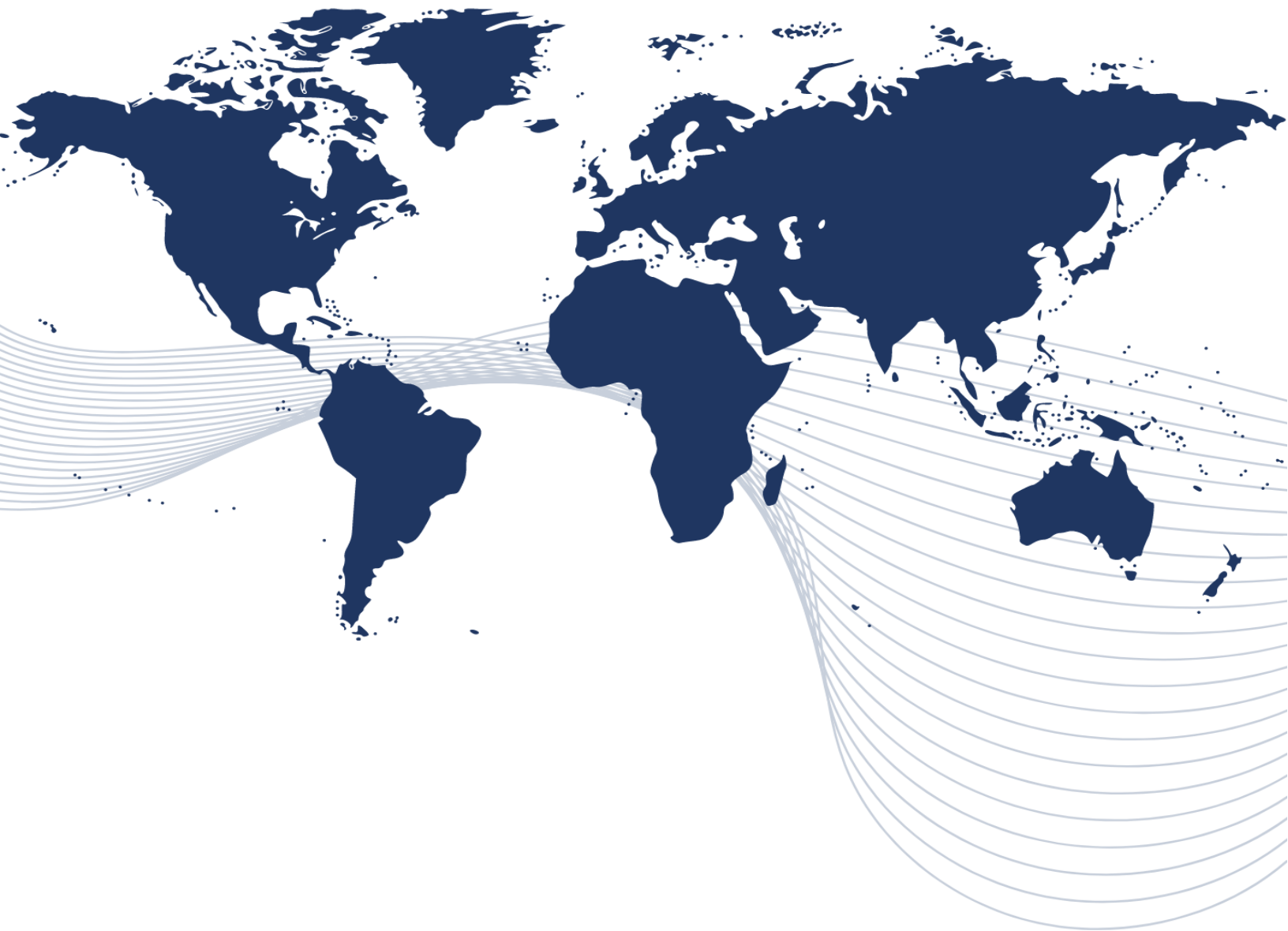


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Analysis of Aceh TV Programs in An Effort to Preserve Aceh Culture

