

The Interpretation of Radio Stations Regarding Ethnic Broadcasts Based on Social Integration in Multi-Ethnic Communities in West Kalimantan

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Abstract

Social integration is a barometer for ensuring the sustainability of a dynamic and harmonious social life. Ideally, all elements of society create, maintain, and safeguard social integration, including in West Kalimantan-Indonesia. For more than 20 years, West Kalimantan has lived with psychological trauma due to the conflict between Madura and Dayak, Madura and Malay since the era of 1952 - 1997, Madura and Malay in 1999 (Abas, 2002; Asmara, 2002 in Amar, TT, 2007). There have been 17 recorded Dayak-Madurese ethnic conflicts (Kristianus, 2011). Ethnic broadcasts on the radio have become an emergency to encourage wakefulness and peaceful life in Indonesia. This paper aims to clarify the interpretation of radio media regarding ethnic broadcasts based on social integration in multi-ethnic communities. Creswell's (2017) interpretive qualitative methodology (Corbin, 2008) with a case study method (K. Yin, 2003). Data collection through in-depth interviews with Dermaga radio in Sekadau Regency and Kenari radio. Research findings: media interpretation of ethnic broadcasts based on social integration: (1) Ethnic broadcasts as an asset of tolerance, (2) Ethnic broadcasts, a form of shared responsibility. The factors that form media interpretations of ethnic broadcasts based on social integration: (1) Pancasila ideology as the basis for ethnic broadcasts, (2) The influence of interests and creativity, (3) Community preferences for cultural values, (4) Community encouragement to collaborate and participate.

Keywords: *Interpretation, Radio Stations, Ethnic Broadcasts, Social Integration, Multi-Ethnic Society.*

Introduction

Local radio organizations have shown a lack of seriousness in creating multi-ethnic broadcast programs in West Kalimantan. This is based on some data on radio broadcast programs that have not shown attention to social integration. As a result, radio programs tend to maximize the business aspect of profit; there is a media hegemony that minimizes risk and maximizes profit (Croteau and Hoynes (2001).

Evidence of this neglect is seen from initial data that of the 46 radio stations, both public, private, and community radio stations spread across 14 regencies and cities in West Kalimantan (source: KPID West Kalimantan 2023), only 8 percent have cultural broadcast programs. This shows that the cultural broadcast component is still minimal compared to entertainment or other programs. Meanwhile, as is known, the people of West Kalimantan, which consists of Dayak: 2,194,009 people (50.03%), Dayak Sub-ethnicity: 300-400 sub-ethnicities (Kartisius, 2011) Malay: 814,550 people (18.57%), Javanese 427,33 people (9.74%), Chinese 358,451 people (8.17%), Madurese (6.27%), Bugis 3.13% (BPS 2021) certainly need broadcast programs based on local cultural values, which can foster a spirit of unity between ethnic groups and advance human resource development.

The social facts above show that there are indications that some radio stations are not sensitive enough to present broadcasts that reflect the noble values that originate from a diversity of customs and multi-ethnic traditions (source: KPID Kalbar 2022; Head of LPS Air Kalbar and also head of the Kalbar community radio network).

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Based on the opinions of communication experts who view ethnic broadcast studies as empirical social integration from the research above, social integration is the main foundation for radio media to present ethnic broadcast content that can unite, as a spirit of reconciliation—as social integration.

Several previous studies have stated that broadcast media, in this case radio, has a vital role in maintaining the integrity of the nation, strengthening national identity, and upholding the customs and traditions adopted in each culture. So that it significantly contributes to various aspects of life, be it education, the economy, society, etc. This has been shown throughout the last ten years; several radio broadcasting studies have been aimed at seeing the variety of efforts made by the media in helping to achieve social integration, such as Sonia Livingstone (2021) looking at how public broadcasting in Europe provides inclusive content that reflects cultural diversity, while ethnic media in Canada and Australia provide a platform for ethnic minorities to share their culture and broadcast in their language, for developing countries, community media unites diverse ethnicities and is a medium of expression for marginalized communities.

Quantitatively measuring media support for social integration and the results are indeed the effectiveness of radio as a medium for promoting social interaction in multi-ethnic societies (Elizabeth et al., 2018); promoting ethnic pluralism and social cohesion in Spain through inter-ethnic dialogue, Maria Sabaté (2019), Through a case study Community media contributes significantly to the social integration of ethnic minorities in the US (Yulia et al., 2016); radio helps migrants in cultural adaptation and social integration, Alem Kebede (2014).

