PRESERVING LOCAL CULTURAL ARTS THROUGH A COMMUNITY RADIO WITH SOCIAL AND BEHAVIOR CHANGE COMMUNICATION

Diana Anggraeni[1], Sarwititi Sarwoprasodjo[2], Amiruddin Saleh[3], Andi Faisal Bakti[4]

[1]Faculty of Communication, Pancasila University, Indonesia,

[2] Faculty of Human Ecology, IPB University, Indonesia,

[3] Faculty of Human Ecology, IPB University, Indonesia,

[4] Faculty of Communication, Islam Negeri Syarif Hidayatullah University, Indonesia

Corresponding Author: [1]dianaanggraeni@univpancasila.ac.id [2]sarwatiti@apps.ipb.ac.id

[3]amiruddin_ipb@yahoo.com [4]amfabak@gmail.com

ABSTRACT

This research was conducted due to the concern of a community radio about the sustainability of local cultural arts which then sought to raise the values of cultural arts through the materials it broadcasted. The research carried out at Radio Komunitas Seni Budaya (RKSB) Maja, 107.8 FM was aimed at describing the activities of local cultural arts in Indonesia, especially West Java in promoting local cultural arts to change behaviors and enhance the awareness of the audience, so that they can actively participate in the efforts of preserving and developing Sundanese cultural arts. The research method was carried out by FGDs, in-depth interviews, field notes, and direct observations. The result of the research reveals that community radio activists adopt a social and behavior change communication model to enhance the awareness of their audience about local cultural arts through their continuous art and cultural broadcasting activities. As a community-based medium, RKSB seeks to encourage awareness movements to be held for its audience to play an active role in preserving, inheriting, and developing as well as being the agents of cultural changes, including utilizing media and social networks through collaboration with communities to promote Sundanese cultural arts.

INTRODUCTION

This research was focused on the efforts made by a community radio in West Java, namely Radio Komunitas Seni Budaya (RKSB) Maja 107.8 FM, in enhancing the awareness of its audience to participate in promoting and preserving local cultural arts. In this activity, several principles were used adopting a social and behavior change communication model.

The existence of community radios in Indonesia in particular and in various countries in general is faced with internal problems related to their management (Cima, 2007; Alquist, 2014; Hayes, 2018). Whereas when taking a look at their establishment, the community media have a very big potency as the agents of social changes that are very effective in the development (Fraser & Estrada, 2002; Nirmala, 2015; Wilkinson, 2015; Odine, 2014). Several studies conducted in Indonesia, Africa, and India state that the strength of community media relies on the participation and local contents (Natrayan, 2013; Diedong & Naaikuur, 2012; Yuliasari *et al*, 2017). Therefore, based on the establishment process, community radios have the ability to accommodate the development needs of their audience. However, their internal problems make what should be carried out not happen. For this reason, it is necessary for community radio activists to implement a strategy that can unite community elements that were previously separated.

The main problem faced by community radio activists in this program is how to make social and behavior change communication, conveyed through community radios to invite the community members and audiences to pay more attention to and participate in developing local cultural arts. The process has been previously hampered by the conditions of social structures and regulatory systems that have long been embedded in the local community as well as the attack of modern cultural information through technology. The declining participation is generally caused by the obstacles from the systems and structures existing in the community. In addition, the commitment of community radios do not involve the community in participating in radio activities and programs (Figueroa *et al* (2002) in Wilkins *et al*, (2014); Diedong & Naaikuur, 2012; Anggraeni, 2018).

This cultural arts communication program is intended to motivate the community to play a role in being part of the agent of change. Research conducted by Shahzalal & Hassan (2019) reveals that community media play a very strong role in influencing community's behaviors, especially in rural areas. This can be seen from the increasing community participation in cultural arts activities carried out at the RKSB's front yard, for approximately six months, since the implementation of the activities.

