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Filmic Peace Mediation Through Bugis-Makassar Local Knowledge and Participatory Practice

Muhajir*, Ranang Agung Sugiharto, Pande Made Sukerta

Pascasarjana, Institut Seni Indonesia Surakarta, Surakarta, Indonesia

*Corresponding author: muhajir@std.isi-ska.ac.id

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ABSTRACT

Film is often recruited for peace campaigns as a carrier of explicit messages, yet this instrumental view overlooks the mediating work performed by image, sound, space, and embodied participation. This article examines *Pindah Rumah*, a Bugis-Makassar practice-based project developed in Tanatakko Hamlet, Maros, South Sulawesi, as a response to a situation in which residents faced difficulties relocating a traditional timber stilt house situated on land not formally owned by the household. The study asks how local knowledge is translated into filmic peace mediation and how a printed performance script is developed into an audiovisual deep script for novice local performers. A qualitative single-case design analyses a 112-page artistic archive comprising conceptual notes, scene descriptions, spatial diagrams, production photographs, rehearsal records, audiovisual documentation, research diaries, interview recordings, and reflective accounts. The findings show that *Pindah Rumah* critically reframes *siri'* from reactive honour toward relational self-regulation through *pacce/pesse, sipakatau, sipakainge'*, and *sipakalebbi*. Filmic peace mediation emerges through the stilt house, collective labour, restrained movement, sound, humour, off-screen presence, and spectator participation. The audiovisual deep script expands printed instructions into observable arrangements of action, space, sound, cultural conduct, visual access, and performance rhythm. Its documented rehearsal functions include concrete cues, embodied recall, ensemble coordination, self-observation, and repeatability. The article contributes two related concepts, filmic peace mediation and the audiovisual deep script, integrated within one analytical framework for community filmmaking, arts-based peacebuilding, and culturally grounded performer training.

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INTRODUCTION

Research on conflict-related media has long shown that representation does more than describe violence. It selects causal frames, directs sympathy, identifies legitimate actors, and expands or narrows the range of imaginable responses. Peace journalism addresses this problem by contrasting conflict reporting that privileges escalation with reporting that makes structural causes, multiple parties, and nonviolent alternatives visible (Lee & Maslog, 2005). Experimental studies of reconciliation media likewise suggest that narrative programmes can influence social norms, dissent, perspective-taking, and the public acceptability of dispute resolution, although their effects depend on context and cannot be assumed from benevolent intent alone (Bilali & Vollhardt, 2013; Paluck & Green, 2009). A film can carry a peace message, but its larger contribution lies in how it arranges bodies, memories, places, and audiences in relation to one another.

This question becomes more demanding when a film draws on local knowledge. Cultural terms are frequently reduced to slogans, picturesque symbols, or evidence of authenticity. *Siri'* in Bugis-Makassar life is especially vulnerable to such reduction because no single English equivalent fully captures its cultural and relational significance. It may be rendered as shame, dignity, honour, or self-respect, but these translations describe only particular dimensions of a broader ethical order. Mattulada situates *pangngaderreng* as a normative system of Bugis social conduct and identifies *siri'* as a central ethical conception within this cultural order (1985, pp. 63, 87). Pelras likewise describes *siri'* as a deeply relational conception of honour whose meanings are expressed through social conduct and responses to humiliation (1996, pp. 206–209). Contemporary scholarship continues to describe *siri'* and *pacce/pesse* as interconnected ethical values associated with dignity, social responsibility, empathy, and solidarity (Badewi, 2019; Ahmadin, 2023). Public narratives, however, may foreground the retaliatory face of wounded honour. The artistic archive of *Pindah Rumah* begins from this tension. *Siri'* is associated with anger, revenge, intergroup arrogance, and violent conflict, even though the same cultural field also contains *pacce/pesse* as an ethical orientation toward shared suffering and solidarity. Other relational values, including *sipakatau*, *sipakainge'*, and *sipakalebbi*, are interpreted in this study as practices of humanising, correcting, and honouring one another.

The *Pindah Rumah* artistic project was developed in Tanatakko Hamlet, Alatengae Village, Maros Regency, South Sulawesi, in response to circumstances surrounding the relocation of a Bugis-Makassar timber stilt house. An audiovisual rehearsal script was developed for the project to help local residents and novice local performers understand the sequence, spatial actions, and performance requirements of the live performance. The script emerged through research, rehearsal, and site-based experimentation and later informed the production of the documentary film *Pindah Rumah*. The documentary records the circumstances surrounding the house relocation, including the difficulty of moving a house situated on land not formally owned by the household, as well as the subsequent involvement of residents, artists, performers, musicians, and other collaborators. The people directly involved in the house and its relocation were aware of the filming process and its intended artistic outcome. Artists became involved through performance and filmmaking, using the project to draw public attention to the situation and mobilise collective assistance when the house could not be moved because it was difficult to gather enough people. The project therefore functioned as a practical and artistic response to an immediate situation rather than as a mechanism for adjudicating the underlying land issue. The house was eventually relocated, after which the parties involved reached a peaceful resolution. The project did not claim to eliminate the possibility of future disagreement in the community. Its immediate purpose was to create a shared situation in which the house could be moved and tensions surrounding the relocation could be reduced through collective participation. The production process also confronted a practical problem. A written script had to be understood by local residents and novice local performers whose knowledge was rooted in embodied, oral, and situational experience. Rehearsal consequently expanded beyond printed instructions to include demonstrations, spatial marking, sound recording, video samples, and playback of recorded footage.

Existing scholarship offers strong accounts of participatory video, media-based peace interventions, community filmmaking, multimodal learning, and video feedback. These strands rarely converge at the level of film form and rehearsal practice. Peacebuilding research often evaluates messages or social outcomes, participatory video studies foreground voice and power, while educational research examines video feedback in professional training. Less attention is given to the intermediary artefact that translates local ethics and written scenes into reproducible audiovisual action for novice local performers. This article addresses that gap through two questions. First, how does *Pindah Rumah* translate Bugis-Makassar local knowledge into *filmic peace mediation*? Second, how does the transformation of a printed script into an *audiovisual deep*

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script support the rehearsal of novice local performers and the production of both film and live performance? The article develops two related concepts, *filmic peace mediation* and the *audiovisual deep script*, which together provide an analytical framework connecting cultural interpretation, performer training, and film form.