However, it is undeniable that there is still a space that is not realized either directly or indirectly, that ethnic broadcasts on the radio do not consider the aspect of social integration, which is a significant core in efforts to maintain the harmony of the life of multi-ethnic communities in West Kalimantan. Based on empirical facts from previous studies, researchers see a tendency for research on the perception of radio media as an institution responsible for social control of society not to be carried out optimally. This means that there is a gap that there is little research that takes a position to see how the interpretation of radio media, especially regarding ethnic broadcasts, becomes a collaborative medium, maintaining diversity within the framework of social integration in society.

Therefore, this article aims to straighten out the interpretation of media institutions towards ethnic broadcasts based on social integration in multi-ethnic communities in West Kalimantan. Specifically, this article aims to explain: (1) what factors shape the interpretation of actors (ethnic broadcast program managers) in determining ethnic broadcasts based on social integration in multi-ethnic communities in West Kalimantan? Considering the media as the fourth force, which has so far been assumed to be a mirror of the reality of community life, it is appropriate if many hopes are placed on the community together to maintain national unity.

Literature Review

Interpretation refers to the socio-cultural context, ideological perspective, and reaction to power or hegemony in interpreting media communication (Stuart Hall, 1973). Interpretation is produced by 1) experience and knowledge, 2) social and cultural context, 3) dominance, negotiation, and opposition, and 4) ideology. The role of the media here influences the content produced; the role is formed and forms the social context; by the power of the media, the message is interpreted or encoded according to the media ideology. (Esther Scheurle, 2016); the media articulates its message with social structures (Pillai, 1992). While multi-ethnic societies reflect the complexity of cultural and identity interactions, about the existence of ethnic groups and the dynamics that occur within them (Eriksen, 1991), various ethnic groups that have contributed to culture, society, and politics and need to understand the situation between ethnicities (Hargreaves, 2007).

In Koentjaraningrat's (1990) study, multi-ethnicity is recognized in interactions according to a particular system of continuous customs bound by a sense of shared identity. They have pure values that generally require peace. To understand cultural differences, the key is the concept of multicultural, community, and friendliness. Peace is understood with negative, positive, and integrative meanings. Negative peace is

understood with the relative absence of violence and war. Conversely, positive peace is understood with justice and harmonious relationships.

In addition, integrative peace is understood by involving social and personal dimensions (Masykur et al., 2024). This is evident in the concept of integration in general, which is the cohesion of one part into one whole (Esser, 2001), and social integration adheres to the principles of relationships between individuals or actors, agents, or subjects bound to each other in social space. For example, Indonesia is attached to the Minang Saiyo ethnic group, which tries to adapt well to society, and this is a centripetal driving factor (from within) that aims to realize national unity (There are many more examples of how the philosophy of life of certain ethnic groups influences support unity--peace.

Media products presented to the public will be of concern and attraction, and even the need for accurate and responsible information will have an impact on the narrative received by the public proportionally and a peaceful message. This can also be achieved with the support of actors in media production. Organizational support and commitment will significantly influence the success of the work of the management (Sandhya Singh et al., 2024). Ethnic broadcasts based on social integration refer to regulatory provisions that have received national consensus at the central and regional levels. Broadcasting Law Number 32 of 2002 Article 13 paragraph 2 states that Commercial Broadcasting Institutions are commercial institutions in the form of Indonesian legal entities. The business sector only provides radio or television broadcasting services.

Meanwhile, regulations on ethnic-themed broadcast content are expressly stated through broadcasting regulations in the Broadcasting Behavior Guidelines and Broadcast Program Standards (P3SPS) of 2002, Articles 4, 6, and 7, which require that broadcast content refers to (1) national integrity, to unity. Broadcasting upholds and enhances the sense of unity and oneness of the Unitary State of the Republic of Indonesia (Article 4); (2) broadcasting obligations are to respect ethnic, religious, racial, and inter-group diversity, and (3) requires broadcast presentations that do not demean, contradict and insult ethnic, religious, racial, and inter-group diversity that includes cultural, age, gender, and socio-economic life diversity.