The program process in this research took some elements from the social and behavior change communication model developed by McKee *et al* (2000) in the HIV-AIDS case management project in Africa. This model was only applied to projects in health, basic education, gender and marginalized people (Kennedy *et al*, 2018; Duke & Agba; Magdalene & James, 2015; Abebe *et al*, 2020), not

implemented yet in program activities leading to changes in awareness towards cultures through community media, so that this research applied a social and behavior change communication model in preserving local cultural arts through a community radio. Nevertheless, though it is still at the stage of behavior change communication and active awareness in carrying out awareness activities to its audiences, this program has been quite successful to enhance awareness through interactivity and to improve collective identity of the existence of local cultural arts that are not seen previously.

METHODS

This research adopted a qualitative research method with a constructivist paradigm. This research was focused on the communication interactions taking place between community radio activists and their audiences in the area of Pasir Jati village, Ujungberung, Bandung Indonesia. Pursuant to the Indonesian Government Regulation No. 51 / 2005 regarding the Implementation of Community Broadcasting Institutions, community is a group of people residing or domiciling and interacting in a certain area. The research employed a case study approach carrying out in-depth investigations of various information and intensively investigating one or a small group of cases focusing on the detailed information of each case and its context (Neuman, 2015).

Data were collected out through Focus Group Discussions (FGDs) and in-depth interviews with community radio activists and members of the cultural arts community Maja. Observations were also conducted by observing the interactions occurring at Radio Komunitas Seni Budaya (RKSB) Maja, 107.8 FM, supported by secondary data collection through literatures and previous studies on community radios. Data collection was carried out from September 2019 - February 2020 in Pasir Jati Village, Ujungberung, West Java, Indonesia.

Qualitative data analysis refers to Miles and Huberman (2014) by reducing field data and inductively coding which is subsequently processed using Nvivo software to see the relationship between the constructs.

Findings and Discussions

In this section, the researchers present the results of research conducted for six months. From the data collected, it was found that the activities carried out by the activitists of Radio Komunitas Seni Budaya (RKSB) Maja employed social and behavior change communication of McKee *et al* (2000) in the arts preservation program by RKSB undertaken through the following steps:

Procurement of Facility

The attitudes of communities in West Java, especially in Ujungberung, towards local indigenous cultural arts are also faced more with the economic problems of art actors and communities. The local traditional arts in Ujungberung are

considered as having no selling value and not economically profitable. The actors are more positioned as street artists. As a result, they prefer jobs that can make money faster. Vaeliverronen, *et al*., (2017) states that unattractive incentive in the cultural sector is one of the reasons for people (cultural professionals) losing their motivation to work. Cultural education in the educational world is also not too intense and less desirable. Community structures do not support the existence of local traditional cultural arts. The inheritance of local cultures, especially arts, is not actively conducted, commencing from the smallest community structure, that is family. This is very natural in the midst of the attack of the globalization and capitalism development which requires money to survive, and everything is calculated based on gain and loss within the communities in Indonesia.

The attack of modern cultural arts through mainstream media and digital technology is also a factor that makes the efforts of promoting cultural arts not work properly. Technological developments have a negative and positive impact on threatening the existence of local cultures and changing community behaviors. The development of internet technology that may change community behaviors in consuming media also adds the list of problems faced by community radios (Eddyono & Hanathasia, 2018). Research conducted by Lazuardi *et al*, (2020) also reveals that technological developments such as social media have an impact on younger generations. With the development of communication technology, cultural contact is no longer necessary through direct physical contact, and it is sufficient through the media. Technological advances have also caused media consumption patterns to shift to handphones. Local or ethnic cultures will be swallowed by major cultural forces or global cultural forces (Surahman, 2013). This condition has increasingly caused the traditional arts to be put aside from the life of Indonesian society itself.

The communication process for change by McKee *et al*, (2000) refers to three goals, including changes at individual, interpersonal and community levels. Knowledge of behaviors of each element can be used to understand the process of change, or to strengthen 'what, why, and how this local cultural arts problem must be managed. (Glanz, Rimer, and Su 2005 in Wilkins *et al*, 2014).