LITERATURE REVIEW

Peace-oriented media cannot be defined solely by positive content. A narrative may advocate harmony while reproducing binary identities, passive victims, or spectacular violence. Mediation through media is stronger when it changes the terms through which conflict is sensed and discussed. Lee and Maslog (2005) locate this shift in framing: peace-oriented coverage widens causal explanation, acknowledges several parties, and avoids reducing conflict to victory and defeat. Media-intervention studies add an important caution. Paluck and Green (2009) found that a reconciliation radio drama affected perceived norms and behaviour more reliably than private beliefs, while Bilali and Vollhardt (2013) showed that a familiar narrative voice could prime historical perspective-taking. These studies justify attention to mediated social relations rather than assuming that exposure automatically transforms attitudes.

Arts-based and participatory approaches deepen this relational account. Participatory video can create a space in which communities frame experience, negotiate difference, and present their own interpretations, yet the method also contains tensions over facilitation, representation, ownership, and product (Baú, 2015; Kindon, 2003). Film is not inherently participatory because local people appear on screen. Participation depends on who defines the problem, controls the camera, interprets footage, and speaks in public. Mistry and Shaw (2021) describe participatory video as a process capable of sustaining agonistic dialogue rather than erasing disagreement. Pruitt (2021) similarly argues that audiovisual participation can alter the production of knowledge in international relations. Research in Cambodia and Colombia demonstrates how collaborative image-making can support intergenerational dialogue, recognition, and everyday peace without promising complete reconciliation (Cooke et al., 2023; Fairey et al., 2024).

Collaborative filmmaking also makes knowledge through practice. Baumann et al. (2020) define it as an embodied visual method in which participants create, analyse, and screen films. Benjamin-Thomas et al. (2019) show that the process can make research more inclusive when participants are supported to shape representation rather than merely supply content. Montero Sánchez (2021) warns that digital circulation does not dissolve older inequalities; the social organisation of production remains decisive. These arguments are pertinent to Pindah Rumah, whose archive documents a movement from cultural observation to collective rehearsal, recording, and public presentation. The relevance of participation lies in the work of making: residents and artists share space, rhythm, objects, and labour while producing an account of coexistence.

The second scholarly strand concerns multimodality and video-supported learning. Written language cannot fully specify timing, gaze, bodily distance, sound perspective, or the social meaning of a threshold. Multimodal communication distributes meaning across speech, gesture, image, movement, and spatial arrangement (Jewitt, 2008). Dynamic visualisations can support observational learning by making actions available for observation and imitation (van Gog et al., 2009). Research on video feedback finds that recorded performance can externalise action and enable focused review when observation is linked to clear criteria and opportunities for subsequent practice (Fukkink et al., 2011; Hattie & Timperley, 2007). Research on acting training suggests that novice actors develop aspects of performance through attention to their scene partners and situated interaction (Sun & Okada, 2023). These studies provide a basis for understanding audiovisual rehearsal, but they leave open the specific role of an intermediary artefact that translates written and cultural instructions into repeatable action for novice local performers.

Film education scholarship gives this principle a practice-based orientation. Prokopic (2021) demonstrates that cinematographic knowledge emerges through affective intention tested against concrete formal decisions. Chambers (2022) argues for vernacular film education that begins with lived places and community experience rather than imposing generic production conventions. Wicks (2023) shows that a sense of place is interpreted through choices of framing, sound, duration, and engagement with location. These studies allow the rehearsal archive of Pindah Rumah to be read as more than backstage documentation. The transition from text to audiovisual rehearsal is a form of situated knowledge production: cultural values become observable through the organisation of bodies, spaces, sounds, and camera relations.

The theoretical position developed here brings these strands together through two related concepts. Filmic peace mediation refers to the creation of a shared sensory and interpretive space in which conflict is reframed through local ethical relations and audiovisual form. Rather than treating film as a passive carrier of

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a predetermined peace message, the concept emphasises how image, sound, spatial organisation, embodied action, and audience participation can shape the ways in which conflict and possible forms of coexistence are perceived and interpreted. The audiovisual deep script refers to the multimodal expansion of a printed script into an operational score for action, space, sound, visual access, cultural conduct, and iterative review. It translates written instructions into observable and repeatable arrangements that can be tested, revised, and shared during rehearsal. The first concept explains the public and ethical work of the *Pindah Rumah* artistic project, while the second explains the production mechanism through which this work becomes performable by novice local performers. Together, the concepts connect the ethical reframing of conflict with the practical processes through which local knowledge is translated into film and live performance. The relationship between these concepts is summarised in figure-1.

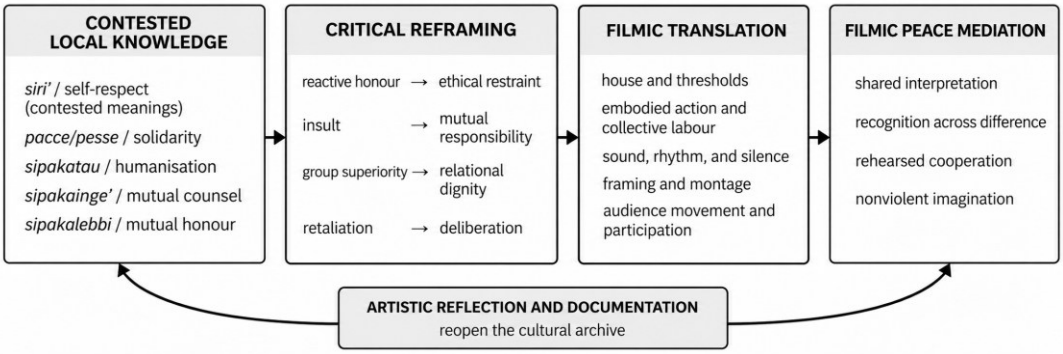


Figure-1. Filmic peace mediation from contested local knowledge to a shared audiovisual space
Source: Authorial synthesis based on the Pindah Rumah artistic archive (Muhajir, 2018).

