

Audio Visual Based Scenario of Kondobuleng Performances as A Learning Formula for Actors and Potential of Performing Art Tourism

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ABSTRACT

This research is a form of strategy to preserve *Kondobuleng* theater through the process of transforming print-based scenarios into audio-visual-based digital scenario. The urgency of this research is due to the lack of regeneration of actors in the *Kondobuleng* theater which has become one of the causes of the dimness of the *Kondobuleng* theater group which then has an impact on the Nusantara art tourism sector. In addition, the actors are known to be in a phase that is quite difficult to transfer knowledge of *Kondobuleng* performances, especially on scenario. Therefore, this research provides a solution by creating a supporting media to facilitate the process of transmitting knowledge related to *Kondobuleng* theater performances. The method used is the documentation through cinematography technique. These efforts produce new media so as to produce academic novelty in the form of product in the form of audio-visual-based digital scenarios in *Kondobuleng* theater, especially in the world of performing arts. This new media can be used as a medium for learning and actor training in understanding plot, dialog, texture, mimicry, and artistic sets in a performance. To measure the effectiveness of the output product, a survey was conducted from the product trial using the action research (AR) method and structured interviews to several theater actors to avoid subjectivity in the assessment of the product findings. On the other hand, this research is useful as a solution to the threat of regeneration crisis in the *Kondobuleng* theatre as well as creating artistic spaces that have the potential to impact on the tourism industry sector of the performing arts world.

KEY WORDS: Scenario; Digital; Audio-visual; *Kondobuleng*; Tourism.

INTRODUCTION

Local communities in the archipelago each have cultural tools that mark their identity. Cultural tools in this context are interpreted as a form of wealth of local knowledge treasures that are still maintained and carried out in daily

activities, which according to Pudentia is called oral tradition. Pudentia explains that oral tradition includes many things, not only such as riddles (pantun), proverbs, folk songs, myths, and legends, but also related to the cognitive system of society, such as history, law, medicine, and so on which are conveyed and passed on orally from one generation to the next (Pudentia, 2007: 27). Based on the Law on the Promotion of Culture Number 5 of 2017, oral tradition has become one of the government programs as one of the strategies for promoting culture¹.

As one of the local communities of the archipelago, the Makassar community has many types of oral traditions that are rich in cultural treasures, one of which is the *Kondobuleng* folk theater (further read: *Kondobuleng*). *Kondobuleng* is basically a mimetic of Makassar socio-cultural activities that tells the story of a white crane as a single story. Sutton (2013: 41) adds that this dance-drama tradition is an improvisational joke characterized by Makassar. Based on its history, Asia Ramli said that *Kondobuleng* was originally a ritual of the Bajo tribe living in Bone Bay then transformed into a folk theater performance because it was often staged by art groups, one of which is the I Lolo Gading Art Studio, which has brought this theater to perform at various folk events and festivals (Ramli, 2021: 117).

When referring to Pudentia's previous classification, *Kondobuleng* is included in the types of traditional arts that still survive in Makassar society to this day. The labeling of *Kondobuleng* as a folk art is not only limited to the form of performance, but behind it there are quite a lot of philosophical meanings that are rich in cultural knowledge of the Makassar community. This can certainly be used as a local values-based learning. Ramli has classified the content of educational values in *Kondobuleng*, including



values about customs (*'pangngadakkang'*); values about humanity (*'tau'*), reminding each other (*'sipakatau'*); values that teach us to appreciate and respect each other (*'siri' nia pace'*); aesthetic value a teaching to appreciate the beauty of art, moral beauty, and intellectual beauty. (Ramli, 2021: 123).

All the values embedded in *Kondobuleng* will be preserved if it has its own generation and community. In reality, the current condition of *Kondobuleng* is quite alarming. This statement stems from the author's observation regarding the lack of space and performance stages that bring this folk theater to life. In addition, the condition of the heir's interest in this case the younger generation, actors and theater actors have less attention and interest in *Kondobuleng*. This raises curiosity or suspicion about the methods applied in transmitting *Kondobuleng*. In addition, the consumption of performance needs of the urban community of Makassar city 'seems' to ignore conventional things, especially traditional art performances. Therefore, this reality can be interpreted as a form of urgency in the context of cultural preservation so that it is necessary to make an effort so that the knowledge that is intertwined with this tradition does not experience extinction.

