

Kondo Buleng Traditional Theatre as a Propaganda Media for Marine Waste Management in the Bugis-Makassar Coastal Community in South Sulawesi, Indonesia

Prusdianto Prusdianto¹, Muhammad Jazuli², Sofyan Salam³, Agus Cahyono⁴, Andi Sulfana Masri⁵, Halimah Agustina⁶

^{1,6}Doctoral Program of Art Education, Universitas Negeri Semarang, Indonesia

^{2,4}Departement of Drama, Dance and Music, Universitas Negeri Semarang, Indonesia

³Department of Fine Arts and Design, Universitas Negeri Makassar, Indonesia

Doctoral Program of Education in Language, Universitas Negeri Semarang, Indonesia

Corresponding email: jazuli61@mail.unnes.ac.id

| Received | Accepted | Published |
|------------|------------|------------|
| 30.08.2023 | 18.01.2025 | 31.01.2025 |

<https://doi.org/10.61275/ISVSej-2023-12-01-05>

Abstract

One of the vernacular communities that inhabit the coastal area of Indonesia is the Bugis-Makassar coastal community, in the South Sulawesi Province. Their activities have a direct impact on the condition of the beaches and oceans, including the discharge of pollution which produces marine debris. This research examines the potentials of the Kondo Buleng traditional theatre which originates from the traditional beliefs of the Bugis-Makassar coastal community as a propaganda medium for marine waste management. An investigation was carried out to find out the causes of marine waste generation, its impacts and how to handle it. The paper examines how to communicate them in the form of the Kondo Buleng traditional theatre.

The research uses the research-creation method with Patrice Pavis's concretization as the procedural step. Data collection was carried out by observation, documentation, literature study and interviews. The data collection process comprises two parts: the research and creation. The research results show that Kondo Buleng traditional theatre performance could be used as a propaganda medium for marine waste management for the Bugis-Makassar coastal communities. It also shows that the issue is of academic relevance to become material for discussion regarding the use of traditional art in vernacular communities. It thus argues that theatre could not only be used as a cultural performance, but also as educational performance beneficial for the environment and life of the vernacular community itself.

Keywords: Kondo Buleng, Marine Debris, Coastal Environment, Bugis-Makassar.

Introduction

Indonesia is an archipelagic country with a water area of 6.32 million km², where 70% of its territorial area is sea (Arto, Prakoso and Sianturi, 2020). Indonesia's vast ocean ownership results in the longest coastline in the world, stretching 95,181 km (Septian, Suryanti and Nevrita, 2021). The coastlines in Indonesia's coastal areas contain a wealth of biodiversity spread from the seabed to the surface area (Hoshino *et al.*, 2020; Anton *et al.*, 2021; Sari *et al.*, 2023). This is what causes the majority of the population to live in the coastal areas and exploit the coastal resources to meet their needs.

South Sulawesi is a province in Indonesia located in the southern part of the Sulawesi Island. Almost all areas in South Sulawesi have coastal areas and islands, including Maros, Pangkep, Barru, Pare-Pare, and Pinrang in the North, while in the South, these include Makassar, Gowa, Takalar, Jeneponto, Bantaeng, Bulukumba and Selayar (Said *et al.*, 2022). These areas are inhabited predominantly by Bugis-Makassar coastal communities, and all their activities have a direct impact on coastal and ocean conditions. The high level of poverty and low education of the Bugis-Makassar coastal communities influence their behaviour and habits in treating the coastal environment as a place to live. One of the community activities that has the most influence on the coastal environment is the disposal of pollution, which produces marine debris (Sui *et al.*, 2020).

Marine debris is submerged or floating rubbish that is intentionally or unintentionally left along the beaches, rivers, or other bodies of water (Gupta *et al.*, 2023; Hung, Wang and Yeh, 2023). Marine debris can destroy the aesthetic beauty of beaches and cause high potential risks to marine life and human health, resulting in serious socio-economic losses (Yang, Chao and Cheng, 2023). It is known that the increase in numbers reaching the sea on the beaches and waters of South Sulawesi is influenced by people's domestic waste, which is thrown directly into the sea (Ningsih *et al.*, 2020). The reason is that the Bugis-Makassar coastal communities think that the sea has a very large water capacity so that it can dilute all kinds of pollutants and substances (Akbar and Maghfira, 2023). This behaviour is also related to the education and insight of the Bugis-Makassar coastal community where some people feel that they do not understand and do not have broad insights regarding the impacts resulting from their activities of throwing rubbish directly into the sea (Effendi and Prastiyo, 2022).

The problem of marine debris in South Sulawesi can be handled if the Bugis-Makassar coastal communities who live in this area truly have an awareness and understand the dangerous impacts caused by marine debris. One of the reasons why the behaviour of the Bugis-Makassar coastal communities is wrong in handling marine waste is because handling information does not exist or is difficult to obtain due to the lack of media that can reach them with all their economic and educational limitations (Suleman, Paotonan and Rachman, 2018). Therefore, providing information to the public about correct management of marine waste can form social awareness in changing people's behaviour to be more sustainable (Eriza *et al.*, 2024). This awareness is important because a significant relationship has been found between available information and community decisions regarding marine waste management behaviour (Barbir *et al.*, 2021).

Media is needed that not only provides understanding but more than that, provides propaganda to the Bugis coastal community of Makassar about procedures for handling marine waste. Propaganda is defined as a technique for influencing human actions by manipulating representations through various forms of communication symbols (Zollmann, 2019).

Traditional theatre can be used as an appropriate propaganda medium given the educational and economic background of the Bugis-Makassar coastal communities. Traditional theatre is rooted in tradition (Yu, 2019). Thus, it functions as an educational medium that stores the noble values of local wisdom, including advice, aesthetic values, and community identity (Wirawan *et al.*, 2020). The content contained in traditional theatre educates the audience so that it encourages them to say or do something good (Soroka and Savchenko, 2021). The entertaining nature of traditional theatre and its formation based on geographic and cultural location makes it easy for the people who own it to understand it (Alizadeh and Hashim, 2019).

Kondo Buleng is a traditional theatre that has been known since the 15th century by the Bugis-Makassar community (Ramli, 2021). This traditional theatre was born from the maritime traditions of the people in the waters of South Sulawesi (Nadjamuddin, Syamsiah and Tahir, 2018). At first, the traditional Kondo Buleng theatre was known by the people as a ritual, but it later turned into a game (Ramli and Suminto, 2018). Kondo Buleng traditional theatre is performed in the form of a comedy, played by a cast consisting of 5 people playing the role of fishermen, one person playing *kondo buleng* (white stork), one person playing the hunter, and one character playing the village head. They are accompanied by a musical group between 5 to 10 people (Ramli and Suminto, 2018).

In this context, this research examines the possibilities of employing theatre as a propaganda strategy to bring information to the communities. It is an effort to overcome the problem of marine debris in the South Sulawesi region through the innovation of the Kondo Buleng traditional theatre as a propaganda medium for the Bugis-Makassar coastal community. Buleng Kondo was chosen not only because of the entertainment element but also because of its cultural proximity, which made it easily accepted by the Bugis-Makassar coastal community.

The aim of the research is to explore the possibilities of engaging theatre as a communication medium to reach the communities to change their waste disposing behaviour. Its objectives are:

1. To unearth the traditional theatre of the Bugis Makassar communities
2. To identify the techniques employed in Kondo Buleng Traditional Theatre in Makassar
3. To devise ways of employing Kondo Buleng Traditional Theatre to communicate the implications of current waste disposing practices and influence more sensible ways of doing so.

Theoretical Framework

Innovation

Innovation is defined as a process of human activity or thought to discover something new related to input, process, output and can provide benefits in life. Innovation in traditional art can be carried out with the aim of maintaining the characteristics of traditional performance products and updating the characteristics to suit the times, especially novelty and diversity in form and content (Pan, 2021). Innovation in art is carried out to improve and benefit the community and the wider public interest (Sadeghi and Hajmohammad, 2020).

The innovation intended in this research is to make creative changes to Kondo Buleng traditional theatre while maintaining its traditional elements as part of facilitating acceptance by the Bugis-Makassar coastal community as well as adapting elements of marine waste management in stories and performances later as a form of propaganda.

Kondo Buleng Traditional Theatre

Traditional theatre includes traditional environments, social systems, belief systems, and various other human products produced from local potential, passed down from several generations, and contains messages and teachings about life that are always relevant (Harpriyanti, Sudikan and Ahmadi, 2023). Traditional theatre has specific regional characteristics and reflects the culture of its environment (Yang and Ko, 2022). The function of traditional theatre in people's lives is as a forum that can provide guidance according to its culture (Santosa, Siswantari and Mukarromah, 2021).

Kondo Buleng is a type of traditional theatre from the Bugis-Makassar tribe in South Sulawesi. Kondo Buleng has very strong traditional cultural roots, describing the background of events where that occurred in the Bugis-Makassar coastal community (Sayidiman, Ramli and Ihsan, 2022). Kondo Buleng has a way of teaching noble values to its people (Muhajir, Syam and Kurniawan, 2023). Kondo Buleng traditional theater is easy for the Bugis-Makassar coastal community to understand, apart from using regional language speakers, also because the events are set in the coastal region and the culture of South Sulawesi.

Propaganda Media

Propaganda is an effort made to change the thoughts and beliefs of a person or society (Aminulloh *et al.*, 2021). The aim of propaganda is to shape public opinion, so channel media are needed to spread propaganda (Zollmann, 2019). Since ancient times, Indonesia has used traditional performing arts as a propaganda medium, bringing messages of social development to its people which are included in theatre or performance scenes (Nugroho and Sunarti, 2019).