METHOD

The study uses a qualitative, practice-based single-case design centred on *Pindah Rumah* and its preceding artistic archive. The methodological logic combines practice-led research with an arts-based peacebuilding orientation. Practice-led research positions the researcher-practitioner's creative practice as a site of inquiry and treats documentation of the interplay between the practitioner and the artistic work as research material (Nimkulrat, 2007). Nimkulrat's later articulation likewise places questioning and making in dialogue with reading, reflection, documentation, and the resulting artefact (Nimkulrat, 2010). Building on this methodological foundation, the present study develops an operational framework of three interrelated research spaces: Source Tracing and Question Formulation (*Questioning*), Exploration and Realisation (*Making*), and Reading and Reflection (*Reading*). These spaces are not presented as a model directly adopted from Nimkulrat, but as an adaptation developed for the specific conditions of the *Pindah Rumah* artistic process.

Questioning traced etic and emic sources while formulating the artistic problems that directed the project. The etic dimension included scholarship on Bugis-Makassar ethics, peace-oriented media, participatory filmmaking, multimodality, and actors' learning, while the emic dimension included local cultural concepts, spatial practices, embodied knowledge, community participation, and observations generated during the artistic process. *Making* encompassed artistic design, experimentation, rehearsal, recording, film production, and adjustments to decisions in response to field conditions. *Reading* involved revisiting production materials, the completed film, rehearsal records, photographs, audiovisual recordings, and reflective accounts to examine what became materially observable and to formulate artistic knowledge. The three spaces operated iteratively, allowing questions to be revised through practice, artistic decisions to respond to field conditions, and recorded materials to prompt reflection on earlier decisions.

The peacebuilding dimension adopts a strategic arts-based orientation in which artistic practice can create spaces of expression, encounter, reframing, and recognition rather than merely deliver a peace message (Shank & Schirch, 2008). Participatory video functions in this study as a production method through which this orientation is enacted, while *Pindah Rumah* is the resulting participatory documentary film. Local residents and performers participated in framing experience, rehearsing actions, recording audiovisual material, reviewing results, and negotiating representation. Participation is therefore treated as part of the artistic and relational process rather than as evidence of peace impact by itself. The analysis consequently focuses on documented artistic and rehearsal functions and does not claim psychological change, audience attitude change, or long-term conflict transformation.

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The first author occupied multiple roles in the *Pindah Rumah* artistic project as director, researcher, scriptwriter, and producer. This position provided direct access to the development of the project and enabled the first author to trace artistic decisions from research and script development through production and post-production. Framing and camera positions were determined collaboratively by the first author and the director of photography, while final authority over film structure, take selection, editing, colour grading, and sound rested with the first author as director, although specific post-production decisions were delegated to the editor and sound director. This dual position provided detailed access to the creative process but also introduced potential authorial bias in the selection and interpretation of artistic evidence. To address this, the first author reviewed recorded material with participants, discussed scenes after rehearsals, sought clarification of culturally specific meanings and actions, and revised selected scenes in response to participant input. These consultations were treated as part of the iterative artistic process rather than as formal validation of all authorial interpretations.

Primary data comprised the five-part artistic description, production proposal, screenplay and scene breakdowns, rehearsal notes, film stills, behind-the-scenes photographs, recorded footage, research diary entries, and reflective accounts of collaboration with residents. The first author's reflective accounts were treated as reflexive research material rather than as neutral observations. The artistic archive also includes interview recordings, which provide contextual accounts of the circumstances surrounding the house relocation and the participants' experiences of the project. These materials were read alongside the production records to situate artistic decisions within the conditions in which they emerged. The analysis centres on documented artistic decisions, rehearsal processes, audiovisual records, and other production materials that trace how the work developed through research, making, and reflection. The finished film and the production process were therefore considered interconnected forms of research evidence, allowing the analysis to relate what appears on screen to the practices and conditions through which it was produced.

Purposive documentary sampling selected materials addressing five analytical domains: (a) the definition and reinterpretation of *siri'*, *pacce/pesse*, *sipakatau*, *sipakainge'*, *sipakalebbi*, and related cultural practices, (b) representations of conflict, fear, retaliation, solidarity, and coexistence, (c) translations into mise-en-scène, spatial movement, sound, music, recorded images, and audience position, (d) connections among observation, scriptwriting, rehearsal, audiovisual recording, review, and performance, and (e) participation by local residents and novice local performers. The unit of analysis was a documented artistic decision, defined as a stated value, scene, medium, rehearsal action, or spatial arrangement linked to an intended social or performative function.

Analysis traced the iterative relation among *Questioning*, *Making*, and *Reading*. The first pass mapped the conflict diagnosis and ethical vocabulary used to counter it. The second traced these values into film and performance devices. The third reconstructed the production chain from printed text to embodied and recorded action. The fourth compared recurring rehearsal functions with research on multimodal learning, video feedback, participatory video, and arts-based peacebuilding. Triangulation connected written explanations, scene descriptions, photographs, diagrams, audiovisual records, interview accounts, and process sequences. Rival readings were retained, particularly the possibility that *siri'* could reproduce exclusion and violence rather than peace. The analysis therefore treated local knowledge as contested and context-dependent rather than inherently harmonious.

The study focuses on documented rehearsal functions rather than psychological or social impact. The archive contains no pre-test or post-test, standardised acting assessment, or longitudinal audience study. The analysis therefore examines five documented functions of the audiovisual rehearsal process: translation clarity, embodied recall, ensemble coordination, self-observation, and repeatability across film and live performance. These functions are treated as observable properties of the production and rehearsal records rather than as measures of improved acting ability or transformed social attitudes. Community participants who were not individually identified as research respondents are not named in the analysis.

Ethical procedures for the original project included written consent for participation in the artistic project and representation in the film. The article draws on audiovisual and photographic documentation preserved in the artistic archive, together with the research and production records generated during the project. Identifiable materials are presented only where their use is consistent with the permissions documented in the project archive, with particular care given to the privacy of community participants and other individuals appearing in the documentation. The analysis does not treat the project as evidence of long-term social or psychological

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change. Its claims are limited to the documented artistic processes, forms of participation, and decisions that shaped the production of Pindah Rumah.

RESULTS AND DISCUSSION

Filmic peace mediation through collective action

The analysis generated two linked findings. First, *Pindah Rumah* operates as filmic peace mediation by redirecting a contested vocabulary of honour toward practices of restraint, mutual assistance, and shared responsibility. Second, the production developed an audiovisual deep script that helped novice local performers translate written instructions into actions that could be rehearsed, recorded, reviewed, and revised.