Methods

The research began by conducting an initial survey and visiting commercial radio stations in West Kalimantan, located in the interior, to see the implementation of ethnic broadcast programs. The survey was conducted simultaneously with in-depth interviews in 2023 with broadcast program managers. It was conducted several times, followed by telephone interviews and communication via WhatsApp. This was done to complete the data. In addition, this study conducted a desk review looking at the tendencies of articles discussing broadcast programs in various countries to obtain a map of the issues raised by radio broadcast media by way of a literature *review*.

The method used is to follow the qualitative research reference that contains an understanding of a phenomenon that provides descriptive data from observed behavior, Bogdan and Biklen (1992), is more natural, and interprets phenomena based on meaning (Denzin et al., YS (2017). This article carries out the method of work of K. Yin (2018) as part of a case study by tracing sources of evidence with observations of commercial radio stations, in-depth interviews with informants of the management of the Dermaga radio station in West Kalimantan who are categorized as being involved in the program launch process, as well as documentation as secondary data from radio stations, or other supporting data related to the needs of ethnic broadcasts based on social integration. The unit of analysis is the radio institution that carries out ethnic broadcasts. Data validity techniques are carried out by validating sources, methods, and informants.

Results and Discussion

Ethnic broadcasts as an asset of tolerance

As is known, several regions in Indonesia, especially West Kalimantan, are still experiencing psychological burdens due to the trauma of long-term conflict, making the people in this area pay serious attention to friction between groups so that the people long for sustainable peace, living without fear.

The practice of ethnic broadcasting has been going on for more than fifteen years, showing the seriousness of the media, in this case, the Commercial Broadcasting Institution, which is sensitive to social integration, as carried out by Dermaga radio. Since the establishment of PT. Radio Derap Marga Dirgantara 100.9 FM with the Dermaga radio air call on December 29, 2010. The radio is far from the city center, about 7 hour's drive with a multi-ethnic community spread over an area of 675.39 km, in 7 Sub-districts, 88 villages, and 268 hamlets, and the population around the broadcast area is around 215,000 people (Dermaga radio document 2023). The following is a map of Sekadau Regency sourced from the Central Statistics Agency of Sekadau Regency, West Kalimantan, Indonesia.

Map of Sekadau Regency, West Kalimantan, Indonesia.



Source: Central Statistics Agency of Sekadau Regency 2023

Various ethnic broadcasts color most of Dermaga's radio broadcasts because, according to Nico, since the establishment of this radio station, it has been aimed at preserving local values in West Kalimantan. This is because the Indonesian people spread throughout the region have various ethnicities. Therefore, the radio station takes the position that the media does need to help the public understand that the attitude of unity, maintaining tolerance, and maintaining the Unitary State of the Republic of Indonesia (NKRI) remains united so that it is always conducive and peaceful.

Likewise with Kenari radio. Starting from the name Dardanela on May 29, 1992, Kenari 101 FM radio changed to Gita Kenari Ceria radio known as Kenari 101 FM radio. This commercial radio takes listeners' tastes from the city's community based on the Malay ethnic group and mixes them with Dangdut music entertainment. This is considering that the population of Pontianak City is mainly from the Malay ethnic group, which is 34.50%, followed by Chinese 18.81%, Javanese 13.84%, Madurese 11.96%, Bugis 7.92%, and others 12.98% (pontianaktribun.com). The area of Pontianak City is 118.209 km² (BPS et al., 2024). Radio Kenari places *tagline* his radio broadcast as "Saudagar Dangdut Pontianak," inspired the emergence of other entertainment programs with other ethnic nuances, such as Minang, Javanese, Sundanese, Bugis rhythms, etc. The following is a visual map of Pontianak City.



Source: Central Statistics Agency of Pontianak City 2024

Jaka, as the Head of the Volare group radio, which houses Kenari radio, has the principle that all broadcast programs must be based on tolerance and the values of national unity. Therefore, Faridah Mulyati (Cek Yati), as the Head of the Kenari radio Broadcast Program, brings down the principles desired by the Volare Group Leader into the broadcast content. The radio station openly gives the caretaker or broadcaster freedom to be creative. Still, it maintains the presentation of the broadcast to prioritize unity and tolerance, be neutral, and spread understanding to listeners so that they can work together and unite to build the region. In addition, maintaining the Unitary State of the Republic of Indonesia from division must continually be strengthened through broadcasts so listeners can understand that the media, together with the community, are fighting for a stable social life in West Kalimantan.