This research will collaborate two of Muhajir's previous scientific studies, namely *Makna Simbolik Pertunjukan Kondobuleng (Kajian teks dan konteks)* which resulted in a written text scenario of *Kondobuleng* theater, and the performance art work *Siri' Bola/Balla sebagai Ide Penciptaan Film Fiksi Eksperimental dan Film Dokumenter "Pindah Rumah"*. The work produces two forms of film that can also be used by actors as a training medium in understanding flow, texture, mimicry, and artistic sets. The media then functions as a learning method that can manage actors on a massive scale, especially for novice actors. Based on this discussion, this research will try to focus on digital scenario processing for *Kondobuleng* folk theater. The combination of these two scientific works is expected to embody the process of transmitting knowledge that is technologically adaptive for the younger generation, especially theater actors. It can also be utilized as a potential space for local, national, and international performing arts tourism.

According to historical records, Syafaat (2020: 153) says that tourism activities or tourism in South Sulawesi are not yet a century old and are dominated by tourism themes about nature. The world of performing arts does not seem to be seen as something that can be used as a tourist attraction and attract travelers even though cultural treasures

in the nature of performing arts can be found in several locations in South Sulawesi, including in this case *Kondobuleng*.

The novelty resulting from this research certainly has the potential to support tourism aspects, especially in the world of arts in South Sulawesi, including Makassar City. This statement is supported by the massive tourism campaign activities carried out by KEMENPAREKRAF by involving local arts as a tourist attraction that needs to be preserved. Meanwhile, according to Damar (2020: 124) the context of traditional art that is performed is a means of promotion that must have quality standards ranging from individuals to management. It can be said as a strategy to be able to partner with the tourism industry so that there is a good synergy.

LITERATURE REVIEW

Scenario

Specifically, a screenplay can be defined as a note that outlines how to play a play/movie story by describing and writing scene by scene in detail. However, as it develops, movie screenplays have many writing models. Broadly speaking, there are two models of screenwriting, namely the simple form model and the complex form model (Pernantah, 2019). Based on this explanation, it can be concluded that the definition of a screenplay is a written guideline that describes the course of a movie story. The screenplay is the most important element in the filmmaking process because the storyline that will be loaded and created is reviewed from the screenplay which of course needs to be discussed and studied in depth in the process of making it. During the production process, this scenario provides a clear picture and according to the purpose of the film making itself (Muhajir, 2015). Scenario as an actor learning media is a design of a sequence of learning activities designed as a reference in acting. A lecturer or teacher must have the skills to prepare learning scenarios before carrying out the learning process so that learning creates interactive communication (Muhajir, 2020).

Audio-visual

Referring to Ningsih (2018), audio is a medium that only refers to sound to convey information/messages. The process of forming information or instructions starts with the recording process that transfers the actor's voice into certain sounds. Visual is a visible medium. In the learning process, it can use objects and reality situations as visual representations contained in movie/show scenarios. Audio

visual media is a modern instructional media in accordance with the times (advances in science and technology) including media that can be heard and seen. Audio-visual media is an intermediary media or the use of material and its absorption through hearing and sight so as to build conditions that can make people able to gain knowledge, skills, and attitudes.

Kondobuleng Theater

Kondobuleng is basically a mimetic of the socio-cultural activities of the Makassarese community which discusses the white stork as a single story. Sutton (2013: 41) adds that this dance drama tradition is an improvisational joke characterized by Makassar. In its history, Asia Ramli said that *Kondobuleng* was once a ritual of the Bajo tribe living in Bone Bay. Furthermore, in the process, it has become the context of folk theater performances because it is often performed by the I Lolo Gading Art Studio in various folk events and festivals (Prapanca, 2021: 117).

Kondobuleng traditional theater in South Sulawesi is one example of the role of theater in traditional ceremonies. Some people in Makassar still preserve *Kondobuleng* by presenting it at weddings or family thanksgiving parties. The argument is clarified by Fahmi Syarif in his article discussing *Kondobuleng* from arena to text, which states that: "In traditional Bugis-Makassar society, community activities that have been transformed into performances, then become one of the core events, for example in weddings, entering a new house, circumcision, etc". (Syarif, 2009: 02).