The project begins with a conflict in the meaning of *siri'*. Within Bugis-Makassar social life, *siri'* can signify dignity, responsibility, self-control, and the protection of social standing. Public and contemporary uses of the concept can also connect wounded honour with anger, revenge, intergroup superiority, neighbourhood conflict, and violence. *Pindah Rumah* works inside this tension. Its peace orientation emerged through a question about conduct: what happens when dignity is expressed through restraint, care, and responsibility toward others?

The rehearsal process gave this question a physical form. *Pacce* or *pesse* connects dignity with sensitivity to another person's suffering. *Sipakatau* is expressed through recognising the other as a person whose dignity must be respected. *Sipakainge'* appears in the practice of reminding and correcting one another, while *sipakalebbi* places honour in the act of honouring others. The project also drew on *a'bulo sibatang* and *tudang sipulung* as local references for unity and collective deliberation. Studies of Bugis-Makassar social values similarly connect *siri' na pacce* with dignity and social solidarity, while *tudang sipulung* is described as a collective mechanism for addressing disputes (Hasni et al., 2022; Nuh, 2016).

The house-moving scene made these values tangible. The event documented on 29 April 2017 was the actual relocation of the stilt house, and the live performance was embedded within that communal event. The performers did not simulate the entire act on a separate stage. They performed while the house was being moved, and the practical work of lifting the structure required the same coordination that the performance sought to make visible. Spectators, residents, members of the homeowner's family, and other people present subsequently joined the performers in lifting the house. The researcher directly observed the event, which was also preserved in photographs, behind-the-scenes footage, and the documentary film.

This overlap between performance and actual communal labour is significant. The audience did not remain outside the action. People stepped forward when the house had to be lifted, redistributed the physical load, and followed the calls that coordinated movement. The distinction between performer and spectator consequently became temporary and functional. The event provides a concrete instance of *sipakatau* and *sipakainge'* operating through collective action. It does not, however, establish a lasting transformation in relations among the participants. The evidence supports a more limited claim. During the documented event, an artistic structure and a practical communal task converged in the same physical space.

The house itself organised this convergence. Bugis-Makassar stilt-house architecture contains differentiated areas for circulation, domestic activity, and social interaction (Marwati & Andriani, 2017; Sari et al., 2024). In *Pindah Rumah*, the yard, main floor, attic, under-house area, and rear route became active parts of the performance environment. Movement began in the yard, entered the house, and continued toward the rear route. Spectators followed this movement physically. They crossed thresholds that ordinarily separate household members, visitors, and people outside the dwelling. The spatial arrangement therefore altered how the event could be watched and how people could participate.

A documented rehearsal episode shows how the ethical vocabulary of the project was worked out through performance practice. In the house-moving call sequence, the performer responsible for coordinating the house move initially delivered *"Palette'i bolae"* followed by *"Paentengi siri' nu"*, while the house lifters responded with *"Sammaratanna Ellalla"*. Several performers found the longer exchange difficult to articulate while sustaining the scene's physical intensity. The group therefore proposed simplifying the exchange. The revised version retained *"Palette'i bolae"*, followed by the collective response *"Eaaa"*, while some performers continued *"Sammaratanna Ellalla"*. The change is documented in the rehearsal notes and audiovisual recording at *timecode* 00:47:19–00:49:20. The shorter exchange was retained because the performers could articulate it more naturally while maintaining the physical energy required to lift the house.

The revision demonstrates how local ethical meaning entered the film through rehearsal rather than through dialogue alone. The performers tested the wording against breath, movement, timing, and vocal

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intensity, and their difficulty with the original exchange led to a concrete adjustment in the scene. The director accepted the modification while retaining the central meaning and emotional register of the exchange. Meaning was therefore negotiated through the practical conditions of performance. This process also enabled expressions, gestures, and movements to be adjusted according to what novice local performers could execute convincingly within the physical demands of the scene.

The house-moving sequence also clarifies the relation between collective labour and peacebuilding. Lifting the structure required people to distribute force, respond to calls, adjust their positions, and maintain a common rhythm. Preparing food, tying supports, setting foundations, entering the house, and rebuilding extended this cooperation beyond the lifting itself. The house became a practical setting in which dependence on others was unavoidable. Baú (2015) similarly shows how participatory video can create opportunities for dialogue and relationship-building in conflict-affected communities, while Fairey et al. (2024) demonstrate how participatory visual practices can support community dialogue and collective action under conditions of conflict.

The film carries this collective labour beyond the physical event. Aerial views establish the scale of the gathering. Ground-level images place the viewer beside the people carrying the structure. Close views of bamboo poles, hands, feet, ropes, breath, and shouted cues bring physical effort into the audiovisual field. The montage distributes attention across the homeowner, house lifters, ritual practitioner, women preparing food, children, musicians, dancers, performers, and participating spectators. No individual is positioned as the sole agent of the relocation. The resulting image of peace emerges from the organisation of collective action and from the relationships required to sustain it. The collective relocation is shown in figure-2.



figure-2. Collective relocation of a Bugis-Makassar stilt house as embodied cooperation
Source: Film still from Pindah Rumah, Muhajir (2018).

Filmic form extends this relational labour beyond the event itself. Aerial images disclose the scale of collective coordination, while ground-level shots place the viewer alongside the bodies carrying the load. Close details of bamboo, hands, feet, ropes, breath, and shouted cues translate cooperation into sensory evidence. No single heroic figure emerges from the montage. Instead, active roles are shared among the homeowner, the house lifters, the *sanro* or local ritual practitioner, the women preparing and serving food, the children, the musicians, the dancers, and the spectators who participate in the house-moving event. The film thereby mediates peace through the organisation of attention, directing spectators toward interdependence rather than conquest. The shared involvement of performers and residents is illustrated in figure-3.

