

MEDIA VISUALIZATION THROUGH CULTURAL HEGEMONY IN DIGITAL ERA 5.0, BANGGAI REGENCY

Suanti Tunggal^{1*}, Gisela Luigi Septiana²

^{1,2}Faculty of social sciences and political science, Luwuk Muhammadiyah University

***Corresponding author, E-mail:** suantitunggala@gmail.com

Abstract

This research aims to analyze media visualization through representation on the formation of cultural hegemony in society, digital era 5.0 in Banggai Regency. qualitative descriptive approach which focuses on the phenomenological approach. By using interactive model techniques (Ridder et al.), this is Problem Identification through observation, interviews, literature studies through the internet and books, proceedings or articles with data reduction. Data processing is carried out with Data Interpretation Analysis Findings and discussion and conclusions. The results of this study indicate that based on the phenomenology studied through critical media and culture where media can influence the socio-culture of society in Banggai Regency, so that the existence of culture that is packaged visually through media can be used as a shaper, mirror, packaging, teacher and god can hegemonize culture and through cultural studies (culture study) such as language, myths, beliefs, taboos which are trusted and believed by the people in Banggai Regency then they are represented on the context of traditional dances, traditional music, nambo batik and documentary films in Banggai Regency, as through digital media which is visualized into Banggai Regency festival events in 2024, such as the Gelora Pagimana Festival as a cultural parade which shows ethnic diversity, Bunta Expo with a series of local wisdom exhibition activities, local art performances, cultural carnivals. Then there are the Pandanga and Kintom Expo festivals, the Ogoh-ogoh festival in Toili Barat district, the Sina Daka festival in Simpang Raya district.

Keywords: *Visualization, Media, Culture, Hegemony, Digital 5.0*

Introduction

The advancement of communication and information technology as well as mass media, can influence the formation of culture where the media is the main means for humans to learn to understand various aspects of their lives either directly through the media or through other people who get ideas about the world from the media. So that there is a change in its presentation with the formation of local culture visually, this can be seen in daily communication that changes fundamentally with the existence of local-based cultures that are visualized into a global cultural environment that is completely media-based (Ibrahim & Ali Akhmad, 2014).

In life in the 5.0 era, where images or images, and writings in newspapers, television, movies, videos, radio, advertisements, novels and so on are ways to determine oneself or define identities and the surrounding environment that are varied and different as a reality in today's cultural life. In the era referred to as "saturated word media", currently human life has been mediated by the mass media, from the way of seeing, seeing, understanding and behaving towards social relations has been mediated by the mass media. And what is around can determine how to act and behave as well as what is seen, watched, read, heard and enjoyed from the mass media as if teaching so that culture is shaped by the mass media (Ida, 2014).

The presence of a media will present what is called visual culture, where the term

visual culture is a form of concept culture (value) and material culture (object) that can be immediately captured by the visual sense (eye) and can be understood as a link of the human mind to improve the quality of life. In Mirzoeff's understanding, visual culture refers to visual events that information, meaning, or pleasure are sought by users when connected to visual technology (Mirzoeff, 3, 1998). The visuals referred to here by Mirzoeff are all forms of apparatus that are designed, including those shown or added in natural form from oil paintings, television products and the internet. Meanwhile, according to De Certeau (1984: 37) visual culture is: " Description of everyday life, visual culture is a tactic, for " the place of the tactic belongs to the order ". A tactic is carried out in full view of the enemy, the society of control in which we live. (Visual culture is a tactic to carry out a resistance to the existing culture) (Sosiawan & Wibowo, 2018).

According to Eriyanto (2011), that Gramsci's view, hegemony emphasizes the form of expression, the way it is applied, the mechanism that is carried out to maintain and develop oneself towards obedience to the victim which eventually forms a mindset. Meanwhile, Mahdi (2015) explained that according to Gramsci, in forming a consensus on what kind of consensus is desired, certain classes usually use institutional mechanisms as transmission. The media is one of the institutional mechanisms, which according to Gramsci is the "hands" of the ruling group to determine the dominant ideology (Indainanto et al., 2020).

Cultural studies is a scientific movement and cultural praxis that tries to intelligently and critically capture the spirit of cultural theories that are biased towards the interests of cultural elites and power while focusing on cultures that have not been touched or recognized by the established traditional social sciences and humanities.