Picture 1. Archive photo of *Kondobuleng*.

(Doc: Claire Holt. 1938)

Furthermore, in the UNHAS-Malaysia IV seminar on July 4-5, 2009, Fahmi Syarif raised the title: "*Eksistensi dan*

Transkripsi Teater Tradisional Bugis–Makassar", a study of *Kondobuleng*: from Arena to Text. Then four problems were discussed, namely the problem of what is *Kondobuleng*?, the structure of *Kondobuleng*, the transcription of *Kondobuleng* traditional theater, and *Kondobuleng* from arena to text. As a result, the seminar suggested that *Kondobuleng* is a kind of traditional theater of the Bugis-Makassar tribe, South Sulawesi. The oldest records confirm that this traditional theater belongs to the Bajo people, a group of coastal communities living in the Bone Bay region of South Sulawesi (Holt, 1939). The theater unfolds through movement, vocals, and music. To this day, *Kondobuleng* as a traditional theater can be found in Paropo in the middle of Makassar city, as well as on the islands of Pangkajene Islands Regency, but the difference is that *Kondobuleng* is popular as a dance (Syarif, 2003: xiii). The results of this research are very important, especially the initial information about the contextualization of *Kondobuleng*.

An Actor Formula

Acting formula is an amalgamation of two words: formula and acting. Etymologically, a formula is a group of words that are regularly used in expressing one essential idea. In addition, formulas are characterized by their repetitive nature, having a certain system and function. On the other hand, keaktoran comes from the word 'actor' which is an important figure in a performance, especially theater. An actor is a person who plays a role in an important event. Another definition says that an actor is a person who portrays a certain character in a performance on stage, a television show, or a movie. When combined, the acting formula is a concept and idea of supporting an actor in understanding the plot or scenario of a performance (Andayani, S. M. 2018).

Tourism

According to Law No. 10/2009 on Tourism in article 1 paragraph 3, tourism is all types of tourism activities and is supported by all facilities and services provided by the community, entrepreneurs, government, and local governments. In addition, tourism is everything related to tourism, including the development of objects and tourist attractions, as well as other businesses related to the tourism sector. Everything that is the target of tourism in question is objects and tourist attractions (Marsono et al., 2016). Spillane (1987) classifies several types of tourism, including *Pleasure Tourism; Recreation Tourism; Cultural Tourism; Sports Tourism; Business Tourism; Convention Tourism*. Then, the context of *Kondobuleng* is included in



the Cultural Tourism category which is tourism for culture. (Suni and Badollahi 2020) This type of tourism is traveling by getting to know the culture in each region or in another country such as visiting a historical monument, artistic and religious centers, and learning customs.

METHOD

This research uses interdisciplinary methods, namely documentation with cinematography techniques so as to make a work (scenario) audio-visual learning for actors similar to a movie. Furthermore, to measure the effectiveness of the output product, a survey was conducted from the product trial with the action research (AR) method and structured interviews with several theater actors in order to avoid subjectivity in the assessment of the product findings.

Etymologically, cinematography is an English word, *cinematography*, and basically comes from the Latin words *Kinema* (picture) and *Graphoo* (writing). In its development, cinematography is a combination of the science of image capture techniques and the process of unifying visual images into a series of visual images that function as a channel for messages and ideas of a story. Therefore, the success of a movie is largely determined by its cinematography techniques. This is synchronized with the director's role in directing cinematography techniques properly (Harahap, 2020: 2).

Action Research (AR) is characterized by a systematic inquiry approach with characteristics, procedures, guidelines, and principles that must meet certain criteria. In addition, action research must clearly distinguish the characteristics of action and research, in which case a researcher must be directly involved and not just be an observer (Semiawan, 2007). Another definition says that action research is a democratic and participatory process of improving practical knowledge in an effort to find targets that benefit life in the world (Coghlan and Brannick, 2005). Furthermore, action research is always relevant to actions that achieve tangible results and create sophisticated forms of understanding, because action without knowledge is blind, while theory without action is empty and meaningless (Koshy, 2005). Simply put, action research is a series of continuous joint activities or activities by all parties involved from planning, implementation, and evaluation as well as a series of efforts to achieve a change of state in thinking, perspective, work, and innovation, which is realized as a dynamic further change in action (Gay, Mills, & Airasian, 2009).

