

Movie As An Environmental Conservation Media: Content Analysis On “Bumiku” (My Earth) Movie

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Abstract— This article discusses the message contained in the “Bumiku” (My Earth) movie. This movie was prepared by an 11-year-old teenager (Natasha Dematra) and won many awards at both the national and international level. Issue was appointed in this film to cover environmental issues such as geothermal energy, forest burning and deforestation, use of non-recyclable goods, increased exhaust gas and excessive use of electrical energy. This movie raised another issue, i.e. floods due to damaged forests, crop failure due to drought and unhealthy environment due to littering. This article used a narrative approach, which assumes the movie acts as a delivery media. All aspects of the film, from stories, dialogues and images can be converted into a series of words (narrative). The series of words can reflect the front stage of film’s contents, which merely outline facts or realities that develop in the community, possibly acting as a backstage that reflects important messages from the film or something more essential than mere facts. Bumiku offers cultural conservation through two important things; first, the need for enculturation of environmental awareness through the role of the character of agents of change, as exemplified by the figure of Heru, environmental volunteers who mobilized village women to practice recycling recycled goods into economically valuable crafts. Second, using traditional arts as a communication medium, namely Dances, Tabuh Lesung and Wayang Beber.

Index Terms— environmental issue; movie; media; mass communication

1 INTRODUCTION

Indonesia, a large country in the Southeast Asia region, has an area of 1.905 million km². It is far wider than its neighboring country, Malaysia, which covers only 330.803 thousand km², or Singapore with an area of 721.5 km². Of that area, total forest geography spans 128 million Ha (1,280,000 m²). According to the Directorate General of Forestry and Environmental Planning, the Indonesian Ministry of Environment and Forestry released a report in the 2015 statistical publication, about forest areas in Indonesia. Conservation forest has an area of 27.4 million ha. of protected forest [1]. Production forest is limited to 26.8 million; however, Indonesia is threatened by very high forest destruction [2].

According to the World Resources Institution Foundation, a Foundation that cares about environmental issues in Indonesia, reports are that tree cover-loss data remained high between 2001 and 2015 [3]. This is processed by the Global Land Analysis & Discovery (GLAD) Laboratory of the University of Maryland, which is the latest available global data for the public.

The data above has not been converted to the phenomenon of forest fires, peat land fires and looting of forest plants by the people for the period of 2016-2019. The Indonesian leading online media, Kompas reported forest fires in Riau, Eastern part of Sumatra, which reached 1,647. Ha [4]. Riau is an area where there is still a lot of forests on the island of Sumatra. Forest fires that often occur on the island of Sumatra usually trigger protests from neighboring countries, namely Malaysia, because the smoke soars into Malaysia and Singapore [5], [6].

The threat of potential environmental damage in Indonesia is the reason for studying more comprehensive conservation efforts, not just in the context of the physical environment [7], [8]. The Government of the Republic of Indonesia is very concerned about the problem of damage to natural resources and its ecosystem; therefore, since 2015, the Minister of Environment and Forestry has issued

Acts number .39/menklh-setjen/2015 concern about strategic plans for 2015-2019 [9].

In the strategic plan, the targets are stated: (1) Increasing the effectiveness of conservation forest management and biodiversity conservation efforts; and (2) increasing foreign exchange and PNBP revenues from the utilization of environmental services for conservation areas and biodiversity [9]. The program target is indicated by its achievement with nine program performance indicators. Efforts to achieve the targets of the Natural Resources and Ecosystem Conservation Program, and that of program performance indicators will be carried out through eight activities. Each activity describes the implementation of duties and functions of each independent work unit (center in the area) within the Directorate General of Natural Resources and Ecosystem Conservation (KSDAE, Indonesian Ministry of Environment and Forestry). None of the program activities to be implemented explicitly and specifically mentions the program's socialization to the community. Thus, there are gaps or weaknesses from government programs in conservation activities, which still do not seriously involve community participation. Even though one obstacle to the protection of natural resources and ecosystems is still a lack of public awareness of environmental sustainability, other factors such as forest burning, deforestation and damage to cultural heritage result from the loss of awareness.

Korže (2018) stated the need for careful protection and management of the environment and natural resources. Protection is needed because of a belief that the natural habitat of an area can be managed, while the genetic diversity of a species can take place by maintaining its natural environment[11]. Protection efforts should not only be temporary or short-term but must have a long-term perspective for sustainability [12].

The government needs community participation if development programs in the field of conservation of natural resources and ecosystems are to be sustainable. As

a result, since 2012, the government has opened opportunities for the community to participate in the preservation of natural resources and ecosystems, namely through the Minister of Forestry Regulation Acts Number. P.31/Menhut-II/2012 concern about conservation institutions [13]. The Conservation Institute is divided into two areas, namely special interests and public interests. Conservation agencies for special interests include Animal Conservation Center, Special Animal Training Center and Animal Rehabilitation Center. On the other hand, public interest includes Zoos, Safari Parks, Animal Parks, Special Animal Parks, Zoological Museums, Botanical Gardens, Special Plant Parks and Herbarium. The community (investors) can apply for a conservation permit under certain conditions [13].