Change at Individual Level

It is based on the concern of the activists of a community with the community situation, especially younger generation, who are passive and not aware of the sustainability of local traditional arts and cultures in Ujungberung. People consume more modern cultures than local ones. Data released by https://www.colleendilen.com (2017) states that within eleven years, arts and cultures have been considered less important by the younger generations of the age of 18-34 years as the priority of this group is more on the marriage life and environment. One of the reasons for the low community interest in developing cultural arts is the lack of dissemination of information on the richness of cultural arts owned by the Indonesian nation (https://nasional.kompas.com/2018).

Behavior changes occur from inside the individuals when they are faced with the existing social phenomena. The process of establishing the community radio was based on the concern of Novi Sumengkar. The founder of the community radio saw the development of local cultural arts in West Java dealing with a vacuum due to the ignorance of the arts actors and the community. This was obtained from an interview stating that:

"The main problem is the disharmony between fellow artists and community unawareness about the existence of local cultural arts and the absence of a means to channel their art creativity, resulting in the degradation of community interest in the values of local cultural arts". (Novi Sumengkar, 2 November 2019)

From this interview, it is known that the problem of preserving cultural arts in this area is due to the selfishness of art actors and the lack of community awareness, so that community activists believe that to change the condition, it must be commenced first from themselves and practiced in their daily activities.

The reason for choosing to preserve local traditional cultural arts conducted by activists is based on a family engaged in indigenous local arts in Ujungberung and having an initiative to carry on the traditions that have been inherited from his father who is a local cultural artist. Awareness is a form of activity from inner awareness that exists within the individual or community itself. By preserving and participating in promoting and preserving local cultural arts, it shows that RKSB activists have active attitudes. This activity asserts that individuals have awareness to act actively because aspirations deriving from the bottom will also affect and involve the community (Bakti, 2004).

Awareness of the activist is built on the basis of the concern that if cultural arts are not preserved, the condition will be getting worse in the future. Moreover, the activist's family background is a community leader who has participated in developing the traditional arts of Benjang since a long time. This awareness is related to the efforts of both individuals and community groups to carry out activities to preserve and promote local cultural arts arising from within the individual or community itself, which emphasizes the role of the audience in receiving messages, rather than on the role of the message sender (Tunshorin, 2016; Bakti, 2013). This individual strategy for local cultural arts program is outlined in the broadcasting program conducted by RKSB, where the message conveyed through RKSB will be immediately received by the audience.

One of the types of original local arts of Ujungberung is Benjang, a type of indigenous traditional art that combines arts and self-defense. This art has developed since the 19th century and had been banned from the Dutch colonial period to the New Order era, to avoid rebellion, but it was packaged secretly by the Benjang artists in a form of an art activity. Further, Benjang art activities have been reactivated in Ujungberung from 2006 until now. RKSB conducts not only

Benjang training but also other Sundanese arts participated by the members of the community, in collaboration with schools to train children in elementary schools to introduce the basic arts of Degung and Kecapi in the RKSB studio yard. This training involved local artists or artists in Ujungberung.

Changes at Interpersonal Level

The efforts of RKSB to expand its activities and broadcasting information are undertaken through its network of community members. The development of local cultural arts preservation in Ujungberung previously dealt with obstacles related to community participation. From the resultsof interviews with Kobe (community members) on November 23, it is known that people in this area tend to think that local cultural arts are low-class culture, not impressive, having no selling point, and considered street arts. Research conducted by Akbar *et al*, (2018) states that the development of arts and cultures is hindered by the low human resources in terms of education, limited land to develop the existing potencies and the reduced support from the government.

The founder of RKSB initially took an initiative to form an arts community on the family land yard where the community radio stands now. This support shows that culture in Indonesia cannot be separated from the environment. These interpersonal tendency and interactivity result in a collective culture that is very thick in Sundanese culture (McKee *et al*, 2000; Bakti, 2004; Bakti 2013). Research conducted by Akkus *et al* (2017) states that the characteristics of community collectivity include the similarity of place to live that have a kinship relationship, regionally bound, having the same values and beliefs, regular social interactions.