Because of its critical nature, cultural studies has a very different disciplinary and methodological nature from the established sciences that are generally disciplinary.

Cultural studies are interdisciplinary or postdisciplinary. Cultural studies are more eclectic or combined. Its mission is to be able to understand and empower people who are constrained by the power of knowledge as a political practice. Cultural studies always show extraspecific attention to oppressed marginalized or marginalized groups caused successively by class, race, gender, ideology, nationality, ethnicity, class, age group and so on.

The study is described through literary discourse that presents cultural hegemony packaged by writers to create meanings that are produced symbolically. In discourse in the form of poetry, poets present symbols, diction that requires interpretation. In essay discourse, writers present social interaction, ideological struggles and cultural hegemony in descriptive, narrative, and argumentation. In the discourse of the essay, the author presents the dialectic of cultural hegemony in suggestions that must be interpreted as causality and the content of meaning in it (Rustono et al., 2020).

Furthermore, the study of cultural hegemony can be studied through music that can be represented to Javanese culture in the lyrics of the Jogja Hiphop Foundation (JHF) song, it was found that there is a dialectic of hegemony which, according to Niels Mulder (1985), is a form of rebuilding Javanese culture. Mulder said that Javanese cultural forms are undergoing a redevelopment, and that they must be relegated first to a rougher, ngoko level before they can grow with new vitality.

This can be seen by the dominance of the use of the Javanese ngoko language in JHF songs by using interesting and provocative, spontaneous and blaka sutha rhythms, as a form of effort to communicate messages to

listeners, who are mostly young people. If folk culture in the past was largely held back by prominent standards of subtlety, now Javanese culture can function as an important guide to life because it is through renewal and reconstruction (Pamungkas, 2017).

This work was created by Sumantri, an active artist since 2006 who began participating in the photography exhibition "Jeda-Forum Lenteng Photography" in Yogyakarta. This artist focuses more on video art with his creative process traveling around, from Papua to Seoul, South Korea. His video art creations are very diverse, ranging from installation videos, music videos to performance videos. The work of art analyzed in this research is a multichannel video art work entitled "Kun Fayakun". This video artwork depicts his childhood memories, such as blackening his teeth or adding a mustache to photos of famous people on the calendar. This childhood "mischievous" was re-done or re-practiced using a smartphone application by adding animated assets to the photo. Gelar Sumantri's artwork shows resistance to hegemony (counter hegemony) in the form of the dominance of mainstream works of painting in Indonesia. He carries out the process of reproducing hacktivism by deconstructing works of painting which he considers to be a dominant form of fine art, then transforming painting media into digital media. Old paintings have been transformed into animated graphic visuals that tell about the myths believed and believed by the Indonesian people (Kristiyono, 2020)

Visual culture as a product of civilization has a lot of scope and space. Therefore, in this study, two examples of fragments in visual culture are taken, namely fine art works in the context of fine art, and functional media arts such as films. In relation to the above two things, the position of the

hijab in art can be said to have begun to emerge over the last decade. Apart from the existence of art activists who have started wearing hijab, it is also supported by several other factors. The acceptance of the Indonesian people towards hijab culture is one of the key factors in this case. In the realm of fine art, hijab is visualized in several works of artists with various themes. One of them can be seen in the artist Haris Purnomo, whose oil and acrylic paintings measuring 200 x 180 cm were exhibited at the Salihara Gallery in 2014 entitled "TKI Veil". Meanwhile, three years earlier, in 2011 Krisna Murti had also displayed the image of the hijab in her video art work entitled 'Video Hijab' (Anggrian & Lathifah, 2018).

Referring to the previous studies that have been presented above, researchers can interpret according to the results of observations in the field that Banggai district can visualize local culture by utilizing digital media so that this can affect the community both in the Banggai district area, people all over the world to find out all information related to the uniqueness of local culture that exists through performances and cultural festival events archipelago which is carried out in Banggai regency every year. Based on the description of this background, the researcher is interested in conducting research on media visualization through cultural hegemony in the digital era 5.0 in Banggai Regency.

RESEARCH OBJECTIVE (S)

The object of this study is to examine how media visualization through cultural hegemony in the digital era 5.0 in Banggai Regency?

