Representation of Local Culture of "Apresiasi Budaya" Program in the South Sulawesi TVRI

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Abstract. Makassar as one of the big cities in Indonesia was able to maintain its cultural existence through the local broadcast of the TVRI Public Broadcasting Institute through the program "Apresiasi Budaya". "Apresiasi Budaya" is one of the talkshow programs that are packed with nuances of Makassar's traditional culture. This event was packed with the whole event using the Makassar dialect. The performers wore traditional Makassar traditional clothes. The musical instruments used are also traditional Makassar musical instruments such as Kacaping. This program is accompanied and interspersed with South Sulawesi folk songs such as those from Makassar, Bugis, Mandar and Toraja. The aims of the research carried out are, among others, to analyze the level of reality, the level of representation, and the level of ideology of local culture in the program "Apresiasi Budaya" The method used in this research is descriptive qualitative using John Fiske's semiotic analysis using television codes. The results of this study indicate that Makassar's local cultural codes are raised in the "Apresiasi Budaya" program in the form of the appearance of the performers, the language used to the issues and topics raised.

Keywords: Representation · Local Culture · Semiotics · TVRI of South Sulawesi · Makassar

1 Introduction

The Indonesian Television Public Broadcasting Institution (LPP TVRI) is a public broadcasting institution that is independent, neutral, and non- commercial. (UU No. 32 of 2002/PP.13 of 2005) The Indonesian Television Public Broadcasting Institution has the task of providing information services, education, healthy entertainment, social control and tools, as well as preserving the nation's culture for the benefit of all levels of society through television broadcasting. Which covers the entire territory of the Republic of Indonesia (PP.13 of 2005) TVRI South Sulawesi Station was established based on the Decree of the Governor of the South Sulawesi regional head number 178/VII/71 dated July 15, 1971.

Television stations in Indonesia still have entertainment programs that still uphold local cultural values. However, because the media in Indonesia are mostly developed on the island of Java, the media only raises the cultural values contained in that area. This makes audiences in other regions who in reality have different cultures know more about

Javanese culture than their own. For example, maybe people know more about sinden from Java than sinrili' from Makassar.

Makassar as one of the big cities in Indonesia is able to maintain its cultural existence through the local broadcast of the TVRI Public Broadcasting Institute through the program "Apresiasi Budaya". Apresiasi Budaya is one of the talkshow programs that are packed with nuances of Makassar's traditional culture. This event was packed with the whole event using the Makassar dialect. The performers wore traditional Makassar traditional clothes. The musical instruments used are also traditional Makassar musical instruments such as Kacaping. This program is accompanied and interspersed with folk songs from South Sulawesi such as from Makassar, Bugis, Mandar and Toraja.

The presence of the "Apresiasi Budaya" program at the South Sulawesi TVRI public broadcasting institution is something very positive in preserving cultural values, especially Makassar Culture. Regarding the role of local media with local identity, Fernando Delgado in Lusting and Koester (2003) emphasizes, several aspects of a person's cultural identity can be 'activated' not only through direct experience but also through media reporting (what is presented), for example through artistic depictions in which certain cultural themes are contained; with musical performances identified with a particular cultural group; and through experiences with other people or media. The media face challenges not only to be able to disseminate information to the public but also to be a means of image building (Pawito in Adi Tri Nugroho; 2009).

In connection with the research to be carried out, there are several relevant previous studies, including; research conducted by Sri Rahayu (2018) with the title of Preservation of Campursari Culture in the East Java TVRI Program. Based on the results of this study, it was found that TVRI East Java in preserving the Campursari culture there is a planning plan and determining ideas before the Campursari show is aired and the selection of bumpers changes every year, a production strategy where TVRI East Java has a Campursari program which is self- produced and organizes the best possible technical crew, a program evacuation strategy where TVRI East Java broadcast live campursari programs on TVRI. Each year evaluates the improvement of the program, especially for Campursari broadcasts so that later it can be accepted by the community.