Indonesian traditional art is an appropriate propaganda medium used by its people because it contains many religious elements and messages for everyday life that can be realized in the family and community (Fitriah *et al.*, 2022).

Marine Debris Management

Waste management is a systematic and sustainable activity that includes reducing and handling waste (Ilyas and Hartini, 2022). Waste reduction in question includes activities to limit waste generation, waste recycling and waste reuse. In order to maximize efforts to deal with marine waste, understanding and awareness of coastal communities is needed, which has so far contributed greatly to environmental pollution and damage.

Chambers (2019) points out that dealing with marine waste can be done by applying the 3R principle (Reuse, Reduce, Recycle). Reuse means using or reusing items so we don't have to throw them away, Reduce means reducing the amount of waste produced, and recycle means managing and recycling waste to create new products. Messages that encourage perspective taking can positively influence peoples 3R behavioural intentions to reduce waste as a means of restoring marine biodiversity (Yan and Cortese, 2023).

Review of Literature

A number of studies have been conducted regarding the use of traditional theatre of Indonesia as a propaganda medium with specific objectives for the betterment of the society. Setiawan (2020) explains about traditional theatre, which contains philosophical values which are used as a medium for preaching. Misbah *et al.* (2021) has developed traditional theatre, which is used as a medium for child marriage education in the people of West Sulawesi in Indonesia. Setiawan *et al.* (2020) use messages and values in dialogues and traditional theatre scenes as a medium that is able to develop the characters of society, especially the teenagers. The research carried out is different from the previous research above, namely that it is different in terms of traditional theatre objects. This research specifically examines Kondo Buleng.

Research on the implications of the traditional Kondo Buleng theatre, which contains values in society has been carried out by several researchers. Sayidiman *et al.* (2022) describe the representation of the function of human values as a basis for character education in Kondo Buleng folk theatre performances. Similarly, Ramli (2021) examines educational values in traditional Kondobuleng theatre performances. Muhajir *et al.* (2023) provide a solution by creating supporting media to facilitate the process of transmitting knowledge related to the traditional theatre scenario of Kondo Buleng. The difference between previous research and this research is that it focuses on the advantages of the Kondo Buleng Traditional theatre as an educational medium by using it to educate on marine waste management.

Propaganda about controlling marine waste to coastal communities has also been carried out by several researchers, including; Nurmaisayah and Susilawati (2022), Cahyani and Mahyuni (2022), Riksfardini and Asmara (2023), Wiyajanti and Chamid (2021). Unlike these previous studies, only this research uses traditional theatre as a propaganda medium for dealing with marine waste.

Research Methods

This research uses the 'research-creation method'. The position of the author is as a researcher and as an art creator. The research-creation method is implemented by combining creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scientific inquiry and experimentation (Manning and Massumi, 2014). The process of creation lies in research activities and producing critically

informed work in artistic media (Loveless, 2019). This research is a socially engaged art project exploring how marine waste management can be included in the traditional Kondo Buleng theatre in order to provide propaganda and create conditions for innovative pedagogical change. In realizing this, Pavis's concretization was used (2003) as a procedure in the research-creation method.

The procedure is carried out by forming the 'mise-en-scène' of the performance and reconstructing the steps of artistic creation methodically, systematically and technically as depicted in the Figure 1, starting from identifying the cultural idea of the source as the basis for creation until it becomes a theatrical performance. It is then responded to, or received by the audience.

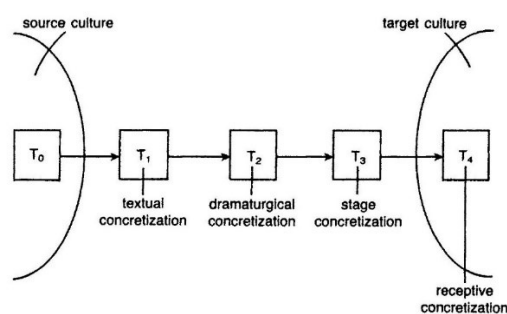


Fig. 1: A Series of Concretizations of Patrice Pavis
Source: Pavis, 2003

Stage Zero (T0) was carried out to identify ideas by analysing the uniqueness or characteristics of the Kondo Buleng traditional theatre, both from the idiom of the form and the messages it contains that has existed in the past and has been developed in the Bugis-Makassar coastal communities.

1. The First Stage (T1) observes the artistic elements of the Kondo Buleng traditional theatre. This stage is textual concretization: concretizing ideas through artistic forms. The method used was to observe the need for marine waste management elements which were used as innovation ideas that were integrated into the Kondo Buleng traditional theatre.
2. The Second Stage (T2) embodies the perspective of the creator who is also the researcher. This stage is the stage of dramaturgical concretization, namely the effort to adjust the researcher's exploration to his perspective. Researchers choose materials and creative techniques to concretize performance elements.
3. The third stage (T3) transfers ideas into stage form. This stage is an effort to bring the researcher's perspective closer to that of the recipient, namely by modifying traditional forms or existing forms and modern forms or newly created forms.
4. The fourth stage (T4) measures response or reception of the audience. This stage is the concretization of acceptance, namely the researcher's trial to bring the concretization of the creation of the performance elements closer to the tastes of the audience. In this case, the performance resulting from Kondo Buleng traditional theatre innovation was shown to the Bugis-Makassar coastal community as a propaganda medium for marine waste management.

Data collection was carried out through observation, documentation, literature study, and interviews. The data collection process is divided into 2 parts, namely the research part (T0-T1) and the creation part (T2-T4).

Data collection in the research part focused on investigating the characteristics of the Kondo Buleng traditional theatre and the need for elements of marine waste management. Observations and a series of interviews were carried out in the Bugis Makassar coastal community environment to gather the following data.

1. To investigate the community's understanding of the Kondo Buleng traditional theatre
2. To observe the activities of the Bugis-Makassar coastal community regarding marine waste disposal,
3. To investigate the causes of marine waste generation in their environment and
4. To ascertain the impacts resulting from the accumulation of marine waste.

During the observations, visual documentation (i.e., photos, videos and visual notes) was carried out to identify the marine waste handling process. Other documents related to scripts and videos of performances from the Kondo Buleng traditional theatre are used to determine the traditional media believed and appreciated by the Bugis-Makassar coastal community. A literature study was carried out to determine the form of handling marine waste that will be included in the Kondo Buleng show.

Data collection in the creation section is focused on collecting data related to the development of the Kondo Buleng traditional theater as a propaganda medium for handling marine waste in the art creation process. Observations are carried out during the rehearsal process to select materials and creative techniques to concretize performance elements. Documentation is carried out to identify the rehearsal process until the performance that has been carried out. The interviews were conducted after the results of the art creations were displayed. The research respondents were the members of the Bugis-Makassar coastal community. They were invited directly to watch the traditional Kondo Buleng performance, These communities have been hereditary and have lived for decades on the coast of South Sulawesi.

This research-creation involved 20 students in the Dance and Music Drama Arts Education Study Program, Faculty of Arts and Design, Makassar State University, Indonesia. The details are as follows: 6 actors, 6 dancers, 6 musicians and 2 artistic directors who were the actors who staged the performance created by the Kondo Buleng traditional theatre which was used as a medium for marine waste propaganda for the Makassar Bugis community.

The Case Study: Bugis-Makassar Coastal Community

The Bugis-Makassar community is essentially inseparable from the sea. Apart from the belief about spirits that inhabit the sea, they also completely depend for their economic life directly and indirectly on the marine resources (Hadrawi, 2018). Bugis-Makassar coastal communities have their main livelihood as fishermen who require ancestral skills as sailors in reading natural signs that are still preserved, as well as procedures for managing marine products using the legacy of Bugis-Makassar ancestral skills (Tahir, Rahman and Abbas, 2020).

The settlement pattern of the Bugis coastal community of Makassar adapts to the sea and river environment, reinforced by a grid-shaped road configuration and rows of houses facing the road as well as facing the sea or river (Artiningrum and Sukmajati, 2017). The traditional houses of the Bugis-Makassar coastal community are lined up facing South and West, and if there is a river, the boats are moored on the river bank in front of the houses. The front of the house is oriented towards the cardinal points: some face the North (sea), East (river), the South and the West (Nadjmi and Asrul, 2018).

Findings

Two main research-creation activities were carried out: research and creation of works of art. Research activities were carried out to find data on the Kondo Buleng traditional theatre media and marine waste from the Bugis-Makassar coastal community. Meanwhile, the creation activities are carried out in the form of an art project which is a continuation of the research results which are used as the basis for innovation in creating the Kondo Buleng performance, starting from the rehearsal process to the theatre performance in front of the public.

Kondo Buleng Traditional Media

Kondo Buleng as a traditional medium has a ritual, communication, educational and entertainment functions. It is both folk media and folk art. According to Sudarsono (2002),

traditional media such as Kondo Buleng with its folk performing art forms are a metamorphosis of the traditional ritual traditions of the local communities which are also a means of education and entertainment.

Traditional media has high aesthetic values in the communication system. The implication is that the non-verbal communication symbols used in the Kondo Buleng performance are very easy to understand by the supporting community, in this case the Bugis-Makassar coastal community. Likewise, Kondo Buleng has the potential to become a means of public communication. Because traditional media-like the mass media-also has an informative and educative function for society (Arifianto, 2015). With this communication function, Kondo Buleng can easily instil and strengthen cultural values, social norms, and philosophy in its supporting communities.