Research conducted by Jurriens (2003) states that community radios create not only participation but also self-awareness in animating community aspects through communication process. Therefore, in line with McKee (2000) and Bakti (2004), it is stated that the function of this awareness is first, to prepare the community to play a certain role in the order of life in the future; secondly, to transfer knowledge in accordance with the desired role in the future, and the last, to transfer values in maintaining the integrity of the community for the survival of the community. In this case, RKSB activists adopt a personal approach to individuals considered as local cultural arts community leaders to hold performances at the RKSB yard and the activity is conveyed through its broadcasting.

Changes at Community Level

The vision of RKSB is to preserve and introduce Sundanese cultural arts through the Cultural Arts Community Radio. In accordance with its mission, RKSB provides a space as a means for art actors, art lovers, observers, and cultural arts communities, especially Sundanese traditions. RKSB invites many communities to conduct talkshows. The talkshows are undertaken to obtain funding and to introduce and promote the existence of the RKSB more widely, because when

referring to the regulations on community radios, RKSB can only broadcast in a 2.5 km radius. It is certainly less effective to inform the local cultures of Ujungberung to other communities. The research conducted by Youkongpun (2015) states that communities should produce their own media and use social networks to promote themselves and their attractions to their environment.

The behavioral change strategy certainly emphasizes that promotion of the existence of culture includes attitudes, beliefs, motivation and stimulation of community activities to enhance the potencies of community independence. The target is the listeners of RKSB. It is expected that they will get wide support with the talkshows conducted with other communities. The result of an interview with one of the community members reveals that RKSB needs to collaborate with other communities in informing local art and cultural materials, as follows:

"RKSB should be able to accommodate all forms of arts and to provide a space and mediate cultural arts activities on a sustainable basis. Working closely with all communities, building good communications among fans, community members, and others"(Rachma, 7 January 2020).

In his report, Cochrane *et al* (2015) states that the existence of community radios will be able to facilitate communications and build social relationships among different groups, build awareness of the community identity need on a sustainable basis.

As a media partner, RKSB collaborates with institutions or community groups that hold cultural arts events in the Ujungberung, for instance in Ujungberung festival activities by broadcasting live events. RKSB invites and involves more communities in Bandung to conduct talk shows and to promote the existence of RKSB as a cultural arts community radio which has the objective of developing and preserving local traditional cultural arts benjang, reak, cepot, wayang golek and Sundanese language education through radio. The use of social networks will certainly help boost the promotion conducted by RKSB towards the existence of local cultural arts so as to enhance cultural values and economic values as well.

Figure 1. RKSB as a media partner in Ujungberung festival

Program Design to Build Awareness

In the efforts of changing community behaviors, it is very important to understand the situations in order to cope with obstacles and to find ways to invite the audience to participate so that broadcasting programs can be designed appropriately. After previously managing a broadcasting license for almost six years, RKSB finally obtained a broadcasting license in January 2020 which became a moment for the activists to re-perform the vision and mission of RKSB more seriously.

It is believed that the problem of community passive attitudes towards the existence of cultural arts can be overcome by providing cultural arts programs on a sustainable basis so that the audience will be exposed continuously which will then realize the importance of local cultural arts as an asset that not only empowers, but also improves community economy. As a community medium in this case, RKSB uses local contents to empower its members and audiences through a variety of activities. This is in line with the research conducted by Youkongpun (2015) that community-based media play a very significant role in strengthening, preserving, and promoting identity and culture. As stated before that the cultural arts material program at RKSB refers to broadcasting based on Sundanese cultures, and in practice it is not only conducted on air, but also on land and online. RKSB provides products and services that have been tailored to the needs of its community by creating a broadcasting format for the development of Sundanese arts and cultures. The broadcasting strategy adopted by RKSB is based on local arts and cultures, as follows:

Broadcasting Program Containing Sundanese Arts and Cultures at RKSB

Name of Broadcasting Programs	Description of Broadcasting
Tepas (Pasosore Songs) Daily from 14.00 – 18.00 p.m.	Play Sundanese pop songs which are popular today.
Sundanese Pop	Sundanese musics on list.
Gado Gado Malam Every Tuesday night from 20.00 - 22.00 p.m.	Metaphysics program which is a non-physical science by combining interfaith and cross-cultural teachings in collaboration with the Padepokan Sumerah Diri community.
Wayang Golek/Golek Mania Every Saturday night from 21.00 - 03.00 p.m.	Golek cultural art which is a Sundanese icon (the character is cepot / asrajingga) .. Play the Golek puppet show and convey the values of local wisdoms as a guide for daily life and live broadcasting of Sundanese music such as kecapi, degung, and calung.
Sundanese Fairytales Daily from 18.00 - 19.00 p.m.	Fairytale stories performed by Sundanese fairytale characters, namely Kang Yaya, which contain Sundanese stories using Sundanese language.
Pencak Silat (*Self-defence*)	Play self-defence art music typical of Ujungberung.
Prahara Pertiwi Daily from 19.00 p.m.	A radio drama series by raising stories of Sundanese community collaborated with modern stories.

In addition to music and fairytale broadcasting programs, RKSB also has a talkshow broadcasting program that invites and involves all existing communities, such as the Layung Kancana studio which is a Sundanese cultural arts studio, benjang mask dance community, jaipongan dance, Bajidoran musician community, pencak silat schooling throughout East Bandung, calung-buncis art (a combination of angklung and drums).

The use of local language also strengthens cultural identity in this area as it is easy to accept and understand (Shahzalal & Hasan, 2019). Research by Chikaipa and Gunde (2020) reveals that the use of local language in broadcasting will attract listeners more broadly. The other plan being designed by the RKSB management is to provide Sundanese language education and training on Sundanese songs on an onair basis.

Not only through analog frequency, but also the use of technology (streaming, social media IG / FB and youtube). The RSKB management utilizes various social media in promoting its radio, including its broadcasting format of cultural arts, so it can later enhance the values of the art itself which will have impacts on

improving the economy of the community affected by the implementation of cultural arts activities.

Figure 2. Promotion of golek mania broadcasting through social media

The use of technology by community media is actually considered the best means of preserving and disseminating cultural heritage to the community (Ajibade & Alabi, 2017). Community radio is used as a non-formal educational space for young people by motivating, inviting to participate, and utilizing social learning. In this case, community radio acts as an educational instrument for empowerment and social innovation, by enhancing communications to deal with the globalization era (Blanco, 2015; Depari and Andrew, 1991). Chikaipa and Gunde (2020) quoting Giddens' (1990) statement, define globalization as a social relationship that connects places where local events are formed. This process is assisted by the media and promoted through social media platforms as a form of enhancing human movements.

Socioecological Approach

A socioecological approach is employed by making a design to understand important situations in order to cope with obstacles and achieve opportunities for social and behavioral changes (McKee *et al*., 2000). This model was introduced in 1970 by Urie Bronfenbrener who placed individuals at the center of circle of the most basic system strongly influenced by direct interactions and relationships. In the second circle of mesosystem where individuals begin to make contact with the ecosystem and put pressure of the interaction on the community and its social networks. Meanwhile, at the macro level, the system includes beliefs, values, and cultural influences (Kilanowski, 2017). This socioecological model includes

aspects contained in the change communications which are then combined with environmental aspects (McKee *et al*, 2000; Bakti, 2004; Wilkins, 2014).

In the context of micro system, what is carried out by the founder of community radio is based on the perceptions of individuals who take a look at the surrounding environment less concerned with the sustainability of the existing cultural arts. Experience with the phenomenon has motivated RKSB activists who then actively interpret the messages they receive to be more meaningful to their surroundings by establishing a community radio. According to Berelson & Steiner (1964), perception is a process where a person selects, arranges, and interprets information to create a meaningful picture of the world (Howe, 2005). Severin & Tankard (2001) state that perception is a process based on experience, motivation, cultural expectations, and attitudes. The concept of self-adapted from the model of McKee et al, (2000) includes knowledge information, motivation, abilities, and norms.