The spirit of *Pakarena*, a traditional Makassar dance characterised by controlled and measured bodily movement, supplies a particularly precise performance grammar. The archive contrasts rapid, noisy drumming with controlled, gentle movement and applies this contrast to performer training. In scenes of disorder, performers are instructed to maintain emotional control rather than mirror the surrounding agitation. This produces an embodied counter-image to escalation. The environment may be turbulent, but the body does not surrender its rhythm. *Angngaru'*, a traditional Makassar ceremonial expression associated with vows of loyalty

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and courage, contributes commitment and mutual guardianship, while *to'doppuli*, a local principle of steadfastness and commitment to shared values, contributes firmness of principle. These elements could easily glorify martial honour, but the work redirects them toward mutual protection, self-command, and fidelity to collective responsibility.



figure-3. Local performers, residents, and ritual action within the shared production space
Source: Film still from Pindah Rumah, Muhajir (2018).

figure-3 summarises the process through which local knowledge is critically reframed and translated into audiovisual and performative practice. The process does not guarantee peaceful outcomes. Its significance lies in creating conditions for nonviolent conduct to be enacted, observed, and revisited through film and live performance.

Table-1. Translation of Bugis-Makassar ethical knowledge into film form and peace function

Local concept	Operational reading in the work	Translation into film and performance	Mediating function
Siri'	Dignity as responsibility and self-regulation	Restrained gesture; promises; care for the house	Redirects honour away from retaliation
Pacce/pesse	Solidarity with another person's burden	Collective carrying, cooking, helping, rebuilding	Makes dignity dependent on shared vulnerability
Sipakatau	Recognising the other as fully human	Shared eye-line, listening, balanced participation	Counters dehumanisation and ethnic hierarchy
Sipakainge'	Mutual counsel and correction	Calls, reminders, negotiated cues, deliberative scenes	Frames correction as care rather than humiliation
Sipakalebbi	Mutual honouring	Deference in blocking, space-making, respectful address	Makes respect visible as spatial and bodily practice
A'bulo sibatang	Unity through coordinated difference	Joint lifting and rhythmic labour	Turns cooperation into a material requirement

Source: Analytical coding of Muhajir (2018), read with Hasni et al. (2022) and Nuh (2016).

The ethical concepts and their translation into film form are summarised in table-1. Taken together, these findings answer the first research question at the level of artistic mediation. Bugis-Makassar local knowledge is translated into peace mediation by moving from contested ethical concepts to embodied relations and then

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into audiovisual organisation. *Siri', pacce/pesse, sipakatau, sipakainge', sipakalebbi*, and *a'bulo sibatang* are not presented as explanatory labels alone. They are materialised through collective labour, restrained performance, spatial reciprocity, sound, rhythm, framing, montage, and audience movement. The mediating function therefore resides in the transformation of ethical meaning into perceptible relations rather than in the presence of peace terminology in the film.

The archive describes a production sequence that begins with contextual and historical reading, continues through field observation, transfers findings into a performance script, gathers local residents and artists, conducts intensive site-based rehearsal, and records audiovisual material throughout the process. This sequence reveals a gap between writing and performance. A printed script can identify a scene, a line, or a symbolic action, but it cannot by itself stabilise spatial routes, collective timing, sound response, camera awareness, or the embodied quality of restraint. These dimensions had to be developed through practice.

The form later conceptualised in this article as the *audiovisual deep script* developed from an earlier artistic practice. The archive of *Siri' Bola/Balla*, a preceding prototype, contains script pages that combine verbal instructions with visual sketches, performance actions, spatial indications, and corresponding film images. This earlier practice provided a basis for developing a more systematic audiovisual rehearsal structure in *Pindah Rumah*. The prototype is therefore treated as part of the development of the practice, while *Pindah Rumah* provides the principal case through which the functions of the resulting structure are examined.

The *audiovisual deep script* is not a second screenplay written in another format. It is a layered rehearsal structure. The verbal layer identifies dialogue and sequence. The action layer clarifies what each performer does in relation to another person, object, or task. The spatial layer marks entrances, thresholds, distances, and group formations within the house environment. The cultural layer specifies modes of respect, restraint, collective work, and ritual conduct. The sonic layer identifies music, calls, environmental sound, silence, and cues that trigger movement. The visual layer anticipates what a camera or spectator can see, including scale, direction, occlusion, and the relationship to the recorded image. The rhythmic layer organises duration, repetition, acceleration, interruption, and stillness. These seven layers constitute an analytical reading of the rehearsal archive, derived from the different kinds of information that became connected across scripts, demonstrations, spatial markings, sound recordings, video samples, and playback materials. They describe how the rehearsal materials functioned collectively rather than a seven-part template imposed on production.

These layers deepen the printed text because they make tacit knowledge discussable. To a novice local performer, the term "respect" conveys little on its own. In practice, respect can be expressed through speaking in a lowered voice, pausing before responding, maintaining composure when provoked, expressing gratitude, and showing sensitivity toward those in need of help. Cultural meaning is therefore carried through action as well as language. Multimodal theory supports this distinction, suggesting that gesture, image, sound, and spatial arrangement are not merely supplements to language but modes that carry distinct aspects of meaning (Jewitt, 2008).

Recording and playback form an integral part of the system. Film crews used camera and sound equipment within the same social space in which residents rehearsed and performed. Playback made timing, movement, interaction, and vocal delivery available for collective review. Location sound recording within this shared production space is illustrated in figure-4.



figure-4. Location sound recording during the participatory production process
Source: Production documentation of Pindah Rumah (Muhajir, 2018).

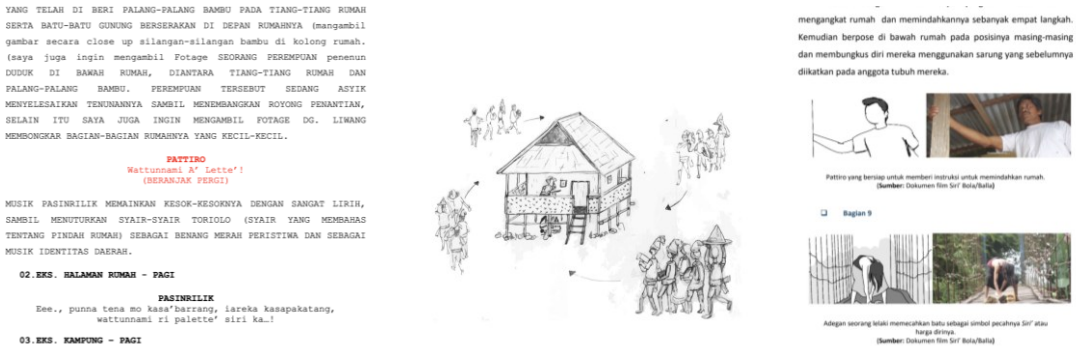
A concrete example occurred in the house-moving call scene, in which the performer serving as the house-moving coordinator also portrayed the homeowner character. The actual homeowners represented in

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the project were different participants. The performer initially delivered *"Palette'i bolae"* followed by *"Paentengi siri' nu"*, translated as "Move the house" and "Uphold your dignity", before the house lifters responded with *"Sammaratanna Ellalla"*, a Bugis expression associated in the production context with equality and togetherness. Several performers found the longer exchange difficult to articulate while maintaining the emotional intensity and physical demands of the scene. They proposed simplifying the dialogue, and the director agreed to retain its intended meaning and emotional register while reducing the verbal load.