Kondo Buleng is a representation of the Bugis coastal community of Makassar, which still survives as the only traditional theatre owned by the Bugis and Makassar tribes in South Sulawesi. This traditional theatre was born from the maritime (fishing) traditions of the people in the waters of South Sulawesi (Nadjamuddin, Syamsiah and Tahir, 2018). Based on the research results, it is found that the Kondo Buleng traditional theatre has been initially known only by the Bajo fishing community. The character of the Bajo fishing community as explained by Suryantini, Atmodiwirjo and Yatmo (2023) is the same as other water vernacular communities in Indonesia in fulfilling their lives by hunting and gathering food from the sea.

This community is relatively reluctant to give up its original civilization even though it is already familiar with the local community where it has temporarily settled. Furthermore, there has been cultural interactions between the Bajo fishing community around the Makassar Strait sea waters and the Makassar ethnic people who had lived along the coast and rivers. Buleng Kondo, which was initially only known by the Bajo fishing community on the coast, gradually became known and preserved its existence by the Makassar ethnic community. In fact, in the following period, this traditional art actually became an icon and a cultural symbol of the Bugis-Makassar ethnic group itself.

The research reveals that the elements that Kondo Buleng still maintains as traditional media are in the main characters who serve as the main identity. Etymologically, the word *Kondo Buleng* comes from the local Bugis-Makassar language. *Kondo* means stork (*Egretta sp*), while *Buleng* means white so when combined, *Kondo Buleng* means white stork. The white stork or Kondo Buleng is the main character and the centre of conflict in the story of the show. The character of Kondo Buleng is played by an actor wearing a plain white cloth covered from the shoulders to the feet. Moreover, a piece of white cloth is also tied around the neck. It is rotated upwards to cover the head until the player's face is completely covered. A white cloth that resembles a stork's beak is wrapped around the face, as shown in the Figure 2.



Fig. 2: The character of Kondo Buleng is A Depiction of A White Stork
Source: Wulandari,2023

Other characters in the Kondo Buleng traditional theatre are hunters, a man with a stick that is depicted as a rifle. A small group of people can be played by 5 people who play the role of fishermen who are busy with all kinds of daily activities.

The next element that makes Kondo Buleng a traditional medium is the plot of the story whose plot has been known by the Bugis-Makassar coastal community for generations. Based on the results of interviews with several people from the Bugis-Makassar coastal communities, it was found that there were similarities in the stories. The story begins with a group of *papekang* or fishermen who are carrying out fishing activities. In the midst of their activities, Kondo Buleng appeared which was considered a rival in fishing. Not long after, hunters came carrying rifles to hunt. The fishermen then approached the hunter and told him that there was a white stork around the coast. The hunter finally managed to shoot the Kondo Buleng. Kondo Buleng fell and sank. However, suddenly the hunter also slipped and drowned.

The story continues in the next scene where by mutual agreement, the fishermen in that place then look for the Kondo Buleng and the hunters. They decided to look for it on the other side of the land by building a bamboo bridge but failed. Then a boat is made, where two fishermen sit holding each other in the formation of a boat, while a fisherman sits in the middle as a rower. During the search, the boat hit a rock, causing it to capsize and be destroyed. In the end, these fishermen managed to find the unconscious hunter. By reciting a traditional mantra, the hunter finally woke up.

When one of the fishermen found the hunter's rifle, they all decided to continue looking for the Kondo Buleng. One of them managed to find the collapsed body of the Kondo Buleng. The five fishermen and hunters then approached the bird's corpse and moved its place. The fishermen then recited mantras in ancient Makassar language while singing with the musicians behind the stage area. Suddenly, Kondo Buleng's legs and all the body parts began to move slowly. Kondo Buleng comes to life, flaps his wings and flies away and the story ends there.

Other traditional elements of Kondo Buleng can be seen in the music, accompanying songs, costumes, equipment and the symbolism used in the performance. The musical instruments used consist of drums, gongs, violins, tambourines, *kannong-kannong*, and *lealea* or *para'pasa'*. The use of modern musical instruments such as the violin shows that currently Kondo Buleng theatre performances have received influence from foreign cultures.

The use of violins in Kondo Buleng theatre performances has occurred since the 1950s and 1960s. (Nadjamuddin, Syamsiah and Tahir, 2018). The accompanying songs in the performance are traditional Makassar language songs, such as; *Pa'parapa' Empo* (in the opening part of the performance), *Daeng Camummu* (in the middle part, is the main song), and *Mala-mala Hatte* (from the end of the theatre to the end). Several props are used, such as pepang (fishing rod), net or mesh, *ballibodo* (a type of fishing tool made of bamboo), *sodo'* (fish strainer), rifle, *karanjang* (fish basket), and *bise* (paddle). The musicians wear traditional costumes from the Bugis-Makassar ethnic group.

Kondo Buleng theater performances as traditional media are full of maritime values and elements. One can see every scene shown during the performance in the performance video document. The scene of Kondo Buleng flying freely on the surface of the water looking for fish is a symbolism of the coastal communities with all their daily activities in earning a living at sea. Kondo Buleng with its dominant white colour can be symbolized as holiness, honour and purity in life which are trying to be eradicated by evil and ugliness represented by the character of the hunter.

According to Ramli and Suminto (2018), the socio-cultural identity of the Bugis-Makassar coastal community is represented in the Kondo Buleng performance through symbols or sign systems in drama texts (story, characters, dialogue), and performance texts (stage sequences, roles, characters, costumes, props, music and songs). As a cultural product, Kondo Buleng folk theatre performances contain educational values. They include the *pangngadakkang* value, which is a value that makes the Bugis-Makassar coastal community behave towards fellow beings and towards their social institutions in a reciprocal manner and which causes the dynamic movement of the community. The value of *sipakatau*, which means mutual respect, is a value that makes the Bugis-Makassar coastal communities have a humanizing attitude, respect and understand humanity. The final value that can be emulated from Kondo Buleng by the Bugis-Makassar coastal community is the value of *siri' na pacce*,

which is an ethical value relating to good morals, customs, manners, honesty, a sense of love, unity, responsibility, civility, and nobility in life maintaining human relationships.

The educational value possessed by Kondo Buleng makes it a legacy that continues to be studied, appreciated and shared by the residents of the Bugis-Makassar coastal community. (Ramli, 2021). Thus, traditional media in Kondo Buleng is highly effective as a communication medium because it is rooted in native culture, which contains moral teachings and norms, all of which are felt to be very important for the lives of the Bugis-Makassar coastal communities.

Bugis-Makassar Coastal Community Marine Waste

According to Agamuthu et al. (2019), marine waste is persistent solid material that is discarded and left in the marine environment or also comes from waste from the residential activities in coastal areas which are carried by floods into the sea, but exposed back to the coastal areas at the end. The exposure of marine waste into coastal areas then has the potential to have an effect on disrupting the ecological, economic and health conditions of the people living around the area (Ordóñez and Arenas, 2019; Ouyang *et al.*, 2023).

Coastal areas are zones composed of dynamic ecosystems that are interconnected between land subsystems and coastal waters. South Sulawesi as a province inhabited by the Bugis-Makassar coastal community has coastal and marine areas stretching along 1,979.97 km of coastline with an estimated sea area of no less than 48,000 km², including marine areas, namely; Makassar Strait, Flores Sea and Bone Bay as well as a stretch of small islands and the Spermonde archipelago area and the Takabonerate archipelago area. Similar to coastal environmental trends, the coastal areas of the Bugis-Makassar community also experience environmental management problems, especially marine waste.

The scattered rubbish found in the coastal areas inhabited by the Bugis-Makassar communities is the result of people's habit of throwing rubbish carelessly. The level of awareness of the Bugis-Makassar coastal community in this regard is still relatively low. This was found through the observations of the people's bad habits of throwing away rubbish, including the following:

- 1) Coastal communities who have empty land behind their houses, throw rubbish into the empty land areas. People make holes as trash cans, then burn the rubbish when it is dry. If the waste hole is full, they close the hole and dig a new hole around it;
- 2) Coastal communities who live around rivers and coastlines and do not have empty land, throw their rubbish into rivers or the sea. They rely on the sea and rivers as effective dumping grounds;
- 3) Fishermen who go to sea throw their rubbish directly into the sea. The rubbish is placed in plastic bags and carried by fishermen when going to sea and then thrown into the sea.

Based on observations made on marine debris in the Bugis-Makassar coastal area, the marine debris comes from various types, as follows;

- 1) Waste originating from households as a mixture of organic and inorganic waste. Organic waste consists of vegetable remains, stale food and leaves twigs from trees around the house. Organic waste consists of plastic and aluminium foil from used food wrappers and cans;
- 2) during the rainy season, people receive a lot of rubbish from the river mouth into the sea. This rubbish is carried by river currents. In the dry season, river waters recede and rubbish piles up on the beach;
- 3) In areas that are busy tourist areas, waste is generated by visitors and business actors who take advantage of the crowds;
- 4) Fish traders around the fish auctions also leave waste in the form of plastic and fish remains. The remains of the plastic wrapping the fish were thrown onto the beach.

Figure 3 shows the types of marine waste, starting from wood waste and used tires that have been washed away. The next figure shows plastic waste thrown away by the visitors and the last figure shows vegetable waste thrown away on the seashore.