LITERATURE REVIEW

According to Suleiman, visual is a method of conveying information based on psychological principles that state, that a person gains a better

understanding of something seen than something he hears or reads. Visualization of messages, information, or concepts that you want to convey to students can be developed in various forms, such as, pictures/illustrations, photographs, sketches/line drawings, charts, graphs, charts, and a combination of two or more forms. There are several definitions of image media. Image media is the most commonly used media, it is a common language that can be understood and enjoyed everywhere. Some argue that image media is a media that is universal, easy to understand, and unrelated to language limitations (Yeri Yayak Setiawan, 2020).

According to Raymon Williams (1988, 1989), there are two interrelated meanings of the word culture (culture), that culture in a narrow or specific sense as a practice of expression (creative, aesthetic, and intellectual) and culture in a broad or general sense, namely the entire way of life (Ibrahim & Ali Akhmad, 2014). As Martin and Nakayama (2003:97-99) emphasized that culture cannot be formed without communication, while communication patterns that are certainly in accordance with the background and cultural values will describe a person's cultural identity (Sosiawan & Wibowo, 2018). In a broader sense, culture can refer to the intellectual, spiritual, and aesthetic development of an individual or a group and society. One of the oldest definitions of culture was put forward by the British anthropologist, Sir E.B Taylor (1832-1917) in the opening lines of his book, *Primitive Culture*, culture is a whole complex thing including knowledge, beliefs, art, morals, laws, customs, and other abilities and habits that humans acquire as members of society (Ibrahim & Ali Akhmad, 2014).

The definition of visual culture is one of the forms of human culture that can be captured by the sense of sight and related to meaningful culture. Visual culture is a link of cultural forms about values and materials that

can be captured by the visual senses and can be understood as a model of the human mind to improve the quality of life (Sachari, 2007). Visual culture discourse blends with cutting-edge issues that follow the dynamics of culture itself, such as the growth of global-local culture, multiculturalism, postmodernism, and the development of the internet. Visual culture can be approached interdisciplinarily, because its objects are arranged in relation to other phenomena, including language, encoding and decoding as well as the response of the audience who observes the visual culture object. Visual culture, according to critic de Certeau (1984), seeks to find a way of life in the phenomenon of virtual reality. Trying to find resistance points in the information crisis and visual abundance in today's human daily life. Furthermore, visual culture is thus a tactic, therefore it is necessary to know the tactics belonging to the other party' (de Certeau, 1984:xix in Mirzoeff). The tactics are carried out in a competitive outlook, an information-filled society in which we live. Although the audience may find military nuances from the word tactic, there is currently a 'visual culture war' going on. The essence of tactics is necessary to avoid defeat. As according to Mirzoeff (2009), that people create different meanings for themselves, so visual culture will explore ambivalences, gaps, and places of resistance in postmodern daily life from the perspective of the audience (Sosiawan & Wibowo, 2018).

According to Gramsci (in Tilaar, 2003: 77-78) hegemony is a social condition in all aspects of social reality that are dominated or supported by a certain class. In Gramsci's view, the hegemony of power is carried out by the instruments of the State with precision and observance can make the people in its power peaceful, and safe in its oppression. Meanwhile, according to Kristanto (1993: 31), hegemony does not appear in a scary face, but subtly captivates anyone around them, and

even finally they are absolutely subjugated to power (Rustono et al., 2020).

Based on cultural studies, cultural hegemony is the domination of a society with a variety of cultures such as Indonesia whose people come from various tribes and have a variety of cultures. Domination is carried out by the ruling class by shaping and/or manipulating the culture of society. Domination and determination in terms of ideology, perception, norms, values, myths, and even the cultural customs of the community. The views of certain groups, in this case the ruling class, which dominate then become the cultural norm of the general public without coercion. The resistance movement against hegemony is an idea developed by Antonio Gramsci (1995) to define how people develop ideas and discourses to challenge dominant assumptions, beliefs and established patterns of behavior (Cox & Schilthuis, 2012) (Kristiyono, 2020).

METHODOLOGY

The approach used in this study is a qualitative approach with a descriptive method is a research used to research on natural objects where the researcher is a key instrument, data collection techniques are carried out in combination, data analysis is inductive, and the results of qualitative research emphasize meaning rather than generalization (Sugiyono, 2013).

According to Aminuddin (47:1998), it is explained that qualitative research is research that originates from an inductive mindset, which is based on participatory objective observation of a social phenomenon. The purpose of qualitative research is to try to understand, explore and penetrate into a very deep phenomenon and then interpret and conclude these symptoms according to the context. So that an objective and natural conclusion is reached in accordance with the

symptoms in the context which are subjective (Harahap, 2020).

