogue, long-term commitment to cultural preservation, and content sustainability. Through an inclusive and participatory approach, this media keeps Javanese cultural heritage alive and empowers local communities to participate actively in the preservation process. Challenges related to operational sustainability and youth participation can be overcome through technological innovation and program adaptation that will ensure the relevance of hyperlocal media in the future. Cultural preservation through hyperlocal media not only maintains traditions but also creates space for the transformation of these traditions to remain relevant in changing times.

The theoretical implications of this research extend beyond the immediate context of Javanese cultural preservation, contributing to our understanding of how hyperlocal media operates within the broader framework of cultural sustainability in the digital age. While previous theories of media localization, such as those proposed by Metzgar et al. (2011) and Williams et al. (2015), primarily focused on news production and community information needs, this study demonstrates how hyperlocal media can function as a cultural intermediary that bridges traditional practices with digital transformation. The findings particularly advance Couldry's (2012) theory of media practice by illustrating how cultural communities actively negotiate between preserving authenticity and embracing digital innovation rather than viewing these as opposing forces. This theoretical advancement suggests a more nuanced understanding of how traditional cultural practices can be mediated through digital platforms without losing their essential character.

When compared to previous research, this study offers several distinctive insights. While scholars like Yu (2009) and Korro Bañuelos et al. (2021) have examined cultural preservation through mainstream media and social networks, the unique contribution of this research lies in its detailed analysis of hyperlocal media's role in creating sustainable cultural ecosystems. Unlike

earlier studies by Pandey & Kumar (2020) and García-Avilés (2024), which primarily focused on either digital preservation strategies or community engagement independently, this research reveals the interconnected nature of these elements through the five-key-element framework discovered in Galuh Prambanan TV's operations. The novelty of this research lies in its comprehensive documentation of how hyperlocal media can simultaneously serve as a cultural archive, community platform, and transformative agent while maintaining traditional values. This finding challenges the conventional dichotomy between preservation and innovation in cultural studies, suggesting instead a "dynamic preservation" model where traditional practices are maintained and actively evolved through community participation and digital mediation. Future research could explore how hyperlocal media platforms can amplify marginalized voices within local communities, ensuring that cultural preservation efforts represent the full spectrum of diversity. Additionally, studies could investigate the scalability of the "dynamic preservation" model across different regions, particularly where digital infrastructure and cultural participation vary. These directions can provide deeper insights into how hyperlocal media adapts to diverse contexts while balancing traditional values and modern technological practices.

Conclusion

This research explores the critical role of hyperlocal media in cultural preservation through the case study of Galuh Prambanan TV in Klaten, Indonesia, using five interconnected elements: the creation and existence of cultural spaces, collective management and participation, active community dialogue, commitment to cultural preservation, and sustainability of cultural content. The findings highlight how hyperlocal media functions as a dynamic platform that actively documents, promotes, and transmits Javanese cultural values across generations, serving as both a cultural archive and a living space for community engagement. Galuh Prambanan TV successfully creates a hybrid digital-physical cultural space that fosters active participation from the local community. Providing a platform for cultural activities transforms traditional public spaces into an inclusive digital forum where cultural discourse and interaction thrive. This is evidenced by the consistent production of 3-5 community-generated content pieces monthly and the involvement of 12 local cultural organizations and over 2,500 community members across digital platforms. These spaces allow younger and older generations to engage with and celebrate Javanese traditions in the face of modernization and globalization..

The platform's commitment to cultural preservation is reflected in its long-term dedication to documenting and showcasing traditional performances and ceremonies. Through collaboration with local art communities, Galuh Prambanan TV has successfully archived 78 cultural events across eight traditional art forms, creating over 200 hours of cultural content. These efforts ensure cultural continuity while also fostering innovation. Notably, 15 new educational initiatives combining traditional practices with digital technologies have been developed, expanding the reach of cultural education to new audiences.

Sustainability is fundamental to the achievement of Galuh Prambanan TV. The local community and private-sector sponsorships bolster the platform's operational stability, facilitating constant content generation. Digital platforms, like YouTube, augment media reach, guaranteeing that cultural information is available to a wider audience beyond geographic constraints. This strategy tackles problems, including recruiting younger demographics and adjusting to changing technology environments, establishing Galuh Prambanan TV as a flexible and robust cultural institution. To summarize, Galuh Prambanan TV exemplifies how hyperlocal media can play a transformative role in preserving local culture. Applying the five critical elements safeguards cultural heritage and empowers communities to engage actively in the preservation process. Through measurable outcomes in participation, content creation, and cultural documentation, Galuh Prambanan TV demonstrates the potential of hyperlocal media to function as a sustainable, interactive public space that bridges generations and strengthens cultural identity in an increasingly digital world.

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