Similar to mixed-methods research, action research uses data collection methods that can be qualitative and quantitative but always address specific and practical problems and seek to find solutions to the problems at hand. Thus, action research is a systematic procedure where individuals conducting education collect information in the form of data that is considered to improve the educational process carried out, related to the learning process proposed by the individual. In addition, it is understood that action research has targets and basic principles that are different from other research methods. The fundamentals of action-based research are that it aims to improve practical aspects rather than generating knowledge, focusing on social practice, to improve conditions, processes, cycles, along with systematic discovery, a reflective, participatory process, and topics and problems determined by the practitioner.



Figure 1. Research flow

Technically, this research takes samples from the researcher's final thesis work, namely the *Kondobuleng* scenario or transcript which is then developed in the form of digital scenario cinematography techniques that describe structure, flow, gestures, mimics, and artistic sets. The stages in this research include: (1) Research preparation stage, which is preparing tools and materials. The equipment used during this research included: camera devices, audio devices (voice recorders), lighting devices, and computer devices. Materials that were prepared included: some academic works on the scale of indexed publications as reference materials; (2) The data collection stage, which is collecting data from various documentation related to *Kondobuleng* folk theater performances as the main source of information for research that will be processed into digital scenarios. The data obtained will be grouped by type, ranging from previous research (articles, theses, theses, dissertations); video documentation of *Kondobuleng* theater performances from time to time; and documented data from interviews; (3) The data processing

stage, which is taking visual data in the field with cinematographic techniques and then processing the data into audio-visual-based digital scenarios according to the target achievements; (4) The digital scenario testing stage, which is after the audio-visual field data is processed into digital scenarios, which are then carried out product socialization and testing the success rate of the digital scenarios in understanding the actors' structure, flow, gestures, mimics, and artistic sets of Kondobuleng theater performances. At this stage the researcher used the Action Research method. This was done to test how efficient the actors' training process was in understanding and mastering the structure of the *Kondobuleng* storyline.

The research products in the form of digital scenarios with cinematographic techniques will be used as learning media and training formulas for actors and prospective actors, especially in *Kondobuleng*. In addition, the novelty of this work is useful for use as teaching material such as in scenario and storyboard courses. In addition, the use of research products will be used as a reference related to the method of making digital scenarios, replacing text scenarios that use paper, so that the effectiveness and efficiency of scenario production in scenario and storyboard courses become more developed and innovative. This will certainly broaden the knowledge of students and the art community regarding the involvement of technology in the preservation process as a form of solution and adaptive in responding to the needs of the times, especially traditional art performances in today's urban society.

RESULTS & DISCUSSION

The survival of *Kondobuleng* to this day is inseparable from the stage-to-stage performance activities of the I Lolo Gading Paropo Art Studio. The various dynamics encountered during this process have made I Loloi Gading Paropo Art Studio more mature in dealing with various forms and types of stages. However, performing from stage to stage is not something that needs to be overly glorified, as the question of inheriting this tradition is included in the urgent category. In some performance visits, it can be said that the involvement of young members of the studio in *Kondobuleng* performances is still minimal. Therefore, *Kondobuleng* preservation efforts must be carried out with contemporary methods according to the needs of the times.

In line with the narrative above, this research tries to transform the form of scenarios that are speech (from mouth to mouth of the actors) and printed scenarios that have been

made before into audio-visual-based digital scenarios with good cinematographic quality in the form of descriptive narratives about *Kondobuleng* performances which will later become a method of learning actors. Then, to make it easier to understand the dramaturgical structure, *Kondobuleng* is divided into several parts. This effort is expected so that *Kondobuleng* can be understood in a structured manner and makes it easier for actors to learn its parts.

Examining *Kondobuleng* as a Potential of the Archipelago Art Tourism Industry

Historically, tourism activity in South Sulawesi began on 27 March 1929, marked by the docking of the Franconia tourist ship in Makassar harbour. The American ship carried around 400 people and was said to be the first tourist ship to come travelling to South Sulawesi. All the activities of the travellers were arranged by the ship's agents and then they rented about a hundred cars for access to tourism mobility. Some tourists are divided into concentrations of locations, such as touring around Makassar City and to Maros Regency to enjoy the nature of Bantimuring, waterfalls and the beauty of butterfly fauna (Syafaat, 2020: 153).