No	Media	Broadcast Area Coverage	Program	Issues raised
1.	Dermaga rad	1. All region Subdistrict The Secret Downstream 2. All Subdistrict The Secret Hulu 3. All region Subdistrict Nanga Park 4. All region Subdistrict Nanga Great	1. Community gong custom: culture, land, and water Borneo I	Nature conservation based on custom and Which tradition There is in public, Good it's a song/art area, ceremony custom each- each ethnic group, etc.
		5. All region		

		Subdistrict	Belitang				
		Downstream					
		6. All	region				
		Subdistrict	Belitang				
		Hulu					
		7. All	region				
		Belitang District					
		8. All	region				
		Subdistrict	Mukok				
		Sanggau Regency.					
				2. Community gong	Presentation		
				Custom: Together with figures	program	dialog	
				custom or	figure	public figure	
				public	about multi ethnic	about	
				business	preservation efforts		
				culture		to preserve	
						various	culture
						which exists	on
						public	
				3. Songs	And info	Information	
				culture,	forest,	And	development
				Borneo Water II		development in	
						area	And
						national,	accompanied
						songs	
						traditional	multi
						ethnicity.	

2	Kenari radio	Pontianak City Area	Regional songs:		Song	traditional
		with 6 Districts and 29	1. Regional Rhythm		multi	ethnicity that
		Sub-districts:	Minang		contains life teachings	
	1. Pontianak District		2. Rhythm	Area	peace,	each
	City		Java		honor,	
	2. Pontianak District		3. Rhythm	Area	united	And
	West		Madura		work together	
			4. Rhythm	Area		
	3. Pontianak District		Bugis			
	South		5. Rhythm	Area		
			Java	West		
	4. Pontianak District		(Sundane se)			
	East		6. Deli Humming			
	5. Pontianak District					
	North					
	6. Pontianak District					
	Southeast.					
	And part big					
	Regencies and Cities in					
	West Kalimantan.					
			Nuances of Kalimantan		Information	
					development	
					around the area,	
					inspiring	
					multi-society	
					ethnicity For	

			Kenari Poem	participate Literary broadcasts that teachin containing gs kindness about life Which peace And harmonious, about current situation in
				area
			Replying to Pantun	Literary broadcasts that teachin containing gs kindness about Which life h peace And harmonious, about current situation in area And involving listener from various area and diverse backgrounds behind
			Variety Charm Malay	Various information about tradition and culture Malay ethnicity

Source: official documents of Dermaga radio and Kenari radio 2023

Pancasila Ideology as the Basis for Ethnic Broadcasting

Most of the individuals from the radio station administrators in West Kalimantan have the same basis when entering the world of broadcasting. They believe that the principle of diversity, namely a diverse society, has full sovereignty within the framework of Pancasila. This understanding is strongly emphasized by the Commercial Broadcasting Institution, so that all administrators understand that the Pancasila ideology is the basis of the entire broadcast process. Drs. Nicodemus Bohot (Nico) who is the Founder of Dermaga 100.9 FM radio is committed to his radio station becoming a milestone/basis for the struggle of the people in the region to defend the Unitary State of the Republic of Indonesia (NKRI). Like stations throughout Indonesia, radio is a unifying medium for the nation, Kenari 101 FM radio since its inception has always run the radio as entrusted by his parents that it must become a media that prioritizes national unity.

The influence of interest and creativity

The interest of the caregiver/broadcaster of ethnic broadcast programs apparently began when they enjoyed listening to the radio. This became a trigger, to explore the abilities of caregivers of ethnic broadcast programs and broadcasters to develop the creativity of ethnic broadcast programs. Radio Dermaga, starting from the highest leader, namely Nico then Ika, both of them enjoy radio broadcasts. More than 20 years of experience in the field of broadcast programs are owned by the Leader of the Dermaga radio station and more. Likewise with Ika who was able to develop her interests and knowledge as Head of the Broadcast Studio for more than 15 years. Interest or hobby of listening to radio broadcasts, made the ownership of Kenari radio which was founded by this family company also expand the broadcast space from one studio to two studios and networked to several regencies and cities in West Kalimantan.