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Abstract

The problems contained in the problem formulation are (1) What is the vision and mission of Aceh TV. And how Aceh TV realizes the vision and mission. (2) What programs are aired by Aceh TV related to the preservation of Aceh culture. (3) Does the program broadcast by Aceh TV support the preservation of Aceh culture. The purpose of this research is to find out the vision and mission of Aceh TV, and how Aceh TV realizes the vision and mission in preserving Aceh culture. To find out the programs aired by Aceh TV related to the preservation of Aceh culture, and also to find out whether the programs broadcast by Aceh TV support the preservation of Aceh. This type of research is qualitative research with data collection techniques namely observation, interviews, and documentation. The results of this study found that Aceh TV in realizing its vision and mission is by re-exploring Aceh's cultural values, so that people can learn about the culture. Aceh TV programs aired related to the preservation of Aceh culture, namely Ca'e Bak Jamboe, Meudikee, Ratoh, Seumapa, Seumeubeut, Piasan Aceh, Akai Bang Rusli and Keberni Gayo. The programs broadcast by Aceh TV support the preservation of Aceh's culture. And these programs are also still within the limits of Islamic law. The recommendations in this study are that Aceh TV is expected to add more programs related to culture. It is hoped that Aceh TV can reduce the Aceh song playback program, and it is also hoped that Aceh TV can improve the quality of the programs aired.

Keyword: Preservation of Aceh Culture; Broadcast Program; Aceh TV

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INTRODUCTION

In the face of globalization, when fast information and values traverse boundaries often results in the marginalization of local customs, cultural preservation has become a major issue. Rich in cultural variety, Indonesia is home to the province of Aceh whose distinctive incorporation of Islamic principles into its customs stands out. Deeply ingrained in Islamic principles, Acehese culture spans a broad spectrum of expression including oral literature, customs, rituals, and traditional dances as well as oral knowledge. Apart from their creative presentation, these cultural forms help to transmit moral and religious beliefs throughout generations (Ismail, 2013; Sulaiman, 2011).

In communication studies, the media's part in cultural transmission has been well known. McQuail (2010) claims that media are agents of cultural continuity and change as well as information sources. Particularly with its audiovisual features, television greatly affects public opinion and behavior. In the framework of cultural preservation, local television stations have the capacity to preserve indigenous knowledge and customs especially in areas where national media fails to fairly depict local identities (Ardianto, 2004; Nurudin, 2007). Established in 2006, Aceh TV is the sole locally run television station in Aceh province. With its tagline "Kebanggaan Ureueng Aceh," (The Pride of Acehese People), Aceh TV bills itself as a cultural institution dedicated to advancing and conserving Acehese legacy. Within the framework of Islamic law, which defines Acehese society, its programming consists in a range of shows highlighting traditional arts, religious values, and local wisdom. The station's strategic approach toward cultural preservation is reflected in its vision to become the top local television channel airing Islamic and culturally rich material.

Aceh TV runs several initiatives aimed at revitalizing and spreading indigenous Acehese art forms under danger of extinction: Ratoh, Meudikee, Ca'e Bak Jambo, and Seumapa. These events not only entertain but also teach the people the moral principles ingrained in Acehese society. Notwithstanding these attempts, though, empirical studies without a methodical evaluation of the success of such media projects in preserving culture nevertheless abound. Although the literature on media and cultural preservation is voluminous, most studies concentrate on national or worldwide media and how they affect cultural homogeneity (McLuhan, 1964; Tomlinson, 1999). Regarding the function of local media, especially in areas with strong religious and cultural identities like Aceh, the literature clearly shows a disparity. Furthermore, current research sometimes ignores the internal dynamics of media institutions that is, those related to programming policies, content selection, audience involvement which are absolutely vital for knowing how media support cultural sustainability.