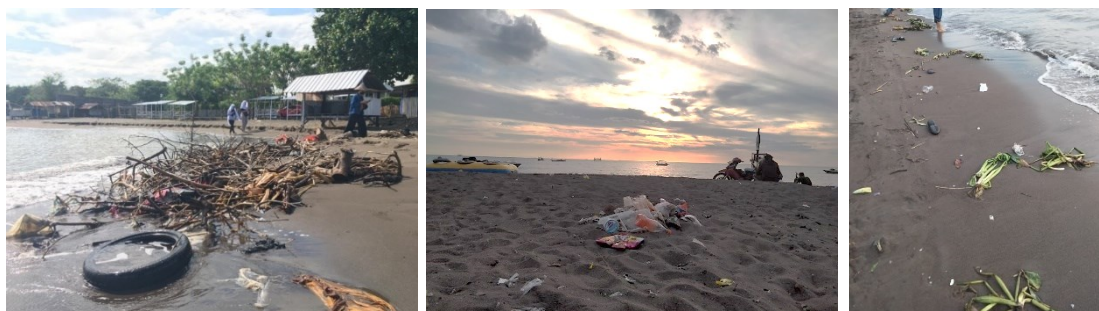


Fig. 3: Types of Marine Debris on the Bugis-Makassar Coast
Source: Author

Based on the observations in several other areas, marine debris that has been accumulated during high tide and the rainy season will float, causing an unpleasant sight and smells. However, some coastal communities in Bugis-Makassar are comfortable with the dirty conditions and the foul smell caused by the rubbish thrown away. This is because they have lived in the area for a very long time and depend on the sea for their livelihood. They are completely unaware of the dangers of marine waste resulting from haphazard management.

Napper and Thompson (2020) show that, there are 2 direct negative impacts of waste management if left carelessly. They include:

1) **Impact on health:** waste that accumulates and rots becomes a nest for bacteria and fungi which can cause diseases such as diarrhea, cholera, typhus, and worms. Piles of rubbish can become nests for mosquitoes which can cause dengue fever and cause unpleasant odours that interfere with breathing. Garbage or waste that is not managed properly can contaminate the surrounding environment, making it dangerous for human activities;

2) **Impact on the environment:** unmanaged waste can spread several environmental pollution, such as air pollution which causes unpleasant odours or smoke from burning rubbish can disturb the surrounding environment. This can have a negative impact on coastal communities and tourists in the area. Moreover, large amounts of rubbish scattered can disturb the natural beauty around the beach. Garbage can also cause water pollution, which can disturb flora and fauna around the coastal areas.

The research also revealed several other factors that the Bugis Makassar coastal community did not know about the dangers of marine debris. One of this was submerged marine debris. Kim et al (2023) shows that submerged marine debris has a negative impact on the marine environment, including habitat destruction, damage to marine products, and threats to marine safety. Moreover, submerged marine debris is difficult to collect because it is located on the seabed and requires special equipment and diving personnel, making it a relatively expensive and time-consuming problem.

However, plastic waste is the largest contributor to marine waste. The Bugis-Makassar Coastal Community does not know that contamination from plastic waste in the marine environment, can pose a major risk to marine organisms, food webs and ecosystems Tuuri and Leterme (2023). Large plastic debris can directly result in the death of larger marine organisms, through entanglement, strangulation, choking and starvation via a false sense of satiety. Meanwhile, smaller plastic waste, such as micro and nano plastics, can have a negative impact on marine organisms because of their large surface area to volume ratio and their ability to translocate within an organism.

There is no doubt that the problem of the Bugis-Makassar coastal community's lack of understanding of the negative impacts of marine waste influences the marine waste management activities. If the Bugis-Makassar coastal communities understand the impacts, environmental awareness will be formed, which will enable them to act wisely and utilize the environment. In such a situation, the actions of the Bugis-Makassar coastal community will result in pro-environmental actions, such as actions to minimize environmental damage or to improve the environmental situation (Lange, 2023). The relationship between the environment and people is harmonious, especially in terms of human behaviour towards the environment.

This relationship can be implemented by the Bugis-Makassar coastal communities in their behavior in managing marine waste.

The Indonesian government itself issued a policy that regulates the handling of marine waste: the Presidential Regulation of the Republic of Indonesia Number 83 of 2018 concerning Handling of Marine Waste. This regulation came into effect on September 21, 2018, issued by President Joko Widodo and the Minister of Law and Human Rights regarding the handling of marine waste. According to the law, it is necessary to establish strategies, programs and activities that are synergistic, measurable and directed.

The Presidential Regulation no. 83 of 2018 states that an action plan is a planning document that provides strategic direction for ministries or institutions and references for the community and business actors in order to accelerate the handling of marine waste for a period of 8 years, from 2018 to 2025. The focus of the national action plan is increasing public awareness in which there are several activities, including holding a national socialization movement regarding the negative impacts of marine waste on health and ecosystems, as well as related to integrated waste management.

Reduce

The issuance of these regulations is expected to support the reduction of marine waste from upstream to downstream and is expected to have an impact on reducing waste generation in the waters and beaches of the Bugis-Makassar coastal communities. However, the reality is that the lack of access that the Bugis-Makassar coastal communities have, limits their knowledge and awareness about the negative impacts of marine waste and forms of management of this marine waste.

One form of marine waste management that should be implemented by the Bugis-Makassar coastal communities is marine waste management using the Reduce, Reuse and Recycle (3R) method. This method is in accordance with the Law of the Republic of Indonesia Number 18 of 2008 concerning waste management, which implements waste reduction and/or utilization by using the production of raw materials that cause minimal waste, are recycled, can be used, and are easily decomposed by natural processes. .

The 3R method of marine waste management principles is through the Reduce principle that the generation of waste will be reduced from the start. Then it is supported by the Reuse principle which functions so that waste can be reused. Finally, the Recycle principle is needed if you want to recycle waste so that it has economic value again. The 3R principles can be the best way for the Bugis-Makassar coastal communities to manage and handle marine waste. This principle can be implemented by every community in their daily activities and can have a significant positive impact on the environment.

Reduce is a hierarchical paradigm principle for handling marine waste by reducing the use of products that have the potential to become waste. Benefits that can be obtained from reduce include: reducing waste generation and preventing environmental pollution due to improper waste handling. This stage is the first and priority step in reducing the problem of marine waste in the environment by reducing single-use waste products and products that are difficult to recycle. In everyday life, this stage can be achieved by the Bugis-Makassar coastal communities by: avoiding drinking bottles, cutlery, plastic bags, tissue and other disposable products, using good quality and long-lasting products, using enough products and as needed, selecting products that can be reused (such as refilled) and easily biodegradable.

Reuse

The second stage is Reuse, which means reusing products that have been used by repurposing the product so that the waste generated can be reduced. Reuse is a principle that considers the useful value of a product before it is thrown away. If the Bugis-Makassar coastal communities apply this principle, they will also extend the time that goods can be used before they end up as waste. Meanwhile, other benefits include reducing waste handling costs, reducing environmental pollution caused by landfills, and increasing the useful value of products. The daily activities of the Bugis-Makassar coastal community that can be carried out

using the reuse principle are; reusing shopping bags and plastic bottles and repairing damaged products to restore their use value.

Recycle

The final option for handling waste is Recycle, which means recycling. Recycling is a management process by changing waste into raw materials to make new products that have economic and aesthetic values. Based on the waste management hierarchy, applying the Recycle principle is the last option for handling marine waste that can be carried out by the Bugis-Makassar coastal community. Implementing Recycle has various benefits such as:

1. Realizing a circular economy and sustainable development in Indonesia, especially the Bugis-Makassar coastal region,
2. Increasing the economic value of products and income, producing products with high aesthetic value and efficient use of resources and energy.
3. The application of the recycling principle which can be carried out easily by the Bugis-Makassar coastal communities in their daily lives, such as; processing plastic packaging into plastic pellets which can be reused as a source of raw material for other plastic products, processing organic waste into compost, processing unused fabrics into new products such as blankets, clothes, and so on, and turning used cans into flower pots.

Creation of Kondo Buleng for Marine Waste Management Propaganda

The creation carried out in this research was through an art project to produce a theatrical performance that was used as a propaganda medium for marine waste management. The theatrical performance is a development of the Kondo Buleng traditional theatre, which was created while maintaining its traditional media so that it is easy to understand and easily accepted by the Bugis-Makassar coastal community. However, in the stories and scenes, elements of marine waste management are added to provide propaganda in creating conditions for innovative pedagogical change in them.

The art creation procedure is carried out using Patrice Pavis's concretization steps (2003) who created a scheme using concrete examples of theatrical performances to deliver theatrical elements to move the message from the source culture to the target culture. The transfer of cultural messages makes theatrical performances intertextual. Cultural transfer, namely between source cultures; Kondo Buleng Traditional Theatre to target culture; the Bugis coastal community of Makassar. This situation is carried out by forming the 'mise-en-scène' of the performance and reconstructing the steps of artistic creation methodically, systematically and technically.

The art project begins in the creation procedure by identifying ideas through the analysis of the peculiarities or characteristics inherent in the Kondo Buleng traditional theatre as well as findings from previous traditional media. In the process, the Kondo Buleng traditional theatre was developed while maintaining several things that constitute traditional media in it.

Among them is maintaining the main character White Crane, known as Kondo Buleng, as the main identity. The stork is a type of fish-eating bird that is often found in wet and damp lowland areas such as swamps, coastal areas, river estuaries, lakes and rice fields, including in residential areas of the Bugis Makassar coastal community, this stork is very easy to catch.

Other characters in traditional media that are still maintained are hunters and 5 fishermen characters, as the main livelihood of the Bugis-Makassar coastal community is fishermen who depend primarily on the sea for their livelihood.

The next traditional media that is retained from Kondo Buleng's innovation process is the story element about a hunter who chases a white stork in the coastal area. This story has been known for generations by the Bugis-Makassar coastal community. Indeed, they use the story of Kondo Buleng as a representation of purity, honour and sanctity of life in an effort to eradicate crime represented by the character of the hunter. Even though he was shot by a hunter, Kondo Buleng's return to life at the end of the story is a manifestation of the Bugis-Makassar

coastal community's belief that purity and the like cannot be defeated by evil, but that evil is precisely what is inevitable. This story has accompanied the lives of the Bugis-Makassar coastal communities, from children to the elderly, all of whom very easily accept the story that has existed since their ancestors lived on the coast of South Sulawesi.