In terms of interpersonal aspects, how individuals form their interactions through their social networks is emphasized. Tawileh & Jaser (2012) state that social networking is very helpful in the process of developing a community radio. The establishment of RKSB obtained full support from the family. The location where RKSB now stands is a family land. On-land activities, which are used for performing arts actors, also use a family land. This confirms that social support is very influential in building solidarity. The surrounding community will certainly form social learning related to the values of togetherness, mutual cooperation, dominant behaviors, and solidarity which will be followed by the wider community. A study conducted by Hirschberg & Jennings (1980) shows that dominant behavior is related to the intensity of interpersonal communications where in its process, the main characteristics of each individual as a driving force is then found.

Related to the other element in the aspect of mezzo system, as a community media, RKSB is certainly considered to better know and understand local problems and issues around it. The low level of community awareness of the role of community radio results in the low participation of the community members in the activities delivered, while Moemeka (2000) quoted by Onabajo (2017) states that the existence of radio as a medium can be used to make innovation and disseminate culture. The non-static nature of culture makes radio able to delete the negative aspects of the culture itself and help its audiences absorb it, so as to increase cultural welfare and awareness. This promotion through community radio can be said to be an effort to enhance awareness and build the preservation of local heritage in various forms of sustainable social and cultural development (Chikaipa and Gunde, 2020). RKSB activists are certainly not profit-oriented, like the characteristics of community radio, which are not profit-oriented. This is similar to that stated by Cochrane *et al*. (2015) that community radio stations are managed on a non-profit basis and can be considered as a new form of broadcasting for the public interests or public services.

According to Mhagama (2015), from the beginning, the existence of community radio has focused on community participation and contents and collaborating with local communities to solve social inequalities such as discrimination and marginalization. It is in line with McKee (2000) and Bakti (2004) that local culture should become a protected asset, developed to support community development. Therefore, the sustainability of culture is a shared responsibility. Xiao *et al*. (2018) emphasizes that there is a need for sustainable promotional efforts for local culture and products to create job opportunities.

The local cultural arts broadcasting program of RKSB is aimed at the efforts of enhancing the awareness of local cultural arts for behavioral changes, so that the broadcasted materials are also sought to be carried out interactively. The program is undertaken from the bottom (bottom up), different from the programs that are generally carried out from the top (top-down) for attitude changes, such as government health and environmental programs intended to change behaviors, values, and attitudes. In practice, as a community-based medium, RKSB can make efforts from below. As a community radio, RKSB provides services in the form of dissemination of information on local cultural arts in a sustainable way, aimed at developing individual awareness in protecting and preserving their cultural arts. The result of research conducted by Mhagama (2015); Fombad & Jiyane, (2016) reveals that a community radio plays a major role in disseminating information to women in South Africa.

The existence of community radios in Indonesia is based on the Law No. 32 / 2002 on Broadcasting and Government Regulation No. 51 / 2005 on the Implementation of Community Broadcasting Institutions. When this report was submitted, the data showed that the number of community radios in Indonesia was 680 (Birowo et al. 2015), but only 209 community radios had licenses, with the broadcasting format as follows:

Broadcasting Format	Kid	Religion	General	Health	News	Disaster	Science & Tech	Music
Number of community radios	3	60	75	2	5	1	51	12

(Silfianingrum, 2020. Data on service coordinators of community radios as of September 2020).

Regulations on community radios such as document arrangements, administration, and fees are currently considered unfavorable for community radio activists. In addition, the limited human resources of community radios also

add to the long process of licensing. Research conducted by Wahyuningsih (2014) suggests that costs, facility requirements such as equipment certification costs, readiness of production and broadcasting rooms, and other obligations are constraints in the licensing process of community radios. As part of the macro system, community radios play a significant role in developing communities. The strength of community radios lies in the participation of their members and local contents to solve problems around them. Development in the communities will be more effective by utilizing radios which provide information or knowledge related to local issues. In line with Nirmala (2015), community radios play a significant role in the lives of their people by making programs for themselves, providing information and education, enhancing awareness and skills, and promoting social, cultural, political and economic aspects of their environment (Widjanarko, 2019; Nirmala, 2015; Wabwire, 2013).