Particularly in Aceh, there is little scholarly research on how local media like Aceh TV operatively fulfill their cultural goal. Although local officials acknowledge Aceh TV for helping Islamic principles, a rigorous study of its programming content, production techniques, and audience reception is still much needed. Moreover understudied is the degree to which these initiatives complement the stated vision and mission of the station and support more general goals of cultural preservation. Through a thorough examination of Aceh TV's cultural programming, this study fills in these voids. It looks at the strategic aim of the station, the kind and content of its cultural activities, and how well the public Acehese believes these initiatives will raise cultural awareness and preservation.

This paper attempts to examine how Aceh TV's television shows help to preserve Acehese culture. The study specifically looks at how closely Aceh TV's vision and mission line

match its actual programming content concerning cultural preservation. 2. List and explain the cultural initiatives Aceh TV runs meant to support and maintain Acehese customs. 3. Analyze how closely these initiatives help to preserve Acehese culture, especially in relation to Islamic principles and local identity. This study adds to the more general conversation on media and cultural sustainability in numerous respects by concentrating on Aceh TV as a case study. First, it offers empirical data on the part local media plays in preserving cultural values a topic Indonesian media studies have not given much thought. Second, it provides understanding of how Islamic principles are included into media content in a culturally unique environment, therefore enhancing the body of knowledge on religion and media. Third, the study underlines the difficulties and possibilities local media organizations have in juggling business viability with cultural responsibility.

Methodologically, the study uses a qualitative method combining field observations and interviews with content analysis of a few chosen shows. This triangulated approach lets one have a sophisticated awareness of the textual and contextual aspects of cultural programming. Scholars interested in the junction of media, culture, and religion as well as media practitioners and cultural legislators should find the results instructive. Finally, this study emphasizes the need of local media as active participants in the preservation of cultural legacy. Regarding Aceh TV, the way Islamic beliefs are combined with traditional cultural expressions presents a special example of culturally anchored broadcasting. Such models become more important for preserving cultural variety and advancing intercultural understanding as globalization keeps undermining local identities.

METHOD

This study uses a qualitative descriptive research design, which is especially fit for investigating complicated social events in their natural environments. This study mostly aims to find how Aceh TV, a local broadcasting station, uses its programming to help to preserve Acehese culture. A qualitative method lets one have a complex view of institutional behaviors, cultural content, and the symbolic meanings buried in media texts. The descriptive character of the study helps the researcher to record and analyze the features of Aceh TV's cultural output without intervention of the research surroundings.

Both primary and secondary sources provided the information for this investigation. The main material came from Aceh TV's broadcast shows, particularly those deemed to be culturally significant like Ratoh, Meudikee, Ca'e Bak Jambo, Seumapa, Seumeubeut, Piasan Aceh, Akai Bang Rusli, and Keberni Gayo. These initiatives were chosen according to their specific emphasis on traditional Acehese culture and their congruence with Islamic ideals, as stated in the goal of the station. Secondary data came from public announcements on Aceh TV's goal and mission, internal reports, and institutional records including programming schedules. These records provide contextual information required to grasp the station's strategic orientation.

The study used three main tools to guarantee a thorough and methodical data collecting process. Every cultural program's substance, style, language, and topic concentration were recorded using a disciplined observation guide. The manual covered areas including program length, cultural aspects included, religious references, and audience participation techniques. Key informants the Director of Aceh TV, program producers, content editors were asked semi-structured questions. Designed to provide insights into the station's programming choices, difficulties in producing cultural material, and audience reception impressions, the interview

guide sought Relevant material from institutional records including the articulation of cultural goals, programming policies, and historical growth of the station was gathered using a checklist.

Over 10 days, the researcher made firsthand daily observations of Aceh TV's broadcasts from 08:00 to 00:00. Every program was seen whole, and thorough field notes were taken to record the content as well as the background of the broadcasts. Recording of the programs was done wherever feasible for additional study. Concurrent with this, interviews were set up with particular staff members of Aceh TV's headquarters in Banda Aceh. Interviews were done personally, videotaped with permission, then faithfully transcribed. Additionally gathered and examined internal records sent by the administrative office of the station. Triangulation that is, comparison of results from observations, interviews, and document analysis was used to guarantee the validity of the data. This method gave a better all-encompassing knowledge of the study problem and helped to confirm the consistency of the data.