Other traditional media still maintained are music, accompanying songs, costumes, equipment and the symbolism used in the performances. Kondo Buleng as a performing art is an inseparable part of the life of the marine-oriented Bugis-Makassar coastal community. Kondo Buleng traditional theatre is a traditional art of the Bugis-Makassar coastal community which is full of symbolic values and meanings (Sayidiman, Ramli and Ihsan, 2022). Kondo Buleng is a form of expression of the coastal communities who lived in their time (Ramli and Suminto, 2018).

Because of this, Kondo Buleng has a number of symbolisms that represent the community and its natural environment. The main character of the White Stork, Kondo Buleng, is a metaphor for the coastal communities in the Southern Sulawesi region along with the coastal environment where they live their lives. Meanwhile, hunters are a symbol of foreign culture which is considered to disturb the balance of Nature and social life in the society.

After identifying the ideas, the next step is to observe the artistic elements of the Kondo Buleng traditional theatre. This stage is textual concretization: concretizing ideas through artistic forms. The method used is to observe the need for elements of marine waste management as an innovative idea that is integrated into the Kondo Buleng traditional theatre as an artistic form in the form of a play script as a blue print for the performance that will be staged later. Elements of marine waste management that are needed to be understood and implemented by the Bugis-Makassar coastal community based on findings at the idea identification stage, include; The negative impacts of marine waste, the causes of marine waste accumulation and how to manage marine waste, then become part of what is presented at the Kondo Buleng show as a medium for marine waste propaganda.

The play script created places the main concept while still using the basic framework of the Kondo Buleng traditional theatre story. In the story, a scene is then inserted that provides propaganda about the negative impact of marine waste on health and the environment in the coastal communities of Bugis-Makassar, the causes of the high amount of marine debris in the coastal communities of Bugis-Makassar, as well as forms of marine waste management activities that can be carried out by the coastal communities in Bugis-Makassar. To help realize the story insert, an environmental counsellor character was then created as a story development for Kondo Buleng. Environmental instructors should be present to explain marine waste management. The fragments per scene from the play script which are the artistic embodiment of the art creation innovation project process are presented in the table 1.

Table 1: Innovative forms of scenes in the Kondo Buleng Play Manuscript

Source: Author

| Scene | Story Description | Information |
|-------|--|------------------------|
| I | The scene begins with the entrance of a group of Kondo Buleng, played by 6 female dancers in white costumes, dancing the movements of a flying crane, looking for fish and even pecking at the fish. This Buleng Kondo group left after it became difficult to find fish due to a large amount of marine debris | Added story |
| | Enter 5 fishermen carrying out fishing activities. Fishermen find marine debris as usual. They complained about marine debris, talking to each other about the negative impacts of marine debris, both affecting the environment and health (some fishermen admitted they were sick with cholera, while others admitted their children were sick with dengue fever due to the trash). Their conversation then focused on the current lack of fish in their waters. Some say the cause may be marine debris, while others say it is Kondo Buleng. | |
| II | In the midst of fishing activities, Kondo Buleng emerged which was considered a rival in fishing. Not long after, hunters also came in who brought rifles to hunt. The fishermen then approached the hunter and told him that there was a white stork around the coast. | According to the story |

| Scene | Story Description | Information |
|-------|--|------------------------|
| III | The hunter came to Kondo Buleng, prepared his rifle and fired. Several shots missed, until finally the hunter managed to shoot Kondo Buleng. The crane finally fell and drowned. However, suddenly the hunter also slipped and drowned. | According to the story |
| IV | The fishermen then immediately panicked when they saw that Kondo Buleng and Hunter had drowned. They looked for the two of them amidst the huge piles of marine debris. They started complaining because it was difficult to find due to the large amount of rubbish. They asked each other where this marine debris came from. Finally, one of them came out and came in together with an environmental instructor to provide an explanation about the causes of the increasing number of piles of marine debris. After finishing explaining, the environmental instructor then excused himself and left. | Added story |
| V | Because they had not found the Hunter or Kondo Buleng, by mutual agreement, the fishermen decided to look for him on the other side of the land by building a bridge made of bamboo, but failed. Then a boat was made. During the search, the boat hit a rock, causing it to capsize and be destroyed. | According to the story |
| VI | Finally, the fishermen managed to find the unconscious hunter. By reciting a traditional mantra, the hunter woke up | According to the story |
| | When one of the fishermen found the hunter's rifle, they remembered the existence of Kondo Buleng. The fishermen regret blaming Kondo Buleng for the lack of fish in the ocean, even though the main cause of the reduction in fish is marine debris. They reflected and agreed to protect the coastal environment where they live from marine debris. One of them then went out and came back in with the environmental instructor to give an explanation about how to manage marine waste, including applying the 3R principle (Reuse, Reduce, Recycle). After finishing explaining, the environmental instructor then excused himself and left. As a form of regret towards Kondo Buleng, they all decided to look for the crane's carcass. | Added story |
| VII | One of them managed to find the lying body of Kondo Buleng. The five fishermen and hunters then approached the bird's corpse and moved its place. The fishermen then recited mantras in ancient Makassar language while singing along with the musicians. Suddenly the bird's legs and all its body parts slowly began to move. Kondo Buleng came to life, flapped his wings and soared away into space. | Added story |

The artistic form in the form of a play script is then adjusted between the researcher's exploration and perspective through dramaturgical concretization. At this stage, material and creative techniques are selected to concretize the elements of the performance, and creativity in the performance also begins to take shape. The traditional form of Kondo Buleng theater performance is maintained as the main concept of the show. Kondo Buleng traditional theater has a form of performing arts with an innocent, funny, spontaneous and improvisational comedy aesthetic using symbols of language, body, movement, expression, props, music and songs (Ramli and Saputra, 2023). The performance uses traditional music, or typical Bugis-Makassar music, namely the harp, flute and Makassar drum. Using regional dialect, namely the Makassar regional language. The performance venue is open in the form of an arena (surrounded by the audience). This arena concept also makes it easier to convey messages about marine waste management in the Bugis-Makassar coastal area.



Fig. 4: The Players Are in the Bugis-Makassar Coastal Area

Source: Author

The players were invited directly to explore the conditions in the Bugis-Makassar coastal area as shown in the Figure 4. This was acknowledged to help them develop their behavior by responding directly to the environment where the event occurred. The players explore events directly related to the coastal environment.

After the dramaturgical concretization stage is carried out, the next stage is stage concretization, namely transferring the play script into a stage form. This stage is an effort to bring the artist's perspective closer to that of the recipient, namely by modifying traditional or existing forms, and modern forms or newly created forms. The play script that has been produced is then rehearsed so that it can be turned into a complete theatrical performance. The rehearsal process is carried out in the theatre studio as seen in the Figure 5. with a rehearsal schedule 3 times a week.



Fig. 5: Cast Rehearsals in Theater Studio
Source: Author

The final stage is receptive concretization to measure the audience's response or reception. The results of the exercises that have been carried out are then shown to the audience, namely the Bugis-Makassar coastal community, as a propaganda medium for marine waste management. To develop the performance, the figure of Kondo Buleng was transformed into a flock of storks looking for fish on the coast as seen in Figure 4. This herd of storks was played by 6 female dancers wearing white costumes. The movements produced were more flexible with the dance compared to the Kondo Buleng performance. The original. The movements of the Kondo Buleng flock are as shown in the Figure 4. Showing a flock of storks in flight and standing on one leg.



Fig. 6: Kondo Buleng Change Danced by Several Female Dancers
Source: Author

The performance was held in an open field and lasted for 34 minutes, inviting the Bugis-Makassar coastal community. The performance shown in Figure 6 shows Kondo Buleng, played by female dancers, flying around fishermen who are looking for fish among the piles of marine debris. The next figure shows a performance accompanied by musicians behind the actors and the last one shows the Buleng Kondo which fishermen and hunters are trying to revive.



Fig. 7: Kondo Buleng Theater Propaganda Media Performance
Source: author

After watching the Kondo Buleng theater traditional performance, the Bugis-Makassar coastal communities were then interviewed to see their level of understanding of marine waste management based on the results of the Kondo Buleng theater performance they had witnessed.

The Bugis-Makassar coastal community, through the Kondo Buleng performance, realize that their habit of throwing rubbish in the ocean was wrong behaviour. Hasrul says:

“Ri lakbakkumo akcini-cinik teater kondo Buleng, Nampapa sadarak ternyata anjo kugaukanga ammelaka loro mange ri tamparanga tenaja nappalanyak loro mingka apalettekuji, bajiki memang tena nipelaki ri tamparanga sollanna tena narakmasak anjo tamparanga” (eng: "After I watched the Kondo Buleng theater, I realized that what I had been doing all this time, namely throwing rubbish directly into the sea, had not removed the rubbish, it had only moved the rubbish to other places. I shouldn't throw rubbish into the sea so that the rubbish doesn't wash away and float in the sea.")

Hasrul 2021, personal communication, 31 August.

The Bugis-Makassar coastal community, through the Kondo Buleng performance, realized the negative impact of marine debris on their health. Hasrul says:

“Rimula- mulanna takbangkaya, anngapa anjo kondo buleng kucinikia tiba-tiba akjari annang tau akkarena, mingka gak gak tonji nicinik tamba suaraki na gakga-gakga karenanna. Tak bangsa tonga pole anciniki anne kondo bulenga, nasabak najelaskangi pole, ternyata anjo loroa akkullei appalele garring, langsung ku ukrangi anakku ri subangngi natabai diare, gara- gara anne kapang loroa ansabakki na garring anakku.” (eng: "At first, I was surprised why the Buleng condo that I was watching suddenly became 6, but it looked good, it was busy and their movement was also good. I was shocked again watching the Kondo Buleng theater, because it was explained in the performance that rubbish can make us sick. I immediately remembered my son who had diarrhea some time ago, maybe the cause was rubbish.")