Data collection techniques in qualitative research are by identifying Data Processing Problems; Analysis of Data Interpretation Findings and Discussion of Conclusions, Implications and Recommendations. In this technique, an interactive model (Ridder et al.) Problem Identification as a Data Collection Tool; Literature study through the internet and books with a Qualitative Research approach; Literature; Books, articles, Data Data processing: Analysis, Interpretation, Findings, and Discussion of Conclusions. The literature review referred to in qualitative research is to find relevant theoretical perspectives to help understand the phenomenon to be studied. The meaning of this perspective is deliberately put forward to avoid understanding it as an answer to a phenomenon or focus, as is the case in quantitative research. Therefore, a theory offered sometimes has to be refined or changed after the implementation of field research (Nursapia, 2006: 50) (Harahap, 2020).

When viewed from the data source, data collection can use primary sources, and secondary sources. Primary sources are data sources that directly provide data to data collectors, and secondary sources are sources that do not directly provide data to data collectors, for example through other people or through documents. Furthermore, when viewed from In terms of data collection methods or techniques, data collection techniques can be carried out by observation, interviews, documentation, and a combination of triangulation (Sugiyono, 2013). After the data in the field is obtained, the next step is data analysis. In qualitative research, there are several steps taken in analyzing data; One of the data analysis models according to Miles and Huberman. According to Miles and Huberman (119: 1994), there are several steps taken to analyze qualitative data, namely:

First; Data reduction. After the primary and secondary data are collected, it is done by sorting the data, creating themes, categorizing, focusing the data according to the field, discarding, arranging the data in a way and making summaries in the unit of analysis, after that the data is re-examined and grouped according to the problem being studied. After being reduced, the data that is in accordance with the research objectives is described in the form of sentences so that a complete picture of the research problem is obtained.

Second; display data. This form of analysis is carried out by presenting data in the form of a narrative, where the researcher describes the results of data findings in the form of chart sentence descriptions, relationships between categories that are sequential and systematic.

Third; drawing conclusions. Although the reduction of the conclusion data has been described, it is not permanent, there is still the possibility of additions and subtractions. So at this stage, conclusions have been found in accordance with the data evidence obtained in the field accurately and factually Starting with data collection, data selection, data triangulation, data categorization, data description and conclusion drawn. The data obtained from the results of interviews and observations are presented in firm language to avoid bias. Categorize thematically, then present them into parts of the data description that are considered necessary to support the research statements. Conclusions are drawn by inductive techniques without generalizing one finding to other findings (Sugiyono, 2013).

Results

As the purpose of this research is to find out and analyze media visualization through cultural hegemony in the digital era 5.0 in Banggai Regency by examining media and critical culture that several approaches to understand the socio-cultural importance of

media in daily life. In summary, it can be described as follows (Ibrahim et al., 2014):

1. Media as a Shaper

Some approaches view the media as constructors or shapers, namely the belief that the content disseminated by the media has the power to influence the future of society. This perspective focuses on the ways in which the media affects us. Based on this perspective, the many stereotypical depictions of ethnic minority groups through the media result in the marginalization of these groups in society. The media's approach as a shaper has triggered the impact of media power on segments of society, especially when used for economic and political interests. This approach can then be represented through this research which is based on the results of interviews that this emphasizes the effects of media and its impact on various aspects of life and social organizations, media can influence the social culture of society in Banggai Regency, so that the existence of culture can be packaged as media that is visual and providing benefits to the community in Banggai district, especially the Bunta community, which held one of the events, namely Bunta Expo 2024, by visually displaying various competitions and exhibitions of local wisdom in the form of arts and cultural performances based on creativity and innovation with the theme of improving local culture and economy of each region. Each village and sub-district shows the advantages of its region by presenting products such as carvings and caricatures from nature, natural herbal medicines and recycled objects.

The Bunta Expo activity is a very strategic promotional media for the region in introducing various superior products in the Banggai district, because it can provide an opportunity for producers to interact directly with consumers in order to create a wider market and increase marketing for micro, small

and medium businesses (MSMEs) in Banggai Regency. This is a representation of visualization through media in hegemonizing local community culture through community participation in making the annual event a success in Banggai Regency.