Using qualitative content analysis, a technique appropriate for understanding textual and audiovisual materials the data were examined. The study proceeded in several steps. Reviewing all field notes, interview transcripts, and program recordings several times helped one to have a thorough awareness of the material. Both inductive and deductive techniques were used in theme coding of the data. While deductive codes sprang from the theoretical framework, especially the ideas of cultural preservation, Islamic values, and media functions, inductive codes arose from the data itself.

Codes fell into more general terms such "cultural representation," "religious integration," "audience engagement," and "institutional strategy." The categorized data were analyzed in view of the goals of research. Particularly focused was on how Aceh TV's shows represent and support Acehnese cultural identity and how these initiatives complement the station's declared goal. Sharing preliminary results with a few chosen informants allowed member checking that is, to guarantee the legitimacy and veracity of the interpretations. Theoretical lenses of gatekeeping and agenda-setting guided the study and shed light on the editorial decisions underlying program choice as well as the possible impact of media content on public opinion and cultural memory.

FINDING AND DISCUSSION

Finding

The study's findings are presented in this part under three main lines: (1) audience involvement and institutional challenges; (2) traits and substance of cultural programs; and (3) alignment of Aceh TV's programming with its cultural goal. Direct view of broadcasts, key person interviews, and internal document analysis form the basis of the results. According to Aceh TV's declared goal is to be the top local television station showing programs anchored in Acehnese culture and Islamic principles. This goal is operationalized via a mission stressing the revival of traditional cultural manifestations inside the framework of Sharia law.

Confirming a strong institutional dedication to this goal were interviews with the station's leaders. As Director of Aceh TV clarified: "Kami ingin Aceh TV menjadi ruang untuk menggali kembali nilai-nilai budaya Aceh yang mulai dilupakan, tapi tetap dalam koridor syariat Islam." (Interview dated July 29, 2017) The programming approach of the station reflects this dedication since around 75% of its materials are locally created and culturally inspired. Still, compared to entertainment and commercial sectors, the real airtime devoted to cultural preservation initiatives still small. Ca'e Bak Jambo, Meudikee, Ratoh, Seumapa, Seumeubeut,

Piasan Aceh, Akai Bang Rusli, and Keberni Gayo were eight initiatives specifically helping to preserve Acehese culture. Though their formats, contents, and production techniques differ, these projects have as their shared focus traditional values, oral literature, and religious themes.

Oral storytelling and traditional Acehese poetry abound in programs including Ca'e Bak Jambo and Ratoh. Experienced performers in Ca'e Bak Jambo recite community-submitted poetry in a venue meant to resemble rural Acehese life. "Jamee Ban Teuka," a poem on the experience of Acehese immigrants and the value of cultural memory, ran one episode. Ratoh similarly offers rhythmic recitations accompanied by traditional instruments such the serunee and rapa'i.

Often the material consists in moral lessons, religious appreciation, and societal analysis. One performance featured, for instance, the following verse: "Yang muda-muda adek lon sayang, beudoh be rijang gata tajak sikula... Tuntutlah dari sekarang agar kelak kita bisa menjadi ulama". This shows how religious and instructive messages are transmitted via conventional formats. Seumeubeut and Meudikee provide religious education and spiritual reflection top priority. Under direction by a certified ustad, live Quranic recitations by students from nearby Islamic schools highlight Seumeubeut.

The initiative not only promotes religious literacy but also supports the inclusion of Islamic principles into daily life. Meudikee, on the other hand, brings back a classic kind of religious chanting. Stories of the prophets, moral parables, and praises for the Prophet Muhammad comprise the material. The vocal delivery and thematic focus of the singers stay true to the original form even though they do not execute the full-body motions usual of traditional meudikee. Using a more modern approach, programs like Akai Bang Rusli and Keberni Gayo mix field reporting, humor, and interviews to examine local customs and social concerns. For example, Keberni Gayo talks on issues pertinent to the Gayo highlands, such education and rural development, while speaking just in the Gayo language. One episode included a conversation on the function of madrasah in helping young people to uphold Islamic ideals with local education officials.