So that the experience of becoming a broadcaster is getting better and developing, when attending workshops or training related to ethnic broadcasts. Consideration of interests and broadcasting knowledge then became the basis for several Kenari radio stations to develop rapidly until both radio stations (Radio Dermaga and Radio Kenari) built a network of cooperation both at the regional, national and even international levels (interview with Nico, Head of Radio Dermaga, October 2023) and (Yati, Head of Broadcast Program, August 2023). The following is an excerpt from an interview with the ethnic broadcast administrators at Radio Kenari and Radio Dermaga, West Kalimantan.

Table of Factors in the Formation of Ethnic Broadcast Interpretation

No	Event Host/Announcer	Interests and Experience
1	Drs. Nicodemus Bohot (Nico) (Leadership Dock)	All because of a hobby or interest, wanting to learn to develop to advance regional culture and entertain the community.
2.	Feronica Jine (Ika) (Head Studio radio Dock)	Not only capable in administrative tasks, far from that, I am very... like radio broadcasts

3.	Jaka (Head of Kenari Radio)	The hobby of broadcasting was passed down from my father, because his hobby was listening to music on the radio and broadcasting, so that I continue deepen ability with increase knowledge in broadcast sector by following developments in broadcast technology
4.	Farida Mulyati (Head Canary radio program)	Since small, I of course seriously interested in listening to radio broadcasts. Hearing the good voice of the announcer, made me obsessed to be able to broadcast well.

Source: interview with the management of Dermaga radio and Kenari radio

Community Preferences for Cultural Values

Ethnic broadcast programs are a manifestation of the existence of people from various ethnic backgrounds living in the West Kalimantan community. In line with this effort, people from various ethnicities provide an open space to learn to maintain local wisdom and culture that has been adopted by their ancestors. Ethnic broadcast administrators realize that as part of society, ethnic broadcast administrators are a representation of diverse radio listeners. Audiences in urban and rural areas with different backgrounds from various ethnicities have the same preferences for cultural existence.

The Dermaga and Kenari radio stations work to negotiate the power of media as a means of influencing society by negotiating this by producing a number of ethnic broadcast programs according to the preferences of the community that needs a channel for cultural expression. As Nico and Feronica Jine from Dermaga radio accommodate the desires of the multi-ethnic community by broadcasting folk stories, traditional events marriage of each ethnic group, traditional songs and dances of the local community widely, through ethnic broadcasts both live and recorded. This is because in folklore, regional dances, wedding customs, etc., there are many philosophical values about life, both teaching local wisdom to work together, respect each other (tolerance), and preserving nature and cultural traditions so that they do not become extinct.

The Kenari 101 FM radio crew focuses on listeners' tastes as the basis of broadcasts and the public wants broadcasts with ethnic nuances, such as regional songs or rhythms, stories from various ethnicities, whether in the form of regional arts, traditional ceremonies, etc. Therefore, Jaka directed the Head of Broadcast Programs, Farida Mulyati, to develop Kenari radio broadcasts in the direction desired by listeners.

Encourage Community Collaboration and Participation

The existence of ethnic broadcasts on Commercial Broadcasting Institutions has been going on for quite a long time. Regional-themed broadcasts based on ethnic diversity are formed not only by the interest of ethnic broadcast crews and shared responsibility, but also by the involvement of the community in the broadcast program. As happened on Kenari 101 FM radio, Kenari radio often received a warm welcome from listeners. The presence of listeners in the broadcast studio with diverse backgrounds, they were enthusiastic to directly monitor the ethnic broadcasts carried out by the station. This situation made the media very enthusiastic. The Volare group leader invited active listeners to directly participate in broadcasting in the studio, even conveying their innovative ideas to the event host.

"There are quite a lot of fans of Kenari broadcasts, and they come from various regions, various ethnic backgrounds. They interact with the broadcasters through broadcasts, and of course we really welcome and are very happy about the willingness of listeners who come from various regions," (interview with Jaka, Head of Kenari Radio Station, 2023)

The warm welcome from Kenari radio listeners has succeeded in bringing this radio station an award from the West Kalimantan Regional Broadcasting Commission (KPID) for its competence in managing broadcast. In addition, listener participation in Kenari radio broadcasts continues outside the studio. Listeners form the IKAMORI community bond (Ikatan Keluarga Monitor Radio Kenari), which creates social activities in the community and informs Kenari radio listeners about them.