The revised exchange retained *"Palette'i bolae"*, followed by the collective response *"Eaaa"*, with some performers continuing *"Sammaratanna Ellalla"*. The change is documented in the rehearsal notes and audiovisual recording at *timecode* 00:47:19–00:49:20. The revised version was retained because it was easier to articulate and sounded more natural under the physical demands of the scene. Removing *"Paentengi siri' nu"* also changed how *siri'* was communicated. The concept was no longer stated directly, while its relational meaning remained present through the collective act of lifting the house, coordinated vocal response, and interaction among the performers. The revision therefore shifted emphasis from verbal explanation toward embodied action. Expressions and gestures were likewise adjusted according to what the performers could execute convincingly. The rehearsal process allowed novice local performers to compare verbal instructions with visible actions, identify mismatches, and repeat scenes without relying solely on theatrical terminology. This finding is consistent with research showing that novice acting develops through attention to partners and situated interaction rather than through isolated imitation (Sun & Okada, 2023).

The earlier *Siri' Bola/Balla* prototype provides material evidence of how this practice developed. Its pages combine written dialogue and instructions with visual sketches and corresponding film images, including representations of house-moving actions, ritual scenes, performer positions, and camera references. The materials show how a written performance plan was progressively supplemented by visual information that could be observed, discussed, and tested during production. In *Pindah Rumah*, this principle was extended through site-based rehearsal and audiovisual playback, allowing performers to compare written instructions with recorded actions and to revise performance decisions collectively. The prototype is reproduced in figure-5.


YANG TELAH DI BERI PALANG-PALANG BAMBU PADA TIANG-TIANG RUMAH SERTA BATU-BATU GUNUNG BERSERAKAN DI DEPAN RUMAHNYA (mangambil gambar secara close up silangan-silangan bambu di kolong rumah. (saya juga ingin mengambil Potage SEORANG PEREMPUAN penenun DUDUK DI BAWAH RUMAH, DIANTARA TIANG-TIANG RUMAH DAN PALANG-PALANG BAMBU. PEREMPUAN TERSEBUT SEDANG ASYIK MENYELESAIKAN TENUNANNYA SAMBIL MENEMBANGKAN ROYONG PENANTIAN, SELAIN ITU SAYA JUGA INGIN MENGAMBIL POTAGE DG. LIWANG MEMBONGKAR BAGIAN-BAGIAN RUMAHNYA YANG KECIL-KECIL.

PATTIRO
Wattunnami A' Lette'!
(BERANJAK PERGI)

MUSIK PASINRILIK MEMAINKAN KESOK-KESOKNYA DENGAN SANGAT LIRIH, SAMBIL MENUTURKAN SYAIR-SYAIR TORIOLO (SYAIR YANG MEMBAHAS TENTANG PINDAH RUMAH) SEBAGAI BENANG MERAH PERISTIWA DAN SEBAGAI MUSIK IDENTITAS DAERAH.

02.EKS. HALAMAN RUMAH - PAGI

PASINRILIK
Eee., punna tena mo kasa'barrang, iareka kasapakatang, wattunnami ri palette' siri ka…!

03.EKS. KAMPUNG - PAGI

mengangkat rumah dan memindahkannya sebanyak empat langkah. Kemudian berpose di bawah rumah pada posisinya masing-masing dan membungkus diri mereka menggunakan sarung yang sebelumnya diikatkan pada anggota tubuh mereka.

Pattiro yang bersiap untuk memberi instruksi untuk memindahkan rumah. (Sumber: Dokumen film Siri' Bola/Balla)

Bagian 9

Adegan seorang laki memecahkan batu sebagai simbol pecahnya Siri' atau harga dirinya. (Sumber: Dokumen film Siri' Bola/Balla)

figure-5. Prototype of an audiovisual rehearsal script in *Pindah Rumah*
Source: Production archive of Pindah Rumah (Muhajir, 2018).

The prototype demonstrates an earlier production practice that informed the development of the *audiovisual deep script* in *Pindah Rumah*. It is therefore presented as a precursor to the concept rather than as its completed form. In *Pindah Rumah*, the principles evident in this earlier practice were further developed through rehearsal, site-based experimentation, audiovisual recording, playback, and revision. The significance of the prototype lies in the connection it established among written instruction, visual reference, performance action, and audiovisual recording, which provided a practical basis for developing these connections further in the subsequent project.

The system also protects against a common weakness in community-based production, namely the assumption that spontaneity alone guarantees cultural authenticity. Improvisation remains important, particularly in *gambus* performance, humour, and local speech. The deep script does not eliminate this flexibility. It establishes a frame within which improvisation can occur without dissolving the cultural and dramatic function of the scene. A performer may vary a phrase while maintaining the agreed expressions of respect, cues, spatial route, and ensemble rhythm. This balance between structure and local responsiveness aligns with vernacular film education, which values lived knowledge while retaining rigorous formal testing (Chambers, 2022; Prokopic, 2021).

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For novice local performers, the audiovisual deep script offers five practical affordances. First, it supports translation clarity by converting symbolic concepts into concrete cues rather than abstract descriptions. Second, repeated spatial actions support embodied recall, allowing performers to remember cues through physical practice rather than relying solely on textual descriptions. Third, shared playback establishes a common reference for ensemble coordination, particularly in sequences that require synchronised movement, timing, and vocal response. Fourth, self-observation allows performers to recognise habits that may be difficult to perceive while they are immersed in the action. Fifth, recorded versions preserve decisions made across rehearsal sessions and support repeatability across film production and live performance.