Though no longer regularly produced, Piasan Aceh was famous for highlighting traditional dance and music events. Together with live traditional instruments, the program included ensembles like Sanggar Lempia playing Likok Bantai and Piasan Raya. Though these programs have great cultural value, their airtime is somewhat little. Usually in the evening, most cultural events are shown once a week with reruns planned during off-peak times. Commercial parts like Lejel Home Shopping and music video blocks, on the other hand, take far more airtime up to 180 minutes daily.

This disparity captures the financial reality of running a small television station. The administrative officer of the station pointed out: "Kami sangat bergantung pada iklan. Program budaya memang penting, tapi produksinya mahal dan sponsor jarang. (July 31, 2017, interview) Furthermore, some initiatives have been dropped because of financial restraints. For instance, Piasan Aceh was suspended after the producer passed dead; Acara Aneuk Miet, a children's cultural program, was stopped because of low attendance. Additionally restricted are audience feedback systems. While some initiatives, including Seumapa, let for live call-ins, there is no methodical way to gather audience comments or assess impact. Still, anecdotal data points indicate that these initiatives have shaped local policies. For example, exposure through Aceh TV shows has been blamed for the comeback of marhaban customs in rural areas.

Discussion

This study aimed to investigate via Aceh TV's programming how Acehnese culture is preserved. Although Aceh TV shows a strong institutional dedication to cultural preservation shown in its vision, goal, and choice of culturally themed programs the actual airtime and production resources dedicated to such content remain small. From oral traditions and religious education to regional identity and local customs, eight initiatives each expressing distinct facets of Acehnese legacy were clearly directly aiding cultural preservation. But because of limited finance and production capacity, these shows are sometimes eclipsed by commercial material and suffer sustainability issues.

The results of this study fit more general research on the part local media plays in cultural sustainability. As Croteau and Hoynes (2019) contend, local media can be essential venues for the expression of community identity, especially in areas where national media fails to reflect local stories. Regarding Aceh TV, its programming especially *Ratoh*, *Meudikee*, and *Ca'e Bak Jambo* serves as a cultural repository, therefore safeguarding oral traditions that could otherwise be lost. Additionally supporting the theoretical framework of agenda-setting and gatekeeping is this research. Media not only mirror societal problems but also shape them by deciding which ones get prominence, McCombs and Shaw (1972) underlined. Even with a limited schedule, Aceh TV's choice to give cultural material top priority demonstrates an editorial posture that regards public concern for cultural preservation. But the scant airtime and absence of reliable audience feedback systems point to the station's agenda-setting capacity not being fully utilized.

Moreover, the inclusion of Islamic principles into cultural events reflects results of research in other Muslim-majority areas, where media are employed to support religious identity together with cultural legacy (Eickelman & Anderson, 2003). In Aceh, where Islamic law is constitutionally established, public legitimacy depends on the mixing of religious and cultural material not only expected but even mandated. Offering religious teaching via culturally relevant forms, programs like *Seumeubeut* and *Meudikee* epitomize this mix. Both theoretically and practically, these results have ramifications. Practically, the study emphasizes how local media may be protectors of intangible cultural legacy. Maintaining cultural continuity in a worldwide media landscape where prevailing narratives sometimes marginalize local perspectives depends much on stations like Aceh TV. Their shows communicate values, history, and identity to younger generations, therefore acting as informal education as well as entertainment.

The study, theoretically, advances knowledge of how media organizations negotiate the conflict between commercial viability and cultural duty. Common among local broadcasters, Aceh TV's reliance on advertising income and high production expenses of cultural content generate a structural challenge. This conflict emphasizes the need of policy actions supporting public-interest media, especially in economically limited but culturally rich areas. Furthermore, the study begs issues concerning the viability of cultural programming in the lack of institutional support. The frailty of such projects is shown by the cancellation of *Piasan Aceh* activities resulting from the loss of important people. Important cultural treasures run the danger of being lost without systems for institutional memory and content preservation. The study is not without restrictions even if it offers insightful analysis. First, the study was carried out over a rather short ten-day observation period, which would not fully reflect the spectrum of programming variants or seasonal content. Longer-term research could offer a more whole picture of audience involvement and programming developments.