2. Media as a Mirror

The other approach focuses not only on how the content of the media shapes us but also on how the media reflects or mirrors society. The primary role of the media, according to this view, is to reflect back to us important events, behaviors, identities, social relationships or values. The importance of the existence of the media is because the ways in which the media follows changes in society rather than the ways in which the media causes changes in society.

The belief that the media reflects society has prompted some communication researchers to try to study structural changes, cultural norms or politics in real society by examining the content of the media. As the results of the interview from this study, the Pandanga' Kintom Expo 2024 Festival is one of the traditions of large-scale celebrations by the Saluan Community as a mirror that visualizes the culture of the people in Banggai Regency in welcoming the harvest season as a form of gratitude. The Pandanga' Festival in Kintom Expo 2024 will take place lively with various local cultural attractions, with the theme "Through the Pandanga Festival We Strengthen Cultural Wisdom and Integrate Environmental Values in Local Cultural Heritage" this opening event took place lively at Sintoka Square, Dimpalon Baru Village. The 'Pandang' Festival and Kintom Expo are annual events that are always awaited by the people of Kintom District. This year, the event was filled with various interesting activities such as exhibitions of local products, art and cultural performances, as well as various competitions involving the participation of the local community. This continues to be developed,

maintained, because now these cultures continue to be raised both at the regional and national levels, even at the international level. Through this activity, the products that we can display to be able to increase income in Kintom District which are attended by various elements of society, religious leaders, community leaders, and regional officials. The event took place lively and full of enthusiasm, reflecting the cultural richness and potential of Kintom District, Banggai Regency.

3. Media as Packaging or Representation

The approach that states that the content of the media shapes and reflects society is considered too simplistic. Thus emerged the view to understand the relationship between the two as a circular relationship, involving the elements of both processes. The media approach as a mirror is useful in reminding us that the content of the media is closely related to real events or social trends and cultural values that are currently prevailing in society. So, the media does not present us with a complete "mirror" but an arrangement of world representations that have been selected and packaged in such a way. As explained by Stuart Hall (1982: 64): "representation is a very different notion from reflection. It implies the active work of selecting and presenting, of structuring and shaping." For example, the content of soap opera shows on television is closely related to scenarios and dilemmas that may already exist and have important meaning in the wider community. However, events like this do not just reflect society because certain characters, issues and incidents that are included and presented back to the audience have already been packaged with a certain appeal and dramatically.

So, rather than a mirror of the neutral world, the media's news presentation is a selective pressure on a certain oriented perspective. Therefore, the media is the result of selection and packaging, it is different from

the world that the media reflects. This view creates the possibility that the media can also have the potential to influence us. Repeated pressure on certain opinions, themes, events or practices through the media and the constant exclusion of others can have consequences for future social patterns, attitudes, identities, and behaviors.

Circular representation model of media Useful for understanding the socio-cultural importance of media. Therefore, the circular model of media representation and influence can be a stepping stone to understand the continuous process of selective media representation and how it is influenced by the packaging and character of society.

This approach can then represent research through the results of interviews where the existence of culture is packaged visually with the implementation of the Gelora Pagimana festival, which opens with a cultural parade displaying ethnic diversity. This illustrates the cultural richness and natural beauty of Pagimana District, introducing the uniqueness of each village/district to all visitors. Apart from the cultural parade, the 2024 Banggai Regency Festival can be presented visually with various art attractions and exhibitions of local products, including Toili District, who come from other areas in Banggai Regency and then participate by presenting Balinese culture (Ogoh-ogoh). The formation of cultural visualization as a media that is depicted through stands selling handicrafts, typical culinary delights and superior regional products is the main attraction for visitors. So this has an impact on how visual media can dominate society, where this festival is not only an entertainment event but also a means of promoting the tourism and economic potential of Pagimana District. With active participation from the community and government support, the opening of this festival became a symbol of togetherness and enthusiasm for advancing Pagimana District.

4. Media as a Teacher

In addition to the media approach as a formation, mirror and packaging or representation, we also see that there are other approaches that look at the content of the media in its capacity such as a teacher or educator or like an educational institution that teaches knowledge, values or certain behaviors to a segment of society. In the initial communication study, we know that the media not only plays a role in providing information (to inform) but also to educate (to educate) the public. In addition to of course, other functions such as entertaining, influencing, persuading, and even manipulating by distorting facts with bias and stereotypes in their reporting.