As for Dermaga radio, the ethnic broadcast program implemented by the radio management is part of the media's efforts to bring radio closer to the community. The station views ethnic broadcasts as a space to collaborate in creating community participation by jointly creating programs that follow the listeners' ideas. This is influenced by the availability of free information space for all ethnicities, whether delivered directly to the media or through groups. *What.App* which is intended for Dermaga radio listeners.

"When there is a response or information from the public that is conveyed through the group *What.App* Dermaga radio listeners, that in one of the villages of 7 Sub-districts in Sekadau Regency, traditional activities related to nature or cultural festivals, etc. This information is input for us station administrators to follow up on it in a meeting or gathering with other broadcasters." (interview with Nico, Head of Dermaga 100.9 FM radio station, 2023)

Feronica Jine is very enthusiastic when people come to the studio/when reading short messages that come in through the What App group. Most listeners want to participate in the broadcast event, either by ordering songs, informing about traditional wedding ceremonies that are taking place in the village.

"We are very happy, radio has become a fairly effective and easy collaborative work media for the community. Radio tries to get the community to convey their ideas/views about the event or become a conduit for information from the community."

What the Dermaga 100.9 FM radio station did, then also developed with many successful collaborations with various parties, both at the ethnic community level, to national and even international levels. The results of this study show that since the establishment of the Dermaga radio station, cross-ethnic collaborations in the area supported by the local government such as broadcasting ceremonies multi-ethnic customs and regional cultural festivals that have been implemented well. Likewise, educational institutions, in this case vocational school children from nearby areas, also entrust their students to learn to broadcast in depth. At the national level, the station collaborates in the broadcasting sector with KBR 68 H Jakarta for broadcasts and since the 1990s has been trusted to implement UNESCO programs aimed at cultural preservation efforts. Recently, in 2022, Dermaga Radio received the AKI award, the Indonesian Cultural Award from the Ministry of Education and Culture of the Republic of Indonesia for its efforts to strengthen cultural values.

Discussion

From the overall results of the research that the author has presented above, it appears that the interpretation of ethnic broadcasts based on social integration has been attempted by becoming part of the social order of society in West Kalimantan-Indonesia. The media tries to position itself as an agent of social change. *social exchange* by placing the Pancasila ideology as the main source of the center for preserving tolerance, preserving local cultural values, accommodating the community, so that there is no assumption of others as enemies by looking at the conditions of the diverse Indonesian society, (Firmansyah, 2018); in Suparlan's concept of multiculturalism, society supports and complements each other, lives in an atmosphere of ethnic culture, (Suparlan, 2002). Stuart Hall's view in the reality of a multi-ethnic society, individuals build awareness, to be open, and inclusive. In this position, the media takes a role by positioning itself as an open channel for multi-ethnics to jointly build a conducive and civilized life, avoiding intolerance and prioritizing unity so that an integrated social order is built on the values of the whole of Indonesia.

Conclusion

It turns out that the practice of ethnic broadcasting in radio broadcast programs, does not lie in limited resources or aspects of facilities that have so far been the reason why the media is not sensitive to local issues in this case the needs of multi-ethnic communities, but is caused by the interpretation of the media crew who have actually realized that the commitment to one nation and homeland with the ideology of Pancasila as the sole principle of Indonesia. The human resources in Broadcasting Institutions can actually be more sensitive and proactive in seeing the needs of social integration of multi-ethnic communities. With historical records of conflict that Long, in fact, it is a momentum for the media to produce ethnic broadcast messages based on social integration whose spirit has been owned by the media, especially since the community also wants this significantly, as shown by the participation and collaboration of the community in coloring the production of ethnic broadcast content on Dermaga and Kenari radio.

The practice of ethnic broadcasting based on social integration has been transformed into society. Radio media is fully aware that the issue of conflict trauma that has been experienced, and still leaves fear as the main reason for viewing that the urgency of ethnic broadcasting deserves to be prioritized and even strengthened by the participation of other media by creating collaboration between the media and society. The interpretation that should have been carried out by the media that prioritizes the principle of the nation's ideology, namely Pancasila as the main foundation of broadcast operations, in the midst of a multi-ethnic society which then gets media strength, especially getting extraordinary approval from the community. It appears here that the tendency of society wants to preserve local values as the heritage of the Indonesian nation, not just a request for information and entertainment broadcasts for multi-ethnics but there are high expectations for the media to realize a sustainable peaceful life. Therefore, the media becomes *support system* multi-ethnic society to live in a safe and peaceful atmosphere.

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