Field observation indicated that performers sometimes prompted one another when a cue or action was forgotten during rehearsal. Such exchanges provided an observable instance of performers using the recorded material as a shared reference for recalling scene requirements. These observations are treated as contextual evidence of how the audiovisual deep script functioned within the formal rehearsal setting, not as measures of learning outcomes. Research on feedback, video analysis, and dynamic visualisation provides a useful pedagogical analogy for this process, particularly the value of directing attention toward relevant features and revisiting performance through subsequent practice (Hattie & Timperley, 2007; Tripp & Rich, 2012; van Gog et al., 2009).

The participatory design of the house-moving event extended this rehearsal logic into the relationship between performers and spectators. Spectators initially gathered to observe the performance, while the performers initiated the house-moving action. The need for additional physical assistance had been anticipated as part of the artistic design, and the homeowner's family and other participants were aware that audience members might be invited to contribute to the collective task. As the house was lifted, spectators responded to the situation and joined the performers in carrying the structure. Their participation was therefore part of the artistic design of audience involvement, creating a situation in which people who came to watch could also take part in the practical work of moving the house. The documented response was direct participation in the physical labour of the relocation. This provides evidence of an immediate interaction between artistic design and audience action, but it does not establish a lasting change in social attitudes or relationships.

The second research question is answered at the level of documented production and rehearsal functions rather than measured learning gains. The *audiovisual deep script* supported novice local performers by converting cultural and dramatic instructions into observable, spatially organised, and repeatable cues. Recording and playback then made these cues available for review and revision. The archived process provides evidence of five functions: translation clarity, embodied recall, ensemble coordination, self-observation, and repeatability across film production and live performance. These functions describe how the rehearsal system operated in practice and do not constitute measures of individual learning or changes in acting ability.

The relationship among these functions and the movement from written instruction to audiovisual and performative action is summarised in figure-6.

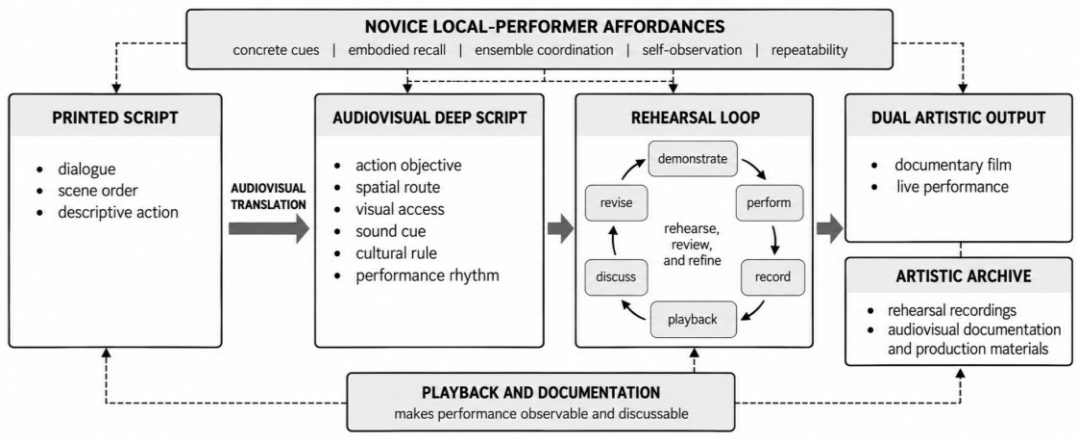


figure-6. The audiovisual deep script as a bridge from printed text to film and performance
Source: Authorial synthesis of the documented creation and rehearsal sequence in Muhajir (2018).

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table-2. Process indicators for rehearsal by novice local performers

Indicator	Evidence in the archived process	Analytical limit
Translation clarity	Cultural concepts were converted into scene actions, cues, and spatial tasks. The house-moving dialogue was revised during rehearsal to retain its intended meaning while making the exchange easier for performers to articulate, as documented at *timecode* 00:47:19–00:49:20.	Does not measure conceptual understanding through a formal assessment.
Embodied recall	Performers repeatedly rehearsed movements through different house zones and collective tasks. Rehearsal records also document performers reminding one another of dialogue, movements, positions, and sequences of action.	No individual learning trajectories were recorded.
Ensemble coordination	The house-moving sequence required coordinated lifting, timing, vocal responses, and interaction among performers and other participants.	Coordination was not assessed using a standardised performance rubric.
Self-observation	Video and audio recordings preserved performance actions and interactions that could be revisited during rehearsal and preparation. The recorded material provided a shared visual and auditory reference for reviewing scene requirements.	The archive does not preserve every playback discussion or identify each participant's response to the recordings.
Repeatability and transfer	Recorded rehearsal material preserved scene decisions and supported preparation for both the documentary film and live performance.	Comparative performance quality across the two formats was not experimentally tested.

Source: Process-based interpretation of the Pindah Rumah archive. The analysis is restricted to documented production and rehearsal functions.

Table-2 indicates that the value of the *audiovisual deep script* lies in the way it connects written instructions with actions that can be demonstrated, rehearsed, recorded, reviewed, and revised. Its function is particularly visible when performers encounter practical difficulties that are not apparent in the written script alone. The revision of the house-moving dialogue provides one such instance. The performers' difficulty with the original exchange prompted a change in wording, while the intended ethical meaning was retained through the physical and collective action of moving the house. The same production logic appears in spatial rehearsal, vocal coordination, playback, and the adjustment of performance details according to the conditions of the site and the abilities of the performers.

The documented process therefore positions the *audiovisual deep script* between the printed script and the final artistic forms. It does not replace the script, nor does it function as a standardised training instrument. Its role is to provide a shared audiovisual reference through which novice local performers can understand, test, and revise the requirements of a scene. The process also demonstrates that this structure remains open to participant input. The simplification of the house-moving dialogue, for instance, originated from the performers' practical difficulty and was accepted by the director as part of the rehearsal process. The resulting structure supported the preparation of both the documentary film and live performance while remaining responsive to local speech, movement, spatial conditions, and collective interaction.