Fraser & Estrada (2002) state that the function of community radios is to promote local identity, characters, and culture, to create diversities and participation through broadcasting, and to encourage open dialogues and independent democratic processes in interactive discussions on important points for the communities. Natrayan (2013) states that dialogue in community radios can be in the form of participation in making decisions related to program contents, duration, and schedule. The existence of RKSB as a source of information conveyed to the audience through a strategy echoed by the Indonesian Community Radio Network (JRKI), namely 3 ON (on air, on land and online), has the objectice of inviting and transforming people to have more awareness and concerns for their cultural arts. Hakam (2011) states that community radios are media for developing community potentials by broadcasting programs related to issues in their broadcasting coverage area and seeking to invite their members to be empowered and involved in the development around them. In his research, Cortes (2020) states that radios contribute to community development and are considered as a driving force of social changes. This is in line with the views of McKee (2000) and Bakti (2004; 2014) which state that awareness through community contributes greatly to development. In addition, empowerment of community development will be more effective by utilizing radios which provide information or knowledge related to local issues (Widjanarko, 2019).

The only community radio in West Java focusing on the development and preservation of Sundanese cultural arts is Radio Komunitas Seni Budaya (RKSB). The presence of RKSB shows a form of active community participation in generating and preserving local traditions and cultures, especially Sundanese cultures. Research conducted by Lilis et al, (2013) and Abda (2008) states that the existence of community radios should generate community awareness of the problems existing around them and further invite other communities to be involved and participate in solving these problems. As a broadcasting medium with an arts and cultural format, RKSB will certainly broadcast art and cultural contents to fill the limited information on local cultural arts and invite community members and listeners to participate in their promotion, development and

preservation. If it is not carried out, this will hinder the development itself. Research conducted by Anggraeni (2018) states that the lack of information containing local contents from community radios results in the low participation level of their members. Eddyono (2012) believes that one of the driving forces for community radios to keep running is the provision of incentives. As a community radio with local contents, RKSB will certainly require their members or communities to play an active role and to be aware in raising potencies and local wisdoms according to the adaptation process from generation to generation in a very long period of an environment usually inhabited or an environment where interactions often occur. Local wisdom is a local idea that is wise in nature and having good values followed by the community members (Yuliasari et al, 2017).

Monitoring and Evaluation

Monitoring is a stage for conducting an assessment of activities that have been carried out. This process will also see if the techniques used by all members in an organization are working effectively as specified. The result of the researchers' observations reveals that in carrying out activities to preserve local cultural arts, RKSB management conduct non-formal discussions every night related to broadcasting materials, listeners' responses, broadcasting constraints and others.

The final process of social change communications carried out by RKSB is related to the evaluation at the local management scale. The result of interviews with RKSB activists and community members indicates that the evaluation is conducted every four months. The RKSB evaluation materials are generally obtained from the interactions of the listeners and community members such as direct, interactive communications in every activity, letters, telephone calls, through comments conveyed via the media and other channels. This often provides audience input about the station's programs. This evaluation process is very useful for community radio activists to modify or replace activities on a periodic basis (Natrayan, 2013).

These community-based steps are simple, yet effective (Kotler & Lee, 2008). When obstacles are identified and appropriate programs are designed to cope with these structural barriers, the common result is that community members or audiences will adopt a new, more sustainable lifestyle. Broadcasting programs can be tried out in community groups and if successful, they will be further completed to be effective so that they can be widely used, especially for other community radio activists. The programs are subsequently implemented throughout the community and procedures are made to monitor their effectiveness on a sustainable basis, so as to make cultural identity and entity improve.