In addition to nature tourism, in the same year, an ethnographer named Klaudern conducted an expedition to explore Sulawesi Island and various types of research, one of which was expedition IV (1929): *Games and Dances in Celebes*. A few years later, Claire Holt explored several areas in South Sulawesi and collected data on several local arts, including *Kondobuleng* in the Pangkajene area (Latief, 2007: 11). This shows that *Kondobuleng* has become a product of artistic identity that grows in their local culture.



Picture 2. *Kondobuleng* performance (circa: 1930)
source: digitalcollections.universiteitleiden.nl

Kondobuleng's journey as an art identity of the archipelago, especially in South Sulawesi until today has certainly

travelled through fluctuating tidal waves, even in some areas it has experienced extinction. For example, Dr Cense (2007: 13) says that in the Bugis village of Welado, a game of killing 'Campong' (Bugis: stork), equivalent to *Kondobuleng* in Makassar, is now no longer found, perhaps even drowned along with its narrative. The art form, which is popular across the South Coast, especially in the Bajo community, can now only be found at the I Lolo Gading Paropo Art Studio in Makassar, led by Mr M. Arsyad K, popularly known as Daeng Aca.

The existence of *Kondobuleng* in the I Lolo Gading Art Studio to this day is thanks to Daeng Aca's determination in nurturing and educating his generation. According to him, this art is a legacy of his ancestors that must be preserved because there is a lot of local knowledge and educational messages that need to be spread to the community in each performance. In his memory, around the 1950s, Daeng Aca had joined *Kelompok Kesenian Rebana* led by Daeng Abbasa to perform *Kondobuleng* in every village on foot. His biggest achievement at that time was when he performed at the palace of the famous Gowa king *Balla'Lompoa*.

Kondobuleng as the artistic identity of the I Lolo Gading group basically has a high tourism potential. This attraction is proven by the presence of Daeng Aca and the I Lolo Gading group in various local, national, and foreign events, such as Malaysia, Singapore, South Korea, Japan, and the United States. Based on this, *Kondobuleng* is not only seen as a cultural identity, but also has an economic potential that if it continues to be innovated and managed properly, it will become a form of sustainable livelihood and have an impact on the Archipelago art tourism industry.



Picture 3. *Kondobuleng* performance in Paropo.
(Doc: Muhajir)

The influence of tourism on society and culture must be realized that culture is something that is internally

differentiated, active and always changing (Suharta, 2019: 75). *Kondobuleng* theater as a traditional art of the archipelago that has lived for decades has certainly undergone many changes in the form of presentation. The changes are very pronounced when we compare the form of presentation of *Kondobuleng* when it is performed in villages at celebratory events, the show can last all night, but when it is performed at events for tourism needs, the show is presented only about 45 minutes. Although they have trimmed the duration and scenes of the show, they still pay attention to symbolic forms that have philosophical values and artistic principles that are inseparable from the aesthetic taste of artists and tourist interests. Of course, this is expected to attract tourists because the art developed is the result of the creativity of the artists with the natural talent of the local community.

Efforts to develop traditional performing arts are realized to have great potential in increasing the potential of the archipelago's arts, both among the community of artists and in the existence of a region. Therefore, through tourism-oriented performance products that are newly packaged and contain configurations of local wisdom art and cultural values will have the potential to build a sense of community. Through the allocation of local wisdom, the values contained in this art product are expected to strengthen the character of the community so that it is always rooted in the values of the archipelago's cultural arts.

Dramaturgical Structure of *Kondobuleng*

The structure of *Kondobuleng* consists of one act, eight scenes, and eight actors. Each player plays the role of *Kondobuleng* (one person); Hunter (one person); *Pak Lurah* (one person); and Fisherman (five people). In addition, there are ten musicians, each consisting of violin, tambourine, drum, *pui'-pui'*, and gong. Broadly speaking, the performance uses Makassar language and dialect, sometimes also inserting Indonesian. The duration of the whole performance is estimated to be around 45 minutes and can be longer when performed at celebratory events such as weddings. Furthermore, the following is a division of the *Kondobuleng* dramaturgical structure.