Hasrul 2021, personal communication, 31 August

It was also stated that the Bugis-Makassar coastal community confirmed what was conveyed at the Kondo Buleng theater performance about marine debris which affected their income. Anca says:

“Anjo riwattunna akcarita patorania anngapa na tenamo najai jukuk nigappa. Assikamma lekbak anjo kualamia. Padahal anggapangku teai gara-gara loro. Ternyata nijelaskangi ri kondo bulenga angkana anjo loroa napanraki pammantanganna anjo jukuka, jai memang jukuk mate nasabak loro, sanna napengaruhinna pendapatanku selaku patorani, bahkan

Bellaya assulukang ri tamparanga akboya jukuk, jari jai pole pengelurang nasaba ballaku assuluk tangnga tamparang.” (eng: “When fishermen talk about the reduction in fish they catch, it's exactly the same as what I experienced. Even though I don't think trash is the cause, it turns out it was explained at Kondo Buleng that trash can damage fish habitat, and even cause fish to die. The reduction in fish has really affected my income as a fisherman, I even have to move places to look for more fish, of course with greater expenses because the distance is quite far.”

Anca 2021, personal communication, 31 August.

The Bugis-Makassar coastal community through the Kondo Buleng theater performance realized the importance of good marine waste management by explaining several positive impacts obtained. Anca further says:

“Jari anjo kondo buleng kucinika akkulei kupahang, antekamma cara anjo loro tena nakkulle ammanraki. Carana, nikelola bajiki anjo loro, anjoeng naajariki sollana tenamo loro na tangkasakmo lingkunganta, jai tommi pole jukuk akbiring tamparang. Na tena tommo akrasa loro niarak”. (eng: “Based on the Kondo Buleng theater that I watched, I finally understood how to prevent waste from destroying the environment. The way to do this is by managing the waste well. We were taught at the Kondo Buleng show that if there was no rubbish, the environment would be clean and there would be lots of fish again. And the smell I smell from the trash will of course disappear too.”

Anca 2021, personal communication, 31 August.

Through the Kondo Buleng traditional theater performance, the Bugis-Makassar coastal community confirmed that they had been taught through explanations in the Kondo Buleng performance about one form of marine waste management. Cua says:

“Pengalamang beru akkulea kugappa ri kondo beleng kucinika iyamiantu, anjo loro akkule tongi pole ni manfaatkan akjari barang- barang bajik assingkama najelaskang ri kondo bulenga. Contona anjo loro boto-botoloka akkullei nipakjari hiasang”. (eng: “I gained a new understanding after watching the Buleng Kondo Theater, namely that waste can be reused to be more useful as explained in the Buleng Kondo Theater. The example explained in the show is that waste from drinking bottles can be turned into craft objects.”)

Cua 2021, personal communication, 31 August.

Discussion

Marine debris in coastal areas is one of the complex problems faced by the Bugis-Makassar coastal communities who live along the coastal areas of South Sulawesi, Indonesia. The main factor that plays an important role in overcoming the problem of marine waste is the people who live in coastal areas themselves. It is known that the level of awareness of the Bugis-Makassar coastal community regarding marine waste management is still low, as can be seen from the high volume of waste scattered or piled up along the coast where they live.

Public awareness of the marine waste problem is very important because it directly influences their actions and behavior in managing marine waste. Awareness is a concrete manifestation of knowledge that arises from the soul and is behavior so that steps in action or real attitudes are needed in action (Arifina, Pembayun and Amanda, 2021). By having awareness, the Bugis-Makassar coastal communities will understand the importance of maintaining the sustainability of natural resources (the environment), not only for momentary

purposes but also for the impact and for benefit of the next generation. So that the behavior and actions taken arise from within oneself and ultimately become a habit.

The lack of awareness of the Bugis-Makassar coastal community regarding marine waste management based on the explanation from Ramlah et al. (2022) can be influenced by ignorance and poverty factors. The ignorance factor, namely that people are not aware of the environment, means they do not have knowledge about the impacts or methods of managing marine waste. The poverty factor, namely that the community is encouraged and prioritizes meeting their needs rather than paying attention to environmental issues of marine waste.

The factors of ignorance and poverty in the Bugis-Makassar coastal communities also influence each other in realizing their understanding of marine waste management. The level of poverty is high in the Bugis-Makassar coastal communities (Taba et al., 2021) influence them in getting an education at school. Of course, this also affects their ability to understand and their way of communicating. Low education results in illiteracy, making it difficult to understand information in Indonesian. The Bugis-Makassar coastal community understands better if they use regional languages which are their everyday languages, namely Bugis and Makassar languages.

Therefore, we need an educational media about marine waste management that is easy for the Bugis-Makassar coastal communities to obtain economically, as well as being easy to understand. This is in traditional media which is a tool of entertainment and communication that has long been known and used by Indonesian people. Traditional media is a tool for communicating or informing a message to the public through verbal, movement, spoken and visual which is known or familiar to the public, accepted by them, and listened to or performed by and for them with the intention of entertaining, announcing, explaining, teaching and educating (Arifianto, 2015).

Kondo Buleng traditional theatre is a traditional medium that can build awareness of the Bugis-Makassar coastal community. Kondo Buleng Theatre is easily accepted by the Bugis-Makassar coastal community because this traditional theatre is rooted in their maritime culture (Nadjamuddin, Syamsiah and Tahir, 2018). Moreover, the use of regional languages used in the Kondo Buleng traditional theatre can overcome communication problems among people who still use regional languages as the language of speakers. Its comedic form is very popular with the Makassar Bugis community as an entertaining form of performance.

Regarding the problem of marine waste management, the Kondo Buleng traditional theatre, even though it is a traditional medium, is easily understood by the Bugis-Makassar coastal community. However, in terms of content and messages, it does not yet include marine waste management related to the causes of waste management, the impact of waste and how to handle it. Therefore, the form of innovation carried out in this research was to incorporate marine waste management material into the traditional Kondo Buleng theatre performance.

As Yudiaryani (2020) says, the innovation is to use oral traditions as a creative contribution to artistic expression, re-presenting the dramatic forms of oral traditions in a modern style. The story of the White Stork in the Kondo Buleng Traditional Theatre is presented again with the insertion of a story about marine waste management as an idea for a theatrical performance with the aim of being a propaganda medium for marine waste management in the Bugis-Makassar coastal community in South Sulawesi, Indonesia.

Marine waste management propaganda media is realized in an art creation project using Patrice Pavis's concretization steps (Pavis, 2003) as an art creation procedure. Specifically, elements of marine waste management are to be included in the Kondo Buleng story section by selecting what content is needed for the public to know about. Based on the findings of this research, there are 3 basic things that the Bugis-Makassar coastal community must know in managing marine waste. They are as follows.

- 1) The negative impacts of marine waste,
- 2) The causes of marine waste accumulation and
- 3) How to properly manage marine waste.

At the textual concretization stage of Patrice Pavis's concretization (Pavis, 2003) three things about marine waste management were included in the story of Kondo Buleng. The issue of the negative impacts of marine debris is included in scene I, when fishermen complain about the environment and health being disturbed by the large amount of marine debris in their area. The problem causing the accumulation of marine waste is found in scene IV, when the fishermen find out the origin of the large amount of the environmental instructor they then explain how marine waste can be buried. Finally, the issue of good marine waste management is included in scene VI, when the fishermen regret accusing Kondo Buleng of being the cause of the loss of fish in their area. They already know that the main cause is marine waste, so they ask how to solve the waste problem. Marine, through the character of an environmental instructor, then explained the 3R principle (Reuse, Reduce, Recycle) as a good way to manage marine waste.

Dramaturgical concretization then stage concretization was used to realize the story of Kondo Buleng which includes marine waste management into a theatrical performance. Until finally ending in receptive concretization (Pavis, 2003), where the performance has been successfully performed in front of the audience. Based on data from interviews conducted with Bugis-Makassar coastal communities who were directly involved in watching the results of the performance, it is known that through the Kondo Buleng theatre innovation performance they witnessed, they were able to understand the issue of marine waste management.

They explained that through the dialogue and stories they witnessed at the Kondo Buleng show, they understood that the behaviour of throwing rubbish directly into the sea was wrong, they were also educated about the negative impacts of marine rubbish, both from health to their income as fishermen. In the end, through the experience of watching the Kondo Buleng performance live, they realized the importance of good marine waste management and also learned that dealing with marine waste can be done in various ways.

The understanding and awareness of the Bugis-Makassar coastal community regarding marine waste management, which was obtained through the innovative spectacle of the traditional Kondo Buleng theatre, proves the success of the spectacle as a propaganda medium. Marine waste management messages have been well received by the Bugis-Makassar coastal communities as explained by Aminulloh et al. (2021). The understanding and awareness of the Bugis-Makassar coastal community regarding marine waste management, which was generated through the innovative spectacle of the traditional Kondo Buleng theater, proves the success of the spectacle as a propaganda medium.

This shows that for a long time, Indonesia has used traditional performing arts as a propaganda medium, bringing messages of social development to its people which are included in theater or performance scenes. This explanation makes the messages conveyed through the Kondo Buleng theater performance about marine waste management in communication easy to understand, and also very popular, because of the entertainment elements that the Bugis-Makassar coastal community has known for generations.