In addition, Scientific Purnamasari (2014) also conducted a research entitled The Role of Deng Mampo (Dendang Mari-Mari Poso) TVRI in Preserving Bugis Makassar Culture. The method used is a descriptive approach, data collected through observation, interviews and documentation. The results showed that; (1) the process of presenting the Deng Mampo program by carrying the concept of local culture, interacting with the audience and packed with laughter, (2) The existence of culture in the Deng Mampo program can be seen from Deng Mampo broadcasts using Makassar language, songs and arts and traditional clothing used.

The research to be carried out has similarities in the medium or platform of television broadcasting, namely the Indonesian Television Public Broadcasting Institution as a government broadcasting institution. Likewise, the unit of analysis used also has similarities with the theme of local culture. While the difference lies in the object of research and the analysis process to be carried out. This study will analyze the "Apresiasi Budaya" program using John Fiske's symbol theory/semiotic approach.

2   Research Methods

The approach used in this research is qualitative. Qualitative is a type of approach that intends to understand the phenomenon of what is experienced by research subjects (behavior, perception, action, etc.) by describing it in the form of words and language. The qualitative approach does not use statistical analysis procedures or other quantification methods (Moleong, 2012: 6). This approach provides a great opportunity for the creation of alternative interpretations (Sobur, 2009: 147).

The type of research used is descriptive. Descriptive research intends to provide an overview of a particular social phenomenon that is the focus of attention to be explained. This type of descriptive research aims to make a systematic description of the facts and phenomena of the object under study (Sugiyono, 2011:69).

Today many analytical methods are based on a qualitative content analysis approach. The analytical methods in question include framing analysis, discourse analysis, textual analysis, rhetorical analysis, ideological criticism and semiotic analysis. And to research and identify local cultural messages in the "Apresiasi Budaya" program, the researcher uses semiotic analysis.

3   Results and Discussion

The "Apresiasi Budaya" program is a television program on TVRI South Sulawesi which airs every Saturday at 18.00 WITA. This program takes the theme of Local Culture in South Sulawesi. This program has its own uniqueness by inviting practitioners of culture and art in South Sulawesi. So that in the process of the event, invited guest stars or resource persons in addition to discussions according to the theme, they will also provide cultural arts performances. This program is guided by the Main Host and Supporting Host. The main host is played by Opa Willy Ferial, and the assistant host is played by Haeruddin. The unique thing is that Haeruddin as the supporting host also accompanied the conversation with the main host with sinrilik.

The "Apresiasi Budaya" program which aired on Saturday, October 15, 2022, raised the theme of Cultural Arts in the Perspective of Millennials. And invited 3 (three) main speakers, namely Andi Fadhilah M as General Chairperson of the Makassar Sulapa' Appa' Art Institute, Muhammad Rifky Ikhwan as General Secretary of the 2019–2020 Sulapa' Appa' Art Institute, and Panca Siri Maulana as Delegation of the General Chair. The Makassar' Appa' Art Institute for the 2016–2017 Period.

At this stage the researcher will explain the results of the research from the scene pieces that have been selected with the assumption that they have local cultural content. In addition to describing the results of the study, the researcher will also discuss the results of the observations. In describing the results of the research, the researcher is supported by secondary data, namely library research, this literature study is in the form of books, articles, and scientific journals.

In more detail, the "Apresiasi Budaya" program will be explained using Fiske's (1990) Semiotics approach, namely by looking at the reality, representation and ideology side.