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Discussion

The case advances three related arguments. The first concerns the meaning of mediation. *Pindah Rumah* does not position film between two already fixed groups as a neutral messenger. Its mediating work takes place within the cultural field itself, where inherited ethical terms are interpreted, tested, and reorganised through artistic practice. *Siri'* is neither rejected as a violent tradition nor celebrated as a timeless virtue. Its retaliatory and relational possibilities are placed in tension, while *pacce/pesse*, *sipakatau*, *sipakainge'*, and *sipakalebbi* provide complementary ethical references that redirect dignity toward responsibility, mutual recognition, and care. This internal critical movement is important for culturally grounded peace work because local knowledge cannot simply be assumed to be peaceful by nature. Its significance lies in the possibility of being questioned and reinterpreted by the community through contemporary artistic practice.

The second argument concerns film form. Peace appears through architecture, labour, rhythm, and access before it becomes an explicit proposition. The house allows the work to stage coexistence materially, as bodies negotiate thresholds, carry weight, accommodate others, and respond to actions occurring beside or beyond the immediate frame. The filmic layer extends these relations through framing, projection, recording, and sound. Such a view complements media-effects research, which often examines message exposure separately from the conditions in which media are produced. Narrative interventions can influence norms and perspective-taking (Bilali & Vollhardt, 2013; Paluck & Green, 2009), but the *Pindah Rumah* case points to another level of mediation in which participants themselves rehearse relations that the finished work makes available to audiences. The production process is therefore part of the peace-oriented work of the film, not merely the stage through which a predetermined message is delivered.

The third argument concerns the script. The *Pindah Rumah* case reveals an intermediate form between printed instruction and performed action, which this article calls the *audiovisual deep script*. The concept builds on the audio-visual digital scenario developed for actor training in *Kondobuleng*, a traditional Makassar folk theatre form, which transforms print-based scenarios into demonstrable materials for plot, dialogue, gesture, facial expression, and scenographic understanding (Muhajir et al., 2023). In *Pindah Rumah*, this principle is extended through audiovisual recording, spatial rehearsal, playback, and revision. The resulting structure connects dialogue with physical action, spatial relations, sound, rhythm, visual access, and the conditions under which novice local performers enact a scene.

The distinction becomes clearer through the rehearsal process described above. The *audiovisual deep script* brings written intention into contact with the actual conditions of performance, allowing wording, movement, rhythm, vocal delivery, and spatial relations to be tested and adjusted through practice. Its distinctive quality lies in this capacity to connect different forms of performance information while remaining responsive to the conditions encountered during rehearsal.

Participatory-film scholarship has shown that cameras and production processes can reproduce hierarchy even in projects framed around participation and empowerment (Baumann et al., 2020; Kindon, 2003; Montero Sánchez, 2021). In *Pindah Rumah*, participant agency operated through specific artistic decisions rather than through control of the entire production. As the rehearsal episode described above demonstrates, performers could identify practical difficulties, propose adjustments, and influence the form of a scene, while the director retained responsibility for the final artistic decision. Playback and rehearsal created a space in which the written plan could be questioned through practice and informed by performers' knowledge of speech, movement, timing, and interaction. This locates participant agency within the making of the scene itself, showing that meaningful contribution can occur through relatively small changes to performance material.

The wider relevance of the case lies in its transferability across different cultural settings. The terms *siri'*, *pacce/pesse*, and *sipakatau* remain rooted in Bugis-Makassar history and should not be detached from that context and presented as universal categories. What may be adapted elsewhere is the way a community's own contested ethical concepts can become material for artistic inquiry and rehearsal. A different community would need to identify its own terms, histories, tensions, and forms of collective practice before developing audiovisual materials suited to its participants. The *Pindah Rumah* case therefore offers a process that can inform other community-based artistic projects without requiring them to reproduce Bugis-Makassar cultural meanings or forms.

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CONCLUSION

Pindah Rumah shows how film can mediate peace through the transformation of contested cultural meaning into embodied and audiovisual relations. The work reinterprets siri' through pacce/pesse, sipakatau, sipakainge', and sipakalebbi, giving these relations cinematic form through coordinated lifting, shared spatial access, attentive listening, and collective rebuilding. Harmony does not require differences to disappear. People retain distinct positions and identities while taking responsibility for a shared task. Coexistence is therefore expressed through the practical relations required to sustain collective action.

The study contributes two related concepts that clarify different dimensions of the artistic process. Filmic peace mediation describes the critical reinterpretation of contested local knowledge into audiovisual relations that create space for shared observation, participation, and interpretation. The audiovisual deep script describes a layered rehearsal structure that connects action, space, sound, cultural conduct, visual access, and performance rhythm. Its documented value lies in helping novice local performers connect written instructions with embodied action while allowing scenes to be rehearsed, recorded, reviewed, and revised. These concepts emerged through the interaction of questioning, making, rehearsal, recording, reflection, and revision rather than from the printed script alone.

The practice-led process also shows how participants' contributions can shape artistic form through specific production decisions. In Pindah Rumah, local residents and novice local performers contributed practical knowledge of speech, movement, timing, and interaction during rehearsal, influencing how scenes were performed and recorded. Rehearsal, playback, and repeated performance provided opportunities to identify difficulties, consider alternatives, and refine the relationship between written instruction and embodied action. Artistic authority, however, remained with the director, who determined the final form of the work. The finding therefore extends our understanding of community filmmaking beyond participation as presence, showing how participant experience can become part of artistic form through concrete processes of rehearsal, negotiation, and revision.

The study is grounded in a single practice-led case, with knowledge generated through documented artistic practice, rehearsal, production, reflection, and the resulting film and performance materials. The findings therefore concern the documented functions and possibilities of filmic peace mediation and the audiovisual deep script within this production, rather than comparative effects on acting ability, audience attitudes, or long-term conflict relations. Future research could examine these concepts through comparative rehearsal studies, audience reception research, and applications in other community-based film contexts. Such research could further clarify how audiovisual rehearsal structures support performer participation and how culturally grounded filmmaking may contribute to sustained spaces for nonviolent dialogue.

DECLARATIONS

Author Contributions

Muhajir: Conceptualization, methodology, investigation, data curation, formal analysis, visualization, writing – original draft, and project administration. Ranang Agung Sugiharto: Validation, theoretical framing, supervision, and writing – review and editing. Pande Made Sukerta: Validation, artistic-research supervision, and writing – review and editing.

Conflict of Interest

The authors declare no conflict of interest.

Data Availability

The artistic archive and analytical coding matrix supporting this study are available from the corresponding author upon reasonable request, subject to image-use permissions and community confidentiality.

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