Conclusion

This paper concludes that the innovation carried out through the research-creation method in creating the traditional Kondo Buleng theater performance in this research has succeeded in becoming a propaganda medium for marine waste management for the Bugis-Makassar coastal community. This research has a direct impact on a better understanding of the marine waste problem that exists in the Bugis Makassar coastal environment where they live.

This research can be used as a basis for developing the traditional Kondo Buleng theatre which is not only used as a cultural performance, but also as an educational performance that is beneficial for the marine environment of the Bugis-Makassar coastal community. This research provides a scientific contribution to the science of arts education, namely making innovations using research-creation methods in developing traditional arts as an effective educational propaganda medium for the communities that own these traditional arts.

Acknowledgement

The authors wish to thank *Pusat Layanan Pembiayaan Pendidikan (PUSLAPDIK)* of the Ministry to Education, Culture, Research and Technology of the Republic of Indonesia and to *Lembaga Pengelola Dana Pendidikan (LPDP)* the ministry of finance the Republic of Indonesia as written sponsors in writing this article.

References

- Agamuthu, P. *et al.* (2019) ‘Marine debris: A review of impacts and global initiatives’, *Waste Management and Research*. Available at: <https://doi.org/10.1177/0734242X19845041>.
- Akbar, M. and Maghfira, A. (2023) ‘Pengaruh Sampah Plastik Dalam Pencemaran Air Laut Di Kota Makassar’, *Riset Sains dan Teknologi Kelautan*, 6(1), 25–29. Available at: <https://doi.org/10.62012/sensistek.v6i1.24234>.
- Alizadeh, F. and Hashim, M.N. (2019) “‘Kaboudan and Esfandiar” under eclecticism: An analytical study’, *Cogent Arts & Humanities*. Edited by N. Makhubu, 6(1), 1644698. Available at: <https://doi.org/10.1080/23311983.2019.1644698>.
- Aminulloh, A. *et al.* (2021) ‘The 2019 Indonesian Presidential Election: Propaganda in Post-Truth Era’, *Nyimak: Journal of Communication*, 5(1), 61-78 Available at: <https://doi.org/10.31000/nyimak.v5i1.3882>.
- Anton, S.S. *et al.* (2021) ‘Proximate, mineral and vitamin analysis of rebon shrimp diversification products as an Indonesian local product: Supplementary food for malnourished children’, *Open Access Macedonian Journal of Medical Sciences*, 9. 23-45. Available at: <https://doi.org/10.3889/oamjms.2021.7632>.
- Arifianto, S. (2015) ‘Pemanfaatan Media Tradisional untuk Diseminasi Informasi Publik Use of Traditional Art as Means of Public Information Dissemination’, *Iptek-Kom*, 17(1), 121-143.
- Arifina, A.S., Pembayun, J.G. and Amanda, M. (2021) ‘Understanding Disaster Prevention Literacy Of Villagers In Magelang Regency’, *Bricolage : Jurnal Magister Ilmu Komunikasi*, 7(1), 34-48. Available at: <https://doi.org/10.30813/bricolage.v7i1.2446>.
- Artiningrum, P. and Sukmajati, D. (2017) ‘Adaptasi Arsitektur Vernakular Kampung Nelayan Bugis di Kamal Muara’, *Jurnal Arsitektur NALARs*, 16(1), 69–84.
- Arto, R.S., Prakoso, L.Y. & Sianturi, D. (2020) ‘Indonesia’s Deep Marine Defense Strategy Maritime’s Perspective Facing Globalization’, *Jurnal Strategi Pertahanan Laut*, 6(3), 209–230.
- Barbir, J. *et al.* (2021) ‘Assessing the Levels of Awareness among European Citizens about the Direct and Indirect Impacts of Plastics on Human Health’, *International Journal of Environmental Research and Public Health*, 18(6), 3116. Available at: <https://doi.org/10.3390/ijerph18063116>.
- Cahyani, N.K. & Mahyuni, L.P. (2022) ‘Optimalisasi Pengelolaan Sampah Laut Desa Adat Kedonganan Melalui Solusi Pengelolaan Sampah Menjadi Lampu Hias’, *Dinamisia : Jurnal Pengabdian Kepada Masyarakat*, 6(1), 21–28. Available at: <https://doi.org/10.31849/dinamisia.v6i1.6301>.
- Chambers, D. (2019) ‘Reduce, reuse, recycle: why the markets are keyplayers in the war on plastic waste’, *Euromoney* [Preprint].
- Effendi, D. and Prastiyo, E.B. (2022) ‘Faktor Pendorong Perilaku Membuang Sampah Ke Laut Pada Masyarakat Perumahan Pelantar’, *Equilibrium: Jurnal Pendidikan*, 10(3), 423–429. Available at: <https://doi.org/10.26618/equilibrium.v10i3.8811>.
- Eriza, F. *et al.* (2024) ‘Islamic Ethics in Waste Management to Prevent Environmental Damage : A Fatwa Perspective of the Indonesian Ulema Council’, *ISVS e-journal*, 11(01), 150–161.
- Fitriah, L. *et al.* (2022) ‘Implementasi Nilai-Nilai Religius dalam Musik Gambus Melayu Riau’, *Musikolastika: Jurnal Pertunjukan dan Pendidikan Musik*, 4(2), 205-230. Available at: <https://doi.org/10.24036/musikolastika.v4i2.96>.
- Gupta, Swamita *et al.* (2023) ‘Marine debris detection using a multi-feature pyramid network’, *Remote Sensing Letters* [Preprint]. Available at: <https://doi.org/10.1080/2150704X.2023.2183480>.

- Hadrawi, M. (2018) 'Sea voyages and occupancies of Malayan people at the West coast of South Sulawesi', *International Journal of Malay-Nusantara Studies*, 1(1), 207-221.
- Harpriyanti, H., Sudikan, S.Y. and Ahmadi, A. (2023) 'Mamanda's Oral Literature in Indonesia: Review of the Form and Function of Humor Through a Pragmatic Perspective', *Heranca - History, Heritage and Culture Journal*, 6(2), 89-101. Available at: <https://doi.org/10.52152/heranca.v6i2.666>.
- Hoshino, E. *et al.* (2020) 'Development of pilot empirical harvest strategies for tropical tuna in Indonesian archipelagic waters: Case studies of skipjack and yellowfin tuna', *Fisheries Research*, 227. Available at: <https://doi.org/10.1016/j.fishres.2020.105539>.
- Hung, L.Y., Wang, S.M. and Yeh, T.K. (2023) 'Kolb's experiential learning theory and marine debris education: Effects of different stages on learning', *Marine Pollution Bulletin*, 191, 45-67. Available at: <https://doi.org/10.1016/j.marpolbul.2023.114933>.
- Ilyas and Hartini (2022) 'Perilaku Masyarakat Pesisir Pantai Dalam Mengelola Sampah', *Jurnal Kerabat Antropologi*, 6(1), 140-154. Available at: <http://journal.fib.uho.ac.id/index.php/kabanti%7C>.
- Kim, S.L. *et al.* (2023) 'Relationship between Submerged Marine Debris and Macrobenthic Fauna in Jeju Island, South Korea', *Journal of Marine Science and Engineering*, 11(7), 214-223. Available at: <https://doi.org/10.3390/jmse11071427>.
- Lange, F. (2023) 'Behavioral paradigms for studying pro-environmental behavior: A systematic review', *Behavior Research Methods*, 55(2), 34-43. Available at: <https://doi.org/10.3758/s13428-022-01825-4>.
- Loveless, N. (2019) *How to Make Art at The End of The World: A Manifesto for Research-Creation*. Durham & London: Duke University Press.
- Manning, E. and Massumi, B. (2014) *Thought in the Act*. University of Minnesota Press. Available at: <https://doi.org/10.5749/minnesota/9780816679669.001.0001>.
- Misbah, M. *et al.* (2021) 'Pengembangan Teater Rakyat Koa-koayang sebagai Media Edukasi Pernikahan Usia Anak di Sulawesi Barat', in *Seminar Nasional Kearifan Lokal dalam Pendidikan Seni di Era Kemajuan Teknologi*. Makassar, 41-47.
- Muhajir, M., Syam, F. and Kurniawan, M.F. (2023) 'Audio-Visual Scenario of Kondubuleng Performance as A Learning Formula and Training of Actor', *Pusaka: Journal of Tourism, Hospitality, Travel and Business Event*, 5(1), 78-89. Available at: <https://doi.org/10.33649/pusaka.v5i1.179>.
- Nadjamuddin, A.N.S.M.N., Syamsiah, S. and Tahir, I. (2018) 'Transformasi Teater Tradisional Kondo Buleng dan Kontinuitas Elemen Bahari', *Lensa Budaya: Jurnal Ilmiah Ilmu-Ilmu Budaya*, 12(2), 44-56. Available at: <https://doi.org/10.34050/JLB.V12I2.3107>.
- Nadjmi, N. and Asrul, F.K. (2018) 'The Additional Functions of Porch and Vault in Pantai Bahari Fishing Village', *Journal of architecture&ENVIRONMENT*, 17(1), 222-234. Available at: <https://doi.org/10.12962/j2355262x.v17i1.a3397>.
- Napper, I.E. and Thompson, R.C. (2020) 'Plastic Debris in the Marine Environment: History and Future Challenges', *Global Challenges*. Available at: <https://doi.org/10.1002/gch2.201900081>.
- Ningsih, N.W. *et al.* (2020) 'Identification of Marine Waste by Type and Mass in Lae-lae Island Makassar City', *Journal of Tropical Fisheries Management*, 4(2), 10-18.
- Nugroho, K.A. and Sunarti, L. (2019) 'The New Order Play: Wayang as a medium for development messages, 1969-84', *Pertanika Journal of Social Sciences and Humanities*, 27(3), 45-67
- Nurmaisayah, F. and Susilawati, S. (2022) 'Pengetahuan Masyarakat dalam Pengelolaan Sampah Rumah Tangga di Kecamatan Percut Sei Tuan', *PubHealth Jurnal Kesehatan Masyarakat*, 1(1), 91-96. Available at: <https://doi.org/10.56211/pubhealth.v1i1.47>.
- Ordóñez, O.G. and Arenas, M.R.B. (2019) 'Impacts of marine debris contamination in the mangrove ecosystem of the Ciénaga Grande de Santa Marta, Colombian Caribbean', *Revista Ciencias Marinas y Costeras*, 11(2), 234-245. Available at: <https://doi.org/10.15359/revmar.11-2.8>.