Second, the study mostly used qualitative techniques—such as observations and interviews. Although these approaches are suitable for investigating meaning and context, they offer no quantitative information on audience reach, ratings, or influence. Including audience polls or viewing statistics might help future studies to more methodically evaluate the success of cultural programming.

Third, the study concentrated just on Aceh TV, which restricts the generalizability of the results even though it is unique in its setting. Comparative research including other local broadcasters in Indonesia or related areas could provide more general understanding of the part media plays in preserving cultural values. Extending the results and constraints of this work, various directions of future investigation are advised: Future studies ought to investigate audience impressions and interaction with cultural programming. Viewers regard these shows as relevant and significant? How, especially for younger generations, do they affect cultural knowledge and identity? Comparative analysis of local television stations in Indonesia or in other Muslim-majority areas could expose trends in how media organizations strike a mix between cultural, religious, and financial goals. More study is required on how government and civic society may help cultural media. Long-term sustaining of cultural programming depends on what kinds of financing sources, alliances, or legislative frameworks? Future research could look at how local cultural content is being modified for online audiences as media consumption moves more to digital platforms. On social media are traditional forms like Ratoh or Meudikee being shared? What effects on audience reach and authenticity follow from this? Research on digital preserving techniques for cultural content is desperately needed given the fleeting character of broadcast media.

According to this research, Aceh TV contributes significantly if only modestly in the preservation of Acehese culture. The station provides a forum for cultural expression grounded in legacy and sensitive to modern reality by means of a mix of conventional performance, religious instruction, and local storytelling. But the viability of such initiatives relies on a complicated interaction among audience involvement, financial resources, and institutional dedication. In a time when cultural homogeneity compromises local identities, the work of organizations like Aceh TV becomes ever more important. Supporting and researching these initiatives not only improves our knowledge of media and culture but also helps to furthermore general objectives of preserving intangible cultural legacy in the twenty-first century.

CONCLUSION

This project aimed to investigate how Aceh TV's broadcast content might help to preserve and advance Acehese culture. Using institutional records, interviews with station staff, and qualitative data from program observations, the study has demonstrated that, within the framework of Islamic ideals, Aceh TV plays a significant though not unquestioningly part in preserving local cultural legacy.

The results show that Aceh TV's cultural output is directed by a defined institutional vision: to act as a stage for the preservation of Acehese customs within Sharia's guiding principles. Programs like Ratoh, Meudikee, Ca'e Bak Jambo and Seumeubeut show this goal by fusing religious teachings with traditional art forms, therefore strengthening spiritual values and cultural identity. These initiatives not only help to maintain regional cultures and oral traditions but also act as unofficial teaching instruments for the society.

Still, the report also draws attention to some operational and structural difficulties. Though its material is rich in culture, Aceh TV's cultural programming is seldom on air and frequently eclipsed by commercial sections. The station's capacity to grow and maintain its cultural activities is hampered by financial restrictions, low production resources, and absent structured audience feedback systems. Program cancellation resulting from staff loss or lack of funds emphasizes even more the frailty of cultural media in situations with limited resources.

These results have important ramifications. They propose that local media, under the right assistance and strategic control, can be rather effective in preserving culture. Nevertheless, such initiatives run the danger of being fleeting without enough institutional support that which comes from public financing, legislative incentives, or community alliances. The situation of Aceh TV shows both the possibilities and the precarity of cultural programming in a media environment undergoing fast change.

Finally, this study confirms the need of local media as defenders of cultural memory and identity. Media organizations have a special responsibility and opportunity to link tradition and modernism in areas like Aceh, where religion and culture are profoundly entwined. The lessons from Aceh TV serve as a relevant reminder as digital platforms continue to change how communities interact with culture: conserving legacy is about influencing the future as much as remembering the past.

DECLARATION OF CONFLICTING INTEREST

The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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