Based on this view, even if we do not learn directly from the media, we will learn from others who may have acquired ideas that we know from the media. As the results of the research through interviews represented through the Sina Daka Festival activities in Gonohop Village, Simpang Raya District, Banggai Regency, Thursday, August 15, 2024, which was enlivened by the Mapos dance; namely the dance of welcoming guests or officials which is a traditional dance of the Saluan Tribe in the Loinang community. The Sina Daka Festival is a cultural celebration held to celebrate the big day and the event is held every year as a form of preservation of local traditions and culture with various activities held, including traditional art performances, folk game competitions, and other performances. This festival is not only an entertainment event for the local community, but also an attraction for visitors who want to get to know the culture and traditions of Gonohop village. In addition, this festival also serves as a means of knowledge in strengthening social ties between residents to maintain unity and culture to build the village and the Gonohop community. The organization of the festival usually involves the participation of all elements of society, from

children to adults, with the full support of the village government and other related parties. The Sina Daka Festival reflects the spirit of mutual cooperation and togetherness in celebrating the culture and heritage of ancestors. This is a visualization of a media through a visual cultural study that illustrates that the media as a teacher in mobilizing the community to preserve the culture and customs of the community in Banggai Regency.

5. Media as a Ritual

The media is also seen as a "civil religion" with its rituals. This approach looks at the rhythm of the media in giving or airing events that have become a kind of ritualism that replaces or shifts traditional religion. Based on the results of interviews in the field, this research describes a ritualism through the media that visually presents to the Batui Indigenous people in Banggai Regency, Luwuk, performing the Mombowa Tumpe ritual, which is a ritual that has lasted for hundreds of years in the form of delivering maleo bird eggs from the Batui indigenous people in Banggai Regency to the Banggai Royal Palace in Banggai Laut Regency, This tradition deserves to be a mirror in binding the brotherhood of the community in Banggai Regency by sending Maleo bird eggs as a symbol of their cultural presence and sustainability to the Banggai Kingdom in Banggai. This tradition involves three districts at once, namely Banggai Laut Regency, Banggai Regency, and Banggai Islands Regency. The traditional center for delivering Maleo bird eggs took place at the Banggai Royal Palace, which is located in Banggai Laut Regency. The Malabot Tumbe custom, which is still firmly held by the Batui and Banggai Indigenous peoples, is a cultural heritage that strengthens inter-district relations and preserves traditional values. The Banggai Laut Regency Government also enlivened this series by holding the "Malabot Tumbe Traditional

Ceremony" which was attended by traditional stakeholders, government officials, all elements of society, and students from all over Banggai Laut Regency. The ceremony was enlivened with various activities, including traditional music performances, Baode, Ridan and Toluni, traditional fishing, and a fish grilling carnival.

6. Media as "God"

More extreme views, in addition to seeing the media as a ritual, there are also media critics who view the existence of the media as a "god" or "new religion". More than just a teacher or ritual medium for the community, this approach sees that the media has replaced the role of "God" in the traditional sense as believed by its adherents. This approach sees that the media has transformed into a "second God" or even "God first" who commands the path of good and offers a solution to fight evil based on its own version for society. This view can be represented through the media as something that moves solidarity between religious people to respect each other's differences in ethnicity and customs and provide mutual support by participating in organizing a certain cultural event. Based on the results of interviews in this study, the media can influence all groups of people with different cultures, religions and tribes or certain ethnicities by visualizing their culture through events or festivals that are held again in Banggai Regency, Central Sulawesi, namely the Ogoh-Ogoh festival which is a religious event centered in Mentawa Village, West Toili District where thousands of people, both Hindus and other religions, participate in enlivening Ogoh-Ogoh festival in 2024 this year. This festival was organized by the Indonesian Hindu Youth Association, with the theme "through Ogoh-ogoh festival activities we increase creativity, solidarity, tradition, and culture in order to achieve Hindu youth who are Ajeng and shanti The 2024 Ogoh-ogoh

Festival was attended by the Hindu community from Mantawa Village, Pasirlamba Village, Mekarsari Village, Bukit Makarti Village, Karya Makmur Village, Sindang Sari Village, Uwelolu Village, and Kamiwangi Village in West Toili District, Banggai Regency. The Ogoh-ogoh festival is often held every year to celebrate the Nyepi holiday, the turn of the new year 1946/2024 AD Caka, and preserve Balinese customs, art, and culture.