- Ouyang, X. *et al.* (2023) 'Editorial: Impact of marine debris on marine ecosystems and organisms', *Frontiers in Marine Science*, 12(3), available at: <https://doi.org/10.3389/fmars.2023.1136431>.
- Pan, L. (2021) 'Analysis on the Characteristics of Performing Arts Creative Products under the Background of Cultural Tourism Integration', *Learning & Education*, 10(2), 23-45. Available at: <https://doi.org/10.18282/l-e.v10i2.2277>.
- Pavis, P. (2003) *Theater at the Crossroads of Culture*. Routledge. Available at: <https://doi.org/10.4324/9780203359334>.
- Ramlah, Agustang, A. and Syukur, M. (2022) 'Gerakan sosial dalam membangun kesadaran lingkungan', *Phinisi Integration Review*, 5(1), 45-56.
- Ramli, A. (2021) 'Nilai-nilai Pendidikan dalam Pertunjukan Teater Rakyat Kondobuleng', *Publikasi Pendidikan*, 11(2), 67-78. Available at: <https://doi.org/10.26858/publikan.v11i2.20451>.
- Ramli, A. & Saputra, A.T. (2023) 'Representasi Nilai Siri' Na Pacce Pertunjukan Teater Rakyat Kondobuleng Sanggar Seni Tradisional I Lolo Gading Paropo', *Jurnal Panggung*, 33(4), 451-462.
- Ramli, A. and Suminto (2018) 'Kondobuleng folk theater : representation of socio-cultural identity of Bugis-Makassar coastal communities', *The Journal of Educational Development*, 6(3), 302-311. Available at: <https://journal.unnes.ac.id/sju/index.php/jed/article/view/24281>.
- Riksfardini, M. & Asmara, Q. (2023) 'Analisis Implementasi Kebijakan Penanganan Sampah Laut di Wilayah Pesisir Muara Angke Jakarta Utara', *PENTAHHELIX: Jurnal Administrasi Publik*, 1(2), 217-236.
- Sadeghi, S. and Hajmohammad, S. (2020) 'Innovation in Performing Arts Organizations: An Empirical Study', *Academy of Management Proceedings*, 2020(1). Available at: <https://doi.org/10.5465/ambpp.2020.14505abstract>.
- Said, M. *et al.* (2022) 'Mapping the Poverty Rate of The South Sulawesi Region', *SHS Web of Conferences*, 149. Available at: <https://doi.org/10.1051/shsconf/202214901029>.
- Santosa, D.H., Siswantari, H. and Mukarromah, N. (2021) 'Transforming folklore into stage performance: the role of oral literature as local resources for traditional performing arts in Indonesia', *International Journal of Visual and Performing Arts*, 3(2), 127-136. Available at: <https://doi.org/10.31763/viperarts.v3i2.439>.
- Sari, A.P. *et al.* (2023) 'Potential of Red, Brown, and Green Macroalgae from Dato Beach, Majene, Indonesia as Natural Food Preservative', *Philippine Journal of Science*, 152(4), 67-89. Available at: <https://doi.org/10.56899/152.04.17>.
- Sayidiman, S., Ramli, A. and Ihsan, A. (2022) 'Representasi Fungsi Nilai Kemanusiaan Sebagai Dasar Pendidikan Karakter Dalam Pertunjukan Teater Rakyat', *Publikasi Pendidikan*, 12(3), 23-45. Available at: <https://doi.org/10.26858/publikan.v12i3.39322>.
- Septian, A., Suryanti, A. and Nevrita (2021) 'Current Trends in Seagrass Research in Indonesia (2010-2020)', *El Hayah : Jurnal Biologi*, 8(3), 88-98.
- Setiawan, E. (2020) 'Makna Nilai Filosofi Wayang Kulit Sebagai Media Dakwah', *Jurnal Al-Hikmah*, 18(1), 37-56. Available at: <https://doi.org/10.35719/alhikmah.v18i1.21>.
- Setiawan, H., Rakhmawati, A. & Anindyarini, A. (2020) 'Pertunjukkan Ketoprak Lakon Pedhut Jatisrana Sebagai Media Pendidikan Karakter', *Mudra Jurnal Seni Budaya*, 35(3), pp. 331-336. Available at: <https://doi.org/10.31091/mudra.v35i3.1008>.
- Soroka, Y. & Savchenko, A. (2021) 'Social Theater in the Crisis Time in Ukraine: A Sociological Perspective (on the Basis of Data from Kharkiv)', *Laboratorium: Russian Review of Social Research*, 3(13), 111-133. Available at: <https://doi.org/10.25285/2078-1938-2021-13-3-111-133>.
- Sudarsono (2002) *Seni pertunjukan Indonesia di Era Globalisasi*. Yogyakarta: Gadjah Mada University Press.
- Sui, L. *et al.* (2020) 'Spatial-Temporal Characteristics of Coastline Changes in Indonesia from 1990 to 2018', *Sustainability*, 12(8), 3242. Available at: <https://doi.org/10.3390/su12083242>.

- Suleman, Y., Paotonan, C. & Rachman, T. (2018) 'Tinjauan Degradasi Lingkungan Pesisir Dan Laut Kota Makassar Terhadap Kebijakan Pengelolaan Kawasan Pesisir', *Riset Sains dan Teknologi Kelautan*, 1(1), 30–37. Available at: <https://doi.org/10.62012/sensistek.v1i1.12306>.
- Suryantini, R., Atmodiwirjo, P. & Yatmo, Y.A. (2023) 'The Story of Finding Food: Adaptation of Sampan as Living and Working Space in Riau Islands, Indonesia', *ISVS e-journal*, 10(6), 39–50.
- Taba, M.I. *et al.* (2021) 'A Research On Poor Household Of Coastal Community In South Sulawesi', *Psychology and Education Journal*, 58(1), 01–09. Available at: <https://doi.org/10.17762/pae.v58i1.649>.
- Tahir, T., Rahman, F. & Abbas, H. (2020) 'The persistent fisherman's spirit in Hemingway's the Old Man and the Sea (Comparative Discussion of Makassar Culture Perspective)', *Musamus Journal of Language and Literature*, 3(1), 227-234 .
- Tuuri, E.M. and Leterme, S.C. (2023) 'How plastic debris and associated chemicals impact the marine food web: A review', *Environmental Pollution*. Available at: <https://doi.org/10.1016/j.envpol.2023.121156>.
- Wijayanti, B.I. and Chamid, C. (2021) 'Kajian Pengendalian Pencemaran Air Laut Berdasarkan Partisipasi Masyarakat di Kawasan Pesisir Pantai Santolo Kecamatan Cikelet Kabupaten Garut', *Jurnal Riset Perencanaan Wilayah dan Kota*, 1(1), 23–29. Available at: <https://doi.org/10.29313/jrpk.v1i1.74>.
- Wirawan, G. *et al.* (2020) 'Traditional Theater Mendu of West Kalimantan as A Medium for Public Education', *JP-BSI (Jurnal Pendidikan ...* [Preprint].
- Wulandari, H. (2023) *Kondo Buleng, Budaya Indonesia*. Available at: <https://budaya-indonesia.org/kondo-buleng>.
- Yan, Z. and Cortese, J. (2023) 'I Can Feel Your Pain: Investigating the Role of Empathy and Guilt on Sustainable Behavioral Intentions to Reduce, Reuse, and Recycle Plastic Bags among College Students', *Sustainability (Switzerland)*, 15(8), 67-79. Available at: <https://doi.org/10.3390/su15086572>.
- Yang, H.T., Chao, H.R. and Cheng, Y.F. (2023) 'Inferences of waste management policy and reduction of marine debris in Southern Taiwan', *International Journal of Environmental Science and Technology*, 20(2), 79-99. Available at: <https://doi.org/10.1007/s13762-022-04082-2>.
- Yang, Y. and Ko, H. (2022) 'A Study on the Expression Characteristics of Drag in Oriental Traditional Theater : Focusing on the Peking Opera and Kabuki', *Journal of the Korean Society of Costume*, 72(4), 45-78. Available at: <https://doi.org/10.7233/jksc.2022.72.4.026>.
- Yu, S. (2019) 'Tradition and Modernity: Two Modern Adaptations of the Chinese Opera Hezhu's Match', *Asian Theater Journal*, 36(2), 416–438. Available at: <https://doi.org/10.1353/atj.2019.0032>.
- Yudiaryani, Y. (2020) *Kreativitas Seni dan Kebangsaan*. Yogyakarta: Badan Penerbit ISI Yogyakarta.
- Zollmann, F. (2019) 'Bringing Propaganda Back into News Media Studies', *Critical Sociology*, 45(3), 342-355. Available at: <https://doi.org/10.1177/0896920517731134>.