In the official website of the Ministry of Environment and Forestry, there is a domain of "forest area" with a sub-domain "Empowering the People", but it contains no information. The public can interpret this as the government not yet having a community empowerment program to support natural resource conservation programs, possibly because it has not been reported on the website. Community empowerment is needed for active community participation.

Shinta (2019) reported an indication of the lack of public awareness of the environment, among others, that Indonesia is still the runner up in terms of waste disposal in the oceans after China. Every year, 0.48 - 1.29 million metric waste is disposed of into the sea, whereas India, which has a bigger population than Indonesia, ranks 12th. Another fact that suggests that awareness of environmental conservation is still low in Indonesian society is the amount of waste production in big city cities in Indonesia, 56,255.07 m³ / day in 2015, while according to the records, the Central Bureau of Statistics jumped to 108,744.60 m³ / day, an increase of almost 100% [15].

In 2009, the Indonesian Ministry of Environment in collaboration with the Ministry of National Education created the Adiwiyata program, which made programs in schools (Primary school to Post Secondary School) to offer students pro-environment insights and attitudes. It is said that the number of schools that set this program up to 2017 has reached 809 schools out of 34 provinces. Schools must implement four components, namely environmentally sound policies, environment-based curriculum, participation-based activities and management of environmentally friendly school facilities and infrastructure [16], [17].

According to Shinta (2019) the government itself has motivated the community to care for the environment, utilizing the Kalpataru award given to individuals and groups who have worked to preserve the environment, Adipura award for a clean and comfortable city, Establishment of Non-Governmental Organizations and garbage bank.

Rachman (2015) described conservation goals as follows: (1) realizing the preservation of biological natural resources and the balance of their ecosystems, so that they can support efforts to improve human welfare and quality of life, (2) maintain the ability and use of natural resources

and ecosystems in harmony and sustained balance. In addition, conservation is one of the efforts to preserve wildlife.

If environmental damage is related to human behavior, there is a close relationship between one's destructive behavior and one's values. Values are all things that are considered important by humans, because they are endeavored to be upheld, respected, carried out and defended if anyone interferes. Rachman (2015) exemplified the values contained in the arts to be calm, inspirational and appreciative. Therefore, the behavior of supporting environmental conservation relates to the awareness of coherent values. Individuals who do not consider the environment as a value, tend to portray a don't-care behavior toward the environment; on the contrary, it can be exploitative. People who cut down trees to sell them are examples of those who do not believe and appreciate that forest destruction can cause disasters for those around them. Therefore, the goal of environmental conservation education is not achieved only through formal education, giving awards and establishing conservation institutions. A problem that is far more important than that is whether the awareness of environmental care is institutionalized into values and culture. The values and culture of caring for the environment will be better if combined with a value and culture that already exist in the community.

Indonesia has thousands of ethnic groups that occupy thousands of islands and have certain values that are related to environmental sustainability. These values are expressed or implied in myths, customary rules, rituals and agreements. In Maluku, for example, a tradition been handed down for generations to safeguard certain natural resources. This tradition is called *sasi*, which is the prohibition on taking certain natural resources with or without damaging the environment. For example, it is forbidden to pick certain fruits on land and take certain natural resources from the sea [19]. This tradition has even become customary law, whose implementation is overseen by traditional institutions such as *raja*, *chief of soa*, *saniri*, *kewang* and *marinyo*. However, what plays a more important role in maintaining natural resources is *kewang* and the children who are functioning as forest rangers [20]. Even the church helped formulate a prohibition or ban on taking certain natural resources on land and sea [21], [22].

In Balinese, where many people practices Hinduism, many teachings show the necessity of harmony with their environment. *Parisada Hindu Dharma Indonesia* (Indonesian Hindu' People Council) cites Hindu religious literature expressed in the **Atharvaveda XVIII.17 mantram** (verses), which stated that humans must protect *Tri Chandra* (Three Faces) like water, plants and air, which are sources that can grow human life. This worship is at Luhur Batukaru temple, worship of the Tumu-wuh [23]-[26]

In Cigugur, West Java, a traditional value called *Adat Karuhun Urang*, related to the principles of environmental management based on *gotong-royong* (shared burden), continuity and harmony [27]. The local wisdom in Indonesia related with how environment and awareness spreading to folklore medium. Another way, as part of socialization to next generation, awareness about

environment need massive action with powerful mass media.

This article discussed how movie, as a mass media, is a means of enculturation of values that care about the environment and, at the same time, is a means of mobilizing actions that care for the environment. The movie under study is titled "Bumiku" (My Earth), created by Natasha Dematra.

Why is the "Bumiku" became movie an option to study? Actually, plenty of movies related with awareness of environment, such as *Pentingnya Peduli Lingkungan* (2017), