

Autoethnographic Analysis of Local Television Presenters in Maintaining Regional Language News amid the Pressure of Global Cultural Homogenization

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ABSTRACT

The challenge of homogenizing global culture is currently a challenge for public broadcasting institutions, especially for local television media in maintaining regional language news broadcasts. This study aims to explore the strategic role of local television news presenters in maintaining the regional language (Sundanese) as a cultural identity in the midst of global cultural homogenization. This study uses a qualitative approach with the Analytical Autoethnography method. The researcher, who also serves as a presenter at the institution, reflects deeply on his professional experience. The data was strengthened through interviews with news management as key informants, as well as audience response analysis through synthetic narrative techniques to validate the regional language news program on the impact on the social environment. The results showed that presenters negotiated identity through the use of customary attributes and authoritative language and improvisation that did not change the meaning. Special segments such as *Peupeureunian* and *Rincik Rincang* act as living cultural archives that maintain the collective memory of the community. This study concludes that local public media serves as an effective cultural haven in countering global homogeneity. The implications of this study suggest the importance of modern visual adaptations of traditional content to appeal to the younger generation without sacrificing the noble values of the mother tongue.

Keywords: *Analytical Autoethnography, Television Presenter, Sundanese, Cultural Homogenization, Cultural Resilience, TVRI West Java*

INTRODUCTION

Playing a role behind the broadcast desk through the regional language news program "Kalawarta" on TVRI West Java, is a process of bridging the community and information that is packaged together with the beauty of Sundanese culture and sustainability. As a presenter who is directly involved in the broadcast production process, the practical experience of the main challenge of regional language broadcasting does not only lie in the linguistic or mother tongue tension which is often considered backward and no longer relevant to the development of the times, but more than that, the challenge that most often arises is how to maintain a balance between this modernity and the demands of professionalism in the midst of the times. changes in the modern media industry. A consistent phenomenon in the newsroom is the pressure to align the use of authentic regional languages with information structures that often come from Indonesian scripts or global technical terms. The symptoms of this problem are reflected in the use of diction that tends to be simplified for the sake of communication efficiency. This is a condition in which the semantic depth of the regional language is often sacrificed for the speed of conveying information on the screen.

Operational data shows that although regional language news programs hold a strategic position as an instrument of cultural preservation, there are significant challenges that arise in maintaining the relevance of content for audiences who are now increasingly exposed to global information flows. The delivery of a speech style that is in accordance with standards and "national-centered" begins to enter into the intonation patterns and choice of words of the presenters. The broadcasting style of television presenters is slowly being created according to standards and uniforms. This situation puts presenters in a dilemma, on the one hand, they have to meet the competitive aesthetic standards of modern television, but on the other hand, they bear the moral responsibility for how to represent regional identity. Theoretically, this phenomenon is closely related to the concept of McDonaldisation discovered by George Ritzer (2015). Ritzer explained that the principles of efficiency, calculation, and control in modern industries tend to result in homogenization that actually removes local uniqueness. In this context, television presenters are not only passive communicators, but rather active subjects who experience tension between individual institutions or represented media.

The polemic regarding the role of the individual in local media remains a central issue in the study of global communication. According to Hjorth & Sharp (2021), local media practitioners play a key role in revitalizing community identities amid digitalization pressures. In line with this, Gulyas & Baines (2020) also emphasized that presenter performativity in front of the screen is not only a transmission of information, but a form of identity order that can build emotional *engagement* and public trust from the bottom layer.

In the national context, previous research conducted by Siahaan and Wahid (2021) confirmed that local television in Indonesia faces significant pressure from the wave of homogeneity driven by the dominance of national content. They found the fact that, in order to remain competitive in terms of ratings, many local media outlets have adopted a format consistent with national television formats. Meanwhile, research by Aditjaningrum and Adnan (2023), both of which touched on cultural aspects such as Javanese and Minang traditional rituals. However, their main focus is not on the strategy of preserving regional languages, but rather on commodifying the content of artists' personal lives and the struggle *for recognition* for the economic interests of the television industry.

Based on the results of this literature review, it clearly shows a significant gap in contextual and knowledge. There has been no research that specifically uses the Analytical Autoethnography approach to connect the personal experiences of presenters with empirical data from 4 other presenters or research colleagues, 1 person in charge of news, 1 single producer, and 3 audiences or loyal viewers of the Sundanese *news* program. The absence of voices from within makes our understanding of the strategy of cultural resistance on local television incomplete and limited to a structural level.

The uniqueness of this research lies in the integration of the researcher's personal narrative as the main instrument with the collective data triangulation method involving various key actors. By involving five fellow presenters, two producers (executive and executive), and three loyal audiences of the program "Kalawarta", the research went beyond the boundaries of conventional autoethnography, which is often considered too subjective. The use of the Analytical Autoethnography method here allows intersubjective validation according to the researcher's personal narrative, resulting in more objective and scientific findings. Another uniqueness of this study is the location of the research at the Public Broadcasting Institution (TVRI), which is constitutionally mandated to preserve culture, but operationally

must also survive in the midst of massive media globalization. The focus of this research provides a new dimension in understanding how cultural identities are produced and maintained in highly technical daily work routines.

The urgency of this research is based on three main pillars. First, academically, this research urges to address methodological gaps in communication studies in Indonesia, which very rarely uses analytical autoethnography as an analytical tool in the context of professional media. Second, from the practical side, this study serves as a critical evaluation of how effective regional language news programs are in fulfilling their function as a cultural fortress in the midst of the onslaught of industrial standardization. If the strategies and obstacles experienced by presenters and producers are not scientifically documented, local broadcasting policies will lose their relevance to the needs of the audience. Third, socioculturally, in the midst of the pressure of global cultural homogenization, regional languages have the potential to be reduced to mere complementary commodities if they are not fought for through the role of individuals who are aware of their cultural identity. Therefore, this study is very important as an effort to reformulate cultural resilience strategies from the perspective of direct practitioners in the broadcasting ecosystem.

Based on these research phenomena and gaps, this study focuses on the analysis of how a local television presenter at TVRI West Java negotiates his professional and cultural identity in the news program "Kalawarta" amid the pressure of global standardization. The problem of this research is directed to examine the tactics of cultural resistance used individually and collectively by local media practitioners to maintain the integrity of regional languages. The aim of this study is to analyze in depth how the dynamics of individual presenters in the context of regional language news production management are. In addition, to evaluate how the interaction between presenters, producers, and audiences shapes the cultural resilience ecosystem. Through an analytical autoethnography approach, this study is expected to make a theoretical contribution to the important role of practitioners' experiences in maintaining linguistic diversity amid the threat of global media homogenization.

LITERATURE REVIEW

Dialectics of Theory and Empirical Reality

The theory of McDonaldization, put forward by George Ritzer (2015), emphasizes that modern industry is driven by the principles of efficiency, calculability, and control, which results in rigid standardization. In line with this theory, research by Siahaan and Wahid (2021) shows that local television in Indonesia today tends to "give up" to Jakarta-centered standardization for the sake of industry efficiency and advertising appeal. This comparison proves that Ritzer's assertion about the loss of individual uniqueness due to systemic control is true in our local media institutions, where regional identities are often sacrificed for the demands of uniform broadcast formats.

Ethnolinguistic Identity Theory

The choice of diction in broadcasts is not just a linguistic problem, but a crucial sociopolitical instrument. According to Piller (2016), the use of regional languages in public spaces is a form of identity politics that functions to face the challenge of dominant cultural hegemony. In the context of the media, this linguistic strategy acts as a defense mechanism to maintain the cultural sovereignty of local communities from the threat of global homogenization (Kelly & Holmes, 2019). However, this statement is not entirely in line with the findings of Mulyadi et al. (2023). Mulyadi found that in practice in Indonesia, the use of regional languages is often only as a "sweetener" or regulatory formality, rather than as a structured movement of cultural resistance.

Performance Theory

Today's local television presenters face complex professional challenges, where they must balance universal standards of performance with the demands of local cultural intimacy. According to Rulyova (2023), this position often places media practitioners in a situation of identity ambivalence, where they are required to appear as presenters who uphold journalistic principles, but at the same time must be an authentic representation of the media they represent. The similarities between the theory and the research findings confirm that the cognitive burden felt as a presenter in the local media must not only maintain its locality, but also must understand global issues or problems.

Autoethnography Theory

According to Adams et al. (2021), autoethnography serves as a bridge to understand cultural phenomena through the subjective lens of researchers, which aims to challenge established narratives and provide space for diversity of

voices. More specifically, in a professional context, Anderson and Glass-Coffin (2016) emphasize that analytical autoethnography allows a practitioner to make more in-depth observations of participants while maintaining a commitment to meaningful theoretical development for a global audience. This expert opinion is reinforced by the research of Prasetyo (2020), who confirms that in Indonesia, the voice of "insiders" is very important to fill the data gap left by quantitative methods. This shared perspective provides a strong legitimacy for my research, that my subjective experience as a presenter is not just testimony, but valid primary data to critique how the structure of the media industry disrupts Sundanese society at the newsroom.

METHODOLOGY

This study uses the Analytical Autoethnography method. According to Anderson (2006), analytical autoethnography not only focuses on self-narrative but also requires researchers to engage with other participants to reinforce theoretical analysis. Meanwhile, Prasetyo (2020) also states that this approach allows media practitioners in Indonesia to engage in self-reflection while verifying data through dialogue with colleagues. Data collection in this study was carried out in the following stages:

- 1) **Self-Observation and Self-Reflection:** According to Adams et al. (2021), self-observation is carried out not just as a chronological record, but as a critical mapping process to examine the position of researchers in the local media structure. In line with the arguments of Anderson and Glass-Coffin (2016), this self-observation technique allows researchers to capture emotional and technical nuances during the process of broadcasting Sundanese news, which is then analyzed analytically to produce scientifically credible findings.
- 2) **Interview:** The interview conducted in this study is a narrative interview or in other words *narrative smoothing*, where the results of the interview with all informants will be poured into a narrative, with the aim that the results of the interview will be less rigid and more cohesive. Kim (2016), also added that in narrative interviews, researchers have the authority to transform previously standard transcripts into more flowing text without eliminating the authenticity of existing research results.

As for the interviews in this study, it was carried out with key informants of research colleagues, in this case presenters totaling 5 people, with the criteria of active broadcasters in the newspaper program, the sole producer of newspaper news, and the person in charge of the news, to see how their motivation and way in maintaining regional language news, as well as 3 supporting informants in this case loyal viewers of the newspaper Sundanese news program *Kalawarta*.

As for the purpose of aligning with the data collection method, the data analysis in this study. This procedure is incorporated into an interactive model that includes data selection, presentation of data in narrative form, and systematic conclusion drawing (Miles et al., 2014). Meanwhile, to continue to prioritize ethics and the confidentiality of informant identities, researchers apply the principle of anonymity. This is in line with Adams' argument et al. (2021), where Iya mentions that ethics in autoethnography requires researchers to always consider the impact of narratives on others involved in the researcher's professional and social circles.

DISCUSSION

This study involved 6 key informants, consisting of 4 presenters whose identities were anonymized by the researcher to be (P1)-(P4) with work experience ranging from 2 years. The next key informants are the person in charge of news and producers, as well as loyal viewers of the Sundanese news program *Kalawarta* who represent the productive age group and the elderly. From the results of the interviews conducted, the researcher found the consistency of the answers and the saturation of the data narrated according to the following informant categories:

Key Informant Interview 1 (Presenter of the Sundanese News Program of the TVRI West Java Newspaper) Between Professional Duties and Returning Home

That afternoon after the researcher completed the task in front of the screen, precisely in the makeup and fashion preparation room of the TVRI West Java presenter, the atmosphere was boisterous with busyness because of the

change in preparation for one news broadcast with another news program to the preparation of presenters who would prepare on air for programs outside the news continued. There were several presenters who were just starting to make up, preparing the script to be displayed on the news broadcast screen, taking notes on the grid of questions to be asked to the resource person who was on their way to the studio and each other presenter's business, the researcher tried to start a chat with one of the presenters who was just waiting to go home. During his break, the researcher conveyed his intentions and objectives to Informant 1, he looked enthusiastic and expressed his willingness to become one of the informants in this study. Not too much further ado, the researcher immediately conveyed the first question *"what is the first feeling that arises when entering the studio to bring Sundanese news when compared to bringing Indonesian news?"* In the interview session with the first question, it was revealed that there is a much deeper emotional burden when compared to the burden when it comes to bringing Indonesian news. He said that *"There is a feeling of fear of saying the wrong thing because this is a live show, so yes I can't repeat it again."* (P1) said that at the beginning he had doubts because the colloquial language used was not Sundanese but Indonesian because it was actually not from the Sundanese tribe. Even though he uses Sundanese language, he is just a good Sundanese, and he has not mastered the Sundanese language. But as the hours flew, confidence began to emerge and began to get used to how to handle even if there were mistakes in words or conveyances such as by directly correcting those seconds without looking panicked. This time the key informant (P2) also thinks so.

This is in line with what I felt as a researcher who was also involved as a presenter on the news program, that when I was sitting in the studio with the lights on, even as someone from the Sundanese tribe, at the beginning there were doubts that also arose, considering that I agree with (P1), that not everyone from the Sundanese tribe, Use and understand the Sundanese level of *undak* or manners. But along with experience, presenting Sundanese language programs for researchers actually feels like "going home", or more than just a professional task. There is an emerging inner closeness as well as greater moral responsibility. I feel like I bring the voice and message of my ancestors to me and the viewers at home who watch the Sundanese news broadcast .

Traditional Attributes as Cultural "Armour"

Presenting a Sundanese news program is certainly different for me from presenting a national news program in general. As a presenter who becomes an icon in every television show that is presented, wearing traditional attributes is a Sundanese cultural identity that must be highlighted when presenting *newspapers*. The key informant (P1) also seems to agree with me. He stated that *"by wearing Sundanese traditional attributes to accessories, it adds confidence."* She added that she feels more free to stand out through the selection of colors and models of Sundanese traditional attributes that are also suitable for her. While (P3) feels that the Sundanese traditional attributes are not just broadcast costumes for him, more than that he adds that *"It adds confidence, this attribute gives a visual message that Sundanese tradition has a very respectable place in the modern television space that has an A Grade."*

The Depth of Empathy in the "Sense" of Language

We then enter into the difference of the "sense" of information. (P1) explains that political news or disasters have different dimensions in Sundanese. (P1) feels that there are challenges when explaining political news or natural disasters, considering that Sundanese tends to be like a conversational language. *"Eeuuhh example about politics is a bit of a challenge in my opinion, it's not difficult but more challenging, because you have to find what dictionaries are right to describe it. For example, for example, a political constellation, so that the Sundanese language is like that, so that the formal meaning exists."* (P1) felt that it was necessary to learn more about the Sundanese language level because of these challenges. Almost the same thing was also felt by (P3).

Meanwhile, in my opinion, as a presenter involved in the Sundanese news program , the depth of empathy in the Sundanese language is very necessary.

I feel that the Sundanese language has a higher frequency of empathy, where the national language does not have this frequency. For example, when I reported the disaster with a soft Sundanese intonation, the grief was conveyed more honestly and penetrated into the heart (absorbed to hate). In a sense, I feel that conveying Sundanese news in the *Kalawarta* program is not only through sad expressions that are also raised, but also the softness of Sundanese that presents more than that.

Dialectics of Intelligence and Politeness (Soméah)

As a presenter on a television station, having an intellectual standard is absolute. However, in terms of bringing Sundanese news, he must negotiate with Sundanese values while remaining humble. As conveyed by (P1), "mmm negotiate it in a humorous way" but he also emphasized that "it doesn't have to be too much of a joke, but something that we can smile at but still be polite like the news about garbage. For example, we play the intonation to be softer and still *kind* to the national news in general" He added that on the sidelines of the comments about the garbage news, we still convey an appeal but with humor. (P1) also added, for soft news must be presented with a smiling voice, but for hard news such as crime, fire, murder news and other hard news, it must be delivered formally, especially for news in which there is a "victim". The same opinion was also conveyed by (P2-P3), but different from (P4) who added that *"I have to look authoritative as a journalist, but the Sundanese language forces me to remain 'soméah' (friendly). I position myself not only as a patronizing teacher, but as a relative who is sharing information with extended families throughout West Java."* In this case I agree with (P5), when I position myself as a relative who tells important news to the viewers at home, then automatically I will go deeper into the role, when I have to be straightforward because I feel that this is in the interest of my relatives, and when when I have to *be someah*, play intonation and gentleness, of course by exploring the news that will be delivered that day before on air, So as not to disappoint and still look smart in the eyes of *loyal viewers of Kalawarta*.

Profession as a Form of Cultural Activism

He did not deny that (P3) said that being a presenter is his profession, but unconsciously he has also carried out the cultural activism movement." We have to learn, we have to understand what is informed, for example, such as the *Peupeureunian* segment, so there is cultural activism, so work is pro, yes, cultural activism is also there, so we don't just broadcast like robots just doing work and then going home". (P1) also seems to agree with what (P3) has said. He feels that what he has been doing is inseparable from learning about Sundanese culture every broadcast, which is carried over into his daily life. Therefore, he felt that indirectly or unintentionally he had engaged in cultural activism. Meanwhile, (P2) stated that, in the midst of the siege of global trends, he no longer sees his work only as a professional contract. But *"This is Cultural Activism."* he said steadily. He sees that every minute of broadcasting is a form of resistance to global homogenization that forcibly wants to standardize the world.

For me personally as a researcher who is also one of the presenters who plays a role, in this part I agree with all the answers of key informants of colleagues, on the one hand I feel that I am doing this work as a professional because I am bound by a contract in it, but on the other hand I also feel that I have done cultural activism and applied the values of Sundanese that are carried into daily life, in the hope of surviving and resisting global homogenization.

The topic of the interview now shifts to the content of the news segment.

In the last segment of the Sundanese news program on TVRI West Java, there is a segment called *peupeureunian*. In the *peupeureunian* segment, the presenter informed the audience no longer about the news of the day, but explained about customs, regional culinary specialties in West Java, the mention of various *pangulinan* or regional games in West Java to typical culinary and others in the West Java area. This is of course categorized according to the episode of that day, for example, discussing what customs and from which regions in West Java.

Philosophical Pause in the *Peupeureunian* Segment

Entering the technical program, we discussed the *Peupeureunian* segment. For the presenter, the transition from hard news to information about customs is a moment of enlightenment. As felt by (P2), he felt that at the time of moving from news to the *peupeureunian* segment, he had to be smart to do the right bridging. This is so that there is no break between the news topic that was last discussed and what episode of the event will also be discussed that day. *"For example, the latest news about the environment, protecting the environment can start from home, talking about houses, you already know that there are several types of houses in West Java, namely what kind of buildings, and so on, of course, by being conveyed in Sundanese."* He conveyed this so that his humanity remains. Meanwhile (P3) thinks that the *peupeureunian* segment is a symbol of a thick army. He welcomed that from the *peupeureunian* segment, presenters can also dig more into Sundanese cultural customs. Meanwhile, (P4), said that *"This is where I feel like a librarian or a guardian of history who is still alive in fortifying Sundanese values, mmmmm, one of which is for example by telling the audience about the names of objects that are starting to become extinct is an effort to save the collective memory of our nation so that it is not lost to the current of globalization and the rise of modern trends."*

Concluding the results of interviews with colleagues in terms of this peupeureunian, the researcher again agreed that when this segment of the newspaper was added to this newspaper, the life of Sundanese values became more alive. This is because what is conveyed is displayed visually on the screen, so it becomes clearer. In addition, the meaning of each episode of this peupeureunian is also felt by the viewers and us as presenters.

Breaking down the screen divider wall through the Tiny Details

Prior to the peupeureunian segment, there was a segment detail-rincang (salam-salam and Sundanese insinuation). When discussing the interaction in the *Rincik Rincang segment*, (P1) eyes lit up. He felt that this segment was proof that TVRI West Java was not installing a big wall with newspaper viewers. *"Reading satire from social media makes the distance between us and the audience collapse."* In addition, he also added that with the segments of these details, we presenters know that it turns out that our shows still attract viewers to watch us, in the midst of the rise of digital content. In this case (P2-P4) conveyed the same thing and felt the same thing. As for me, when someone sends us greetings for the people closest to me, I feel that this is no longer a rigid institution, but an online living room, where people greet each other warmly. As for the Sundanese satire that was conveyed, for me it can also dilute the atmosphere and emotional closeness, because in it there are jokes or even meaningful advice.

Freedom of Local Expression

Both Presenters (P2) and (P4) admitted that there is a sense of independence when using regional languages. However, (P1) said that he did not feel so independent because he did not come from the Sundanese tribe, which therefore, had to learn more than other newspaper presenters. Meanwhile (P3) said that *"Of course I feel like I am myself when I speak Sundanese because I am native Sundanese, but the limit is public. Still, I have to be wiser in language and expression"* Meanwhile, I think as a magazine presenter, I feel more free to express myself. Sundanese has a million terms to describe taste, which makes news narratives more vivid and colorful.

Anxiety in the Digital Age

As the first television station in Indonesia under the auspices of TVRI Nasional, anxiety in the midst of the noisy onslaught of the digital era is certainly a topic I will definitely question to fellow presenters as local TV practitioners who still maintain regional languages. (P1) said that *"actually there is no fear, it's just more about anticipation in the midst of the current wealth, yes, globalization, then global broadcast trends, but we as practitioners can only work together and hope that the program producers can be more creative, or maybe prepare strategies that can attract audiences and spread their wings to better digital channels, with the hope that they can be noticed by outsiders by including the Sundanese translation, With the hope that foreigners do not only know Indonesia from the city of Bali"*. He feels that Indonesia is vast and needs to be explored, one of which is that Indonesia is rich in tribes, and from each of these tribes there are also several different dialects that are interesting to show to the international arena. Meanwhile, according to (P4), *"Maybe I'm afraid that no one wants to continue the program this time. Afraid of being eroded by something that is purely entertainment. Fear of what is shown to the public glorifies something that is exaggerated about Sundanese."*

Meanwhile, according to (P2) and (P4) and I myself also agree that, something that they are still fighting today, they hope to continue to reach their children and grandchildren to the next generation in the future, in the hope that they will continue to grow and remain loved. Sundanese is not and should not be just a legend.

Message to the World

To conclude our in-depth conversation, All of our key informants, local television presenters, left a message for an international audience that might be reading this research. In this case, I represented with a key informant (P2) *"I want the world to know that being local is how we go global. We don't need to be someone else to look more classy. The authenticity of Sundanese identity is the color that we contribute so that the world does not become pale because of uniformity. Indonesia is a rich country, Indonesia is rich in culture, race, religion, language and others"*. Key informants are colleagues and I agree that we are never ashamed to be local presenters with all the locality that is displayed, it is okay for outsiders to think what they are like, but one thing is certain, there is no need to leave what is considered obsolete in order to look modern, because in our opinion the great ones are young people who are willing to learn to understand where they come from.

Key Informant Interviews 2 and 3 (News Responsible and Producer of Regional Language News Program Kalawarta TVRI West Java)

Ideological Reasons Behind the Policy

When confronted about the reason for maintaining regional language news programs, in this case Sundanese, in the midst of global trends, the News Manager emphasized that this is a matter of "Institutional Dignity". He said that *"Our mission, TVRI, has an educational function, an entertainment function and an information function. Now this educational function is one of the backgrounds why regional language programs or Sundanese language news are a way of educating the community, especially for the younger generation, about the importance of culture or regional languages". He hopes that with the Sundanese language show that continues to be maintained, all levels of viewers who watch can love their ancestral culture more, in this case Sundanese culture.*" In Sundanese he also said that *"don't let Sundanese people, born in Sundanese Tatar but can't speak Sundanese"*.

In addition, he also added that *"as a public broadcasting institution, we also have a public mission, we associate it with the peculiarities of the people of West Java using the Sundanese language and instill more regional spirit to love the regional language itself, especially Sundanese, so as not to be eroded by the currents of globalization."* This is in line with the producer's answer who stated that Sundanese is easy to infuse, as long as there is no change in meaning in it, then this will be very easy to reach and be accepted by the audience. Therefore, there is no reason not to maintain Sundanese news programs.

Content Modernization for the Younger Generation

In response to the challenge of keeping news from being considered old-fashioned, editorial policy is geared towards **"Visual Packaging"**. He explained that *"we have to bring them closer to the existence of the regional language, which is sensisri, considered ancient because at home their parents also use Indonesian, even though Sundanese, they use the language of Lu Gue Gue, which is not standard Indonesian."* TVRI West Java ensures that news broadcasts are better in terms of quality and continuity so that the audience is more in-depth and understands the existence of the Sundanese language itself. Therefore, we also have special translators and editors, who do understand the Sundanese language, to optimize what is broadcast. The same opinion was also conveyed by the producer of Sundanese news *kalawarta*, that actually Sundanese news is not a rigid language, so if it is used daily there will be no ancient term.

Presenter as an Icon of Trust

News Managers view the role of presenters not just as news readers, but as the spearhead who plays a big role as **"Ambassador of Trust"**. He stated that the presenter is the face of the station who must maintain appearance, grammar and others *"Sundanese presenters must automatically be able to use and improvise Sundanese well"*

Linguistic Challenges to Modern Issues

Discussing increasingly modern technologies is recognized as the biggest challenge. He said that, *"presenters must be able to explore and find modern word equivalents, whether there is a Sundanese term or not, by understanding the Sundanese language earlier"* While the producer added that *"linguistically if there is indeed an equivalent, please translate it, but if not, it does not need to be forced, the important thing is that the information reaches the audience and does not change the meaning."*

Strict Standards for Presenter Selection

Choosing presenters for this program certainly has special standards, he stated that *"choosing a presenter for the Sundanese language program must be smart in Sundanese, including the dialect must also not be rigid, meaning yes it must flow"*. The producer also added that presenters are needed who can establish closeness with the audience from discussing issues that are being hotly discussed in the opening, to through the detailed programs that are in the last segment. He also hopes to reach digital audiences.

Future Projections (5-10 Years)

Looking to the future, the News Manager remains optimistic but vigilant. He predicts that in the next 5-10 years, this program will transform into **"Multi-platform Content"**. He stated that *"the term now is such as media convergence, so there is a union of media in one link, so when our program is airing on television, it will also be*

broadcast on live streaming youtube and facebook. We hope that the convergence of the media can expand the reach to spread the Sundanese cultural and language order. We will still exist, to educate and preserve Sundanese culture which may be 5-10 years in the next 5-10 years with a more interactive digital format."

Presenter as a Culture Warrior

In closing, he said that to maintain culture is not limited to just one or two parties such as by the role of local media presenters. *"We are only facilitators, in this case as a media that conveys information. We only take roles, which means we are not 100% playing. There needs to be a continuity and support from all lines who both want to provide real work to maintain the existence of local culture and language, regional languages".*

Audience Interviews (Loyal Viewers of Sunda Kalwarta Discussion Program) Social Resonance: Audience Validation of Cultural Defense

To understand the real impact of Sundanese news programs, I conducted an in-depth dialogue with three audience representations (loyal viewers of newspaper viewers): an elderly person who represents collective memory, a housewife who represents cultural transmission in the family, and a young man who represents the future of Sundanese cultural identity. Their narrative is summarized in the following three major themes:

Visual Aesthetics as a Symbol of Cultural Honor

For the audience, the appearance of presenters wearing traditional attributes (kebaya, batik, or typical accessories) on legendary television stations in Indonesia, is not just an eyesight, but a statement of dignity. All three informants agreed that these attributes changed their perception of their own culture. They admitted that they felt proud to see Sundanese identity displayed elegantly and classily, not as a complement to comedy or low-class characters as often portrayed by the national media. This statement was represented by the audience 1 *"Seeing presenters, both male and female, dressed in traditional clothes and speaking Sundanese with authority, made me feel that our identity was honorably recognized in public,"* This describes a strong "Visual Pride".

Emotional Closeness: Shattering the Dividing Screen Wall

There is a difference in the "inner frequency" that viewers feel when watching regional news. If national news is considered a report from the "outside", Sundanese news is perceived as a "voice from inside the house". The audience or viewers feel the presenter is part of their own family. This emotional closeness creates a higher sense of trust. They feel that they are not being patronized by the usually rigid media authorities, but are being talked to by relatives. This phenomenon shows that regional languages function as an "emotional bridge" that breaks down the distance between large television institutions and people in various corners.

Segments of Transportation and Transportation as Transmission Spaces

This particular segment in the news is seen as the heart of cultural sustainability. For older audiences, discussing ancient or historical tools in *Peupeureunian* is a moving nostalgic space. Meanwhile, for viewers with a young age, this is a new learning space. Through this segment, they do not feel alien in their own land. The collective hope that emerges is that this program must remain as the last bulwark of defense. They do not want their children and grandchildren to lose their "mother tongue" and identity in the midst of an increasingly large global flow of information. This program is seen as the hope that local identity will still have "breath and space" in the future.

CONCLUSION AND RECOMMENDATION

This analytical autoethnographic research shows that the existence of Sundanese news programs on the Television of the Republic of Indonesia (TVRI) in West Java is not just a form of preservation of traditional content, but an act of strategic "Cultural Resistance" against the flow of global cultural homogenization. Through deep reflection, as a highly critical practitioner of stakeholder voices, this research yields three main conclusions:

Identity Negotiation in the Space of Modernity

A local television presenter who defends his local language news, negotiates a complex identity between the demands of modern media professionalism and moral responsibility as a cultural fortress. The use of customary attributes and the application of language levels in television stations with Grade A status is a symbol of cultural

sovereignty. This proves that locality and modernity do not negate each other, but can form a cohesive existence, to create an authoritative media narrative that remains rooted and maintains its original vision and mission.

The Function of Local Media as a "Cultural Sanctuary"

This news program, especially through the **Peupeureunian** and **Rincik Rincang** segments, is transformed into a *cultural sanctuary* for the community. At a time when mainstream media tend to homogenize tastes and lifestyles, TVRI West Java provides a space for the transmission of local knowledge, in this case history, traditional tools, and oral literature that strengthen the collective memory of the audience. This success is certainly inseparable from the encouragement of a managerial vision that continues to place locality as an exclusive value in global media competition.

Collective Pride and Cultural Resilience

The audience's response confirmed that regional languages have emotional power that cannot be replaced by national or global languages. The existence of an inner attachment between the viewer and the presenter creates "**Emotional Proximity**", which always tries to maintain public trust. The audience's expectations for the sustainability of this program are proof of the cultural *resilience* of the grassroots level that requires sustainable institutional support.

RECOMMENDATIONS

- 1) **For Practitioners:** Adopt a dynamic "Modern-Sundanese" communication style to keep regional languages relevant to the younger generation, as well as expand reach through *micro-blogging content* on social media.
- 2) **For Institutions:** Continue to raise the standard of visual aesthetics (global media equivalents) to remove the stigma that local content is old-fashioned, while strengthening television's function as an interactive cultural preservation space.
- 3) **For Academics:** Expanding the research locus on the aspect of Digital Glocalization, namely how regional languages will transform and survive on *streaming platforms* and podcasts in the future.

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