At the level of reality there are 2 main points that can be analyzed:

Fig. 1. Screencapture by frame

1. The code of dress (Fig. 1) at the reality level describes the performers, starting from the main host (presenter), traditional musicians, guest stars and dancers wearing traditional Bugis-Makassar clothing. The clothes used by the main host are Bugis traditional clothing with a typical Bone skullcap, cap and sarong. Then the sinrilik musicians use a typical Makassar head covering, namely "passappu" in red. The musicians consisting of flute and drum players also use red "passappu". The dancers also wear typical Bugis-Makassar clothing, namely silk sarongs with distinctive motifs. This dress code shows the identity of the performers who show the local cultural products of South Sulawesi. There are 3 (three) colors in general with different meanings. Namely, red gives the impression of courage and luxury, black shows intelligence and depth, and yellow shows warmth and cheerfulness.
2. Then at the next reality level (Fig. 2), the code of makeup. The performers use makeup that is quite realistic and not too artificial. Makeup in general has two functions, namely to show age and describe non- human faces. Make-up is used when there is a mismatch with the desired character (Pratista, 2008). The make-up used by the performers was in accordance with the existing situation and conditions.

At the **representation level**, there are 2 main points that can be analyzed, namely:

Camera Techniques. There are several camera techniques used in this program, including long shot, medium shot, full shot, medium close up and close up. The long shot in Fig. 3 is a shooting technique used to show the situation and setting of the performers. While the medium shot in Fig. 4 is used when there is a conversation or interview with the

Fig. 2. Screencapture by frame

Fig. 3. Screencapture by frame

Fig. 4. Screencapture by frame

object, it aims to show the facial expressions and expressions of the performers clearly. And it's also useful to build an intimate relationship between the performers who are currently the topic of discussion in this segment. Full shot is used to show the performers as a whole and usually focuses on one performer only. Medium close up is used to show the performer specifically and focus on the shoulders to the head. And close up is used to clearly show the object of the image taken.

The shooting angle (Angle). The shooting angle in the program uses 3 (three) namely eye level, low angle and high angle. Eye level is a normal shooting angle using the eye of the object as the standard for shooting. The aim is to provide clarity on the activities carried out by the performers. Then the low angle is usually used to build a superior impression on the object. In this case the main host and the dancers. And high angle is used to show the performers as a whole.

The background sound in this program uses a variety of tempos, although most of them use fast tempos. Music with a fast tempo is an attempt to build a lively atmosphere and build the mood of the audience.

The lighting used is artificial lighting. So that the dramatization of lighting can make the emotions of the audience carry on the program.

At the ideological level, it depicts the individualism of the main host in this case played by Opa Willy Ferial who has authority, intelligence and a sense of humor. Haeruddin as a host assistant has a high curiosity and a sense of humor. Then the three speakers, who generally showed diligent individualism, hard work, art lovers and full of dedication to the preservation of the local Bugis- Makassar culture.

Each of the codes in this "Apresiasi Budaya" program carries a positive meaning, builds and inspires, supported by data that is strengthened through shows and narrations. This show gives inspiration from a different side, namely how the millennial generation of Makassar's sulapa' appa' art institution is consistent in maintaining and preserving the local Bugis-Makassar culture through the art of music and dance. Interestingly, in the midst of the onslaught of globalization and technological sophistication, they remain steadfast in staging local cultural arts that are almost extinct.

4   Conclusion

The level of reality shown in the "Apresiasi Budaya" program consistently uses local culture as an identity. The display code and dress code use local Bugis- Makassar cultural products. The level of representation is built through the technique of drawing, setting or background where the picture is taken as well as sound or music showing the nuances of the Bugis-Makassar local culture which is very thick. Various shooting techniques include medium shoot, medium close up, group shoot, long shoot, with various shooting angles such as eye angle, high angel, and eye level. Shooting like this has the aim of showing and building the emotions of the audience towards the show which is dominated by symbols of the local Bugis-Makassar culture. And the level of ideology is reflected through the individual categories owned by the performers ranging from hosts to guest stars or resource persons showing the character and mentality of the Bugis-Makassar tribes who are brave, intelligent and humanist.

Authors Contribution.   NURJANNA carried out the experiment and wrote the manuscript with support from TUTI BAHFIARTI and MUHAMMAD FARID.

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