DISCUSSION

The results of this study show that based on phenomenology studied through the media and critical culture where the media can influence the socio-culture of the community in Banggai Regency, so that the existence of culture that is packaged visually through the media can be used as a shaping, mirror, packager, teachers and gods can hegemonize culture and through cultural studies such as language, myths,

beliefs, taboo things that are believed and believed by the people in the Regency Banggai then represented in the context of traditional dances, traditional music, nambo batik and documentaries in Banggai Regency, as well as through digital media visualized into Banggai Regency festival events in 2024, such as the Gelora Pagimana Festival as a cultural parade that displays ethnic diversity, Bunta Expo with a series of activities that involve exhibitions of local wisdom, local art performances, cultural carnival. Then there was the Pandanga and Kintom Expo festivals, the Ogoh-ogoh festival in West Toili district, the Sina Daka festival in Simpang Raya district and various other events in Banggai district. The presentation can be visualized through the following image:

Picture 1. Performance of artistic and cultural expressions at the Bunta Expo 2024 in Bunta District, Banggai



Picture 2. One of the stands at the Padanga' Festival and Kintom Expo 2024 in Kintom District



Picture 3. Exhibition stand at the 2024 Gelora Pagimana festival in Pagimana District



Picture 4. The Sina Daka Festival in Gonohop Village, Simpang Raya District, is a momentum to cultivate unity to achieve glory



Picture 5. Tumpe ritual, one of the traditions in Banggai district as a visualization of local community culture



Mombowa Tumpe Ritual



Molabot Tumpe Titual

Picture 6. Ogoh-ogoh festival in West Toili district



CONCLUSION

At this time, the Indonesian nation, especially in Banggai district, is facing tough challenges to overcome multidimensional crises, one of which is a crisis in the field of culture that has not been touched to be handled seriously. As well as the broadcasting of mass media in the form of audio-visual, it can be classified as a cultural industry, especially the local culture of the people in Banggai district, although it is wrapped by emphasizing the information aspect through cultural events that make the cultural industry by covering everything that produces cultural message products and functions as a means of conveying messages

and can affect the outlook on life, thoughts, attitudes, behaviors, and tastes of the people who consume it. Concretely, it can also be in the form of reading books, VCDs, DVDs, artworks, crafts, music recordings, films, soap operas, food packaging, clothing, and so on, all of which are influenced by the media so that they can hegemonize culture visually.

The implications of the theoretical analysis produced in this study are separate criticisms for Gramsci's hegemony theory which was developed again by Cox and Schilthuis (2012), Cox's theory of hegemony resistance (counter hegemony) is not discussed in detail for community groups that are basically formed critically naturally carry out the process of

creating works together by practicing art and art functions with the community through the creation of works through community empowerment. This community does this through the creation of artworks and building a network community. And the modification of visual culture with local culture as an attribute of fashion and lifestyle has had an impact on the variety of visual culture in Banggai Regency. In fragments of visual culture such as fine art in the context of fine art. This can be represented through Banggai Regency festival events in 2024, such as the Gelora Pagimana Festival as a cultural parade that displays ethnic diversity, Bunta Expo with a series of activities such as exhibitions of local wisdom, local art performances, and cultural carnivals. Then there was the Pandanga and Kintom Expo festivals, the Ogoh-ogoh festival in West Toili district, the Sina Daka festival in Simpang Raya district and various other events in Banggai district. This makes the media and critical culture can influence the social culture of the community in Banggai Regency, so that the existence of culture that is visually packaged through the media can be used as a shaper, mirror, packager, teachers and gods can hegemonize culture and through cultural studies that are visualized into the context of traditional dances, traditional music, nambo batik and documentary films in Banggai Regency.

In the current situation, it is necessary to have a policy of the local government of Banggai district that can protect its own cultural strength, and not allow the cultural industry to be directed by a market that does not care about the content that can weaken the identity of a certain ethnicity. Therefore, today it is very important to develop cultural studies in Indonesia, especially in Banggai Regency with a sidelining to the "cultural industry" which rests on the values that exist in the country itself. However, in order for this partiality not to reduce the value of objectivity

in scientific studies, the cultural studies developed need to be based and developed philosophically.

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