This cultural arts program is a combination of behavior change communication approach with the principles of social changes in the community capacity building program (McKee *et al*, 2014). Through this approach, people can see the efforts of RKSB in carrying out community awareness activities to activate its audience

to the positions that were previously passive to become communities that are aware and care about the potencies of their local cultural arts through their *on land* activities. The community awareness movement is a capacity building process through community members, implementing and evaluating activities in a participatory and sustainable way either on the initiatives or encouraged by others (https://www.mchip.net/). Cima (2007) states that the strength of community radios to mobilize groups and bring changes to communities is well recognized.

RKSB understands that community participation can be enhanced if broadcasting information delivered by community radios meets the needs of the community, and if the conditions of the community in Ujungberung are known relating to the existence of local cultural arts, the RKSB management positions its media as a community radio focusing on developing cultural arts, so that by broadcasting local contents on a regular and sustainable basis, it will enhance community awareness to participate in developing and preserving local cultural arts and supporting the Bandung government program which makes East Bandung as a Sunda Polis Zoning area, that is an area that develops Sundanese natural and cultural conservation education-based national tourisms. Therefore, the RKSB audience or community can be said to still have a great sense of taking part in sustainable cultural preservation and development.

The efforts made by the RKSB management are aimed at building active awareness so as to change the behaviors, attitudes, and values of the local communities towards the existence of local cultural arts increasingly eroded by the attack of modern culture. Therefore, the strategy implemented begins with an effort to make communications in order to make changes.

Location of the community radio in an urban area greatly affected by technological advances has changed the structures and systems in the community unconsciously shackled by these changes. This active awareness of the community to participate will become social capital which then generates the desire of the communities to maintain their identity, to establish and maintain their media to meet information needs, to raise social issues in direct contacts with their daily lives as well as a means of entertainment (Lilis *et al.*, 2013). Here is humans build their world by opening awareness and being creative in accordance with reality (Freire, 2018). Social systems and structures are considered to be the cause of the weakening, and to change this condition, it is necessary to carry out awareness activities through daily experiences as learning subjects. According to Figueroa *et al* (2002), this social and behavior change communication emphasizes the importance of results where in carrying out awareness movement activities, RKSB activists in this case invite the audience to gather and act to decide their positions, what they want, and how they will get what they want.

The RKSB cultural arts program is carried out on a consistent and sustainable basis. This supports the statement of Figueroa *et al* (2002) where social and behavior change communication is a repeated process occurring between

"community dialogue" and "collective action" that work together to produce social and behavior changes. In his report, Cima (2007) also states that community radios remain focused on the efforts of dialogue with communities to solve problems collectively. Researcher views that this model can be used to explain the efforts that have been made by community radio activists to convince and change the behaviors of communities living in the Ujungberung, West Java, Indonesia, through material contents broadcasted to enhance the audience awareness so that they can preserve, develop, and promote local cultural arts originating from their region.

CONCLUSIONS

The efforts of preserving local cultural arts in Ujungberung are undertaken by Radio Komunitas Seni Budaya (RKSB) Maja, 107.8 FM by making Sundanese art broadcasting contents, based on the concerns with the lack of community interest in preserving Ujungberung local cultures. This art-based broadcasting program is aimed at enhancing community's active awareness to pay more attention to their culture and to better appreciate cultural heritage existing from generation to generation, and empowering younger generations to participate in local cultural arts activities so that they can integrate the contents and local cultural wisdoms of the regions and improve the economy of the communitiy and and inherit them to the next generations. Activities carried out by RKSB producing local contents are very effective in empowering community members, preserving local cultural arts, and promoting themselves both internally and externally.

The efforts of changing community behaviors undertaken by RKSB through cultural arts broadcasting programs commenced from individuals to the environment may enhance individual awareness through awareness movements of local cultural arts to the community, to be more aware so that they participate in preserving and promoting local cultural arts. If this can be conducted consistently, it will certainly support further programs aimed at protecting the existence of local cultural arts more widely.

Further research is required to examine the level of community awareness in Ujungberung in a more in-depth way after RKSB frequently broadcasts Sundanese art and cultural contents in order to find out the impacts of the art and cultural format broadcasts carried out by RKSB.

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Conflicts of Interest

No potential conflict of interest was reported by the author

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