1. Prologue stage (about 5 minutes):

Describes the atmosphere of the coast: five fishermen are looking for fish, including *Pabalewang*, *Pajala*, *Pabalibodo*, *Pasodo'* and *Pappaccala'*, then the *Kondobuleng* character appears flying around the beach and fishermen



Picture 4. Photograph of the entire cast.
(Doc: M. Ikhwan)



Picture 6. Scene of the fishermen discussing and the fishermen forming the boat.
(Doc: M. Ikhwan)

2. Second stage (about 8 minutes):

This scene shows the character of the hunter who is stalking and then shooting *Kondobuleng*. However, as soon as the hunter fired his gun, he was blown away and disappeared somewhere, as did *Kondobuleng*.



Picture 5. The scene of the hunter shooting *Kondo* (stork).
(Doc: M. Ikhwan)

3. Third stage (about 10 minutes):

After seeing the incident, the fishermen were shocked and deliberated to find the hunter and *Kondobuleng*. In this scene, they performed a funny scene, making their bodies into canoes.

4. Fourth stage (about 10 minutes):

The scene depicts when they were in the middle of their journey, suddenly a wave hit them so that the canoe overturned. As a result, they swam in their own unique style to the opposite shore. This scene drew laughter from the audience.



Picture 7. Scene of the fishermen wanting to swim to the beach.
(Doc: M. Ikhwan)

5. Fifth and sixth stage (about 10 minutes):

When they arrived on the other side of the beach, they found the hunter who was unconscious. Then, *Pajialai* chanted mantras so that the hunter could come back to life. After the hunter regained consciousness, they then agreed to jointly search for *Kondobuleng*'s whereabouts while walking around the beach. Finally, *Kondobuleng* was found lying stiff on the shoreline.



**Picture 8. Scene of fishermen finding *Kondobuleng*.
 (Doc: M. Ikhwan)**

6. Seventh stage (about 10 minutes):

This scene shows the fishermen chanting *iMaila-imaila Hiatté* accompanied by sacred music so that *Kondobuleng* can come back to life. While reciting the mantra, slowly some parts of *Kondobuleng*'s body appear to move, until finally rising, spinning while flapping his wings and then flying around the arena and then flying off the beach.



**Picture 9. Scenes of fishermen casting spells to bring *Kondobuleng* to life.
 (Doc: M. Ikhwan)**

7. The last stage:

All the players watched as the *Kondobuleng* flew away from the beach. On the other hand, the musicians are getting more and more attractive singing their respective instruments.

Digitalization of *Kondobuleng* Scenario

After understanding the dramaturgical structure of *Kondobuleng* theater and economically formulating the

most important part of *Kondobuleng*'s main scene, the researcher then documented *Kondobuleng*'s performance. The documentation process starts from the interview stage to find out the acting techniques applied by the actors, as well as to find out the meaning of symbols and functions of the artistic sets used. This stage aims to formulate a description of the meaning and function of symbols and artistic sets that will be displayed in the digital scenario.



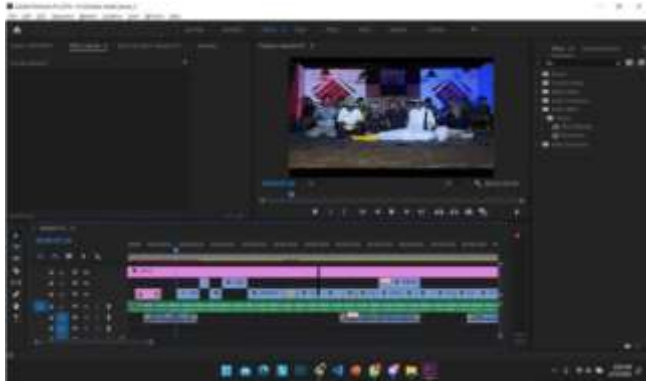
**Picture 10. Interview with Daeng Aca, *Kondobuleng* theater director
 (Doc: Muhajir)**

The next stage is to re-record *Kondobuleng* theater performances with good cinematography techniques. This stage aims to emphasize important elements that must be understood by prospective successor actors of *Kondobuleng* theater. Video recording is done in two stages: first, recording the entire scene; second, recording with close-up shooting techniques of important parts of each scene, starting from mimics, gestures, and dialogue techniques. After the video recording was deemed appropriate, the next stage was to record the audio of the dialog and sounds, as well as the music played in the *Kondobuleng* performance. This aims to maintain the sound quality so that it can be captured and understood properly by the prospective *Kondobuleng* successor actors.



**Picture 11. Preparation of tools for taking picture
(Doc: Muhajir)**

The results of the documentation that has been collected, edited and developed in an audio-visual based digital form to be utilized as teaching material that functions as a learning formula for *Kondobuleng* acting. This digitization method will then be applied to several artists so that the atmosphere of art, especially *Kondobuleng*, can be sustainable according to the needs of the times and the form of performing arts tourism in the future.



**Picture 12. The digitization process of *Kondobuleng*
performance scenario
(Doc: Muhajir)**

The scenario of the *Kondobuleng* theatre performance, which has been digitized using audio-visual cinematography techniques, was then socialized to several art communities that are active in staging arts with the theme of traditional archipelago arts, especially Pekerja Seni Kampus (PSK) Makassar. The socialization of this digital scenario was carried out in conjunction with the decade anniversary of their community collaboration event which is held every year-end. More than 30 campus arts organizations were involved in the event. Each institution has a theater division that is active in the artistic process. During the socialization, researchers also had time to conduct research regarding their responses to the socialized digital scenario products. There were responses from various theater actors who were very interested in the method offered, namely by studying *Kondobuleng* with audio-visual scenarios, considering that *Kondobuleng* until now did not have a patent script text, they only relied on formulas and the memory of the actors. According to the Makassar PSK theater actors, this is an obstacle to playing *Kondobuleng*. Therefore, the audio-visual-based digital scenario method was positively welcomed by the Makassar PSK, even if it has been implemented, the potential of

Kondobuleng can be presented from various SMEs based on the creativity and innovation of each art institution.

The application of this digital scenario method certainly facilitates the transmission of *Kondobuleng* which is in a passive condition to become active. That is the use of this digital scenario method will increase the atmosphere of *Kondobuleng* art so that the *Kondobuleng* inheritance process is not only in one axis, namely Sanggar I Lolo Gading, but can be played massively and the impact is the potential for archipelago performing arts tourism presented by several Student Activity Unit of Arts on each Makassar campus.

Based on this potential, *Kondobuleng* needs various types of further innovation so that its existence can be found in various forms of art that have potential economic and tourism value. For example, making *Kondobuleng* identity souvenirs, making *Kondobuleng* comics, making animated films, cartoons, sitcoms with *Kondobuleng* themes, and others. All of these are efforts to strengthen the cultural identity of the Makassar community with an artistic innovation approach so that it has an impact on the world of tourism and the economy for the actors and connoisseurs of *Kondobuleng*.

CONCLUSIONS

Kondobuleng is a traditional theater with a variety of uniqueness that is unique to the archipelago. One of the uniquenesses is that there is no limitation between the actors (characters) and the equipment (properties) and the audience in certain scenes can interact directly with the actors and musicians. They are actors, but in the same scene, they can also be props. Analogously, they are both the boat and the passengers of the boat that is sailing the ocean.

Referring to Pudentia's previous classification, *Kondobuleng* is included in the types of traditional arts that still survive in Makassar society to this day. Labeling *Kondobuleng* as a folk art does not mean that it is just a performance, but behind the performance there are many philosophical values that are rich in cultural knowledge of the Bugis Makassar community. In addition, it can also be used as a learning media based on the values of local wisdom typical of the archipelago.

Kondobuleng cinematography or audio-visual-based digital scenarios that have been produced through this research, have an important role in efforts to preserve and promote

Kondobuleng traditional theater as one of the archipelago art assets. This audio-visual-based scenario product, in addition to being used as an actor training formula, can also be used as a medium for promoting archipelago art tourism. In addition, the existence of important sources of information in *Kondobuleng* digital scenario products can be used as references, references, innovations, and contextualized attractions for *Kondobuleng* theater performances so that efforts to preserve this tradition function as a form of concern for adaptive and growing noble values, especially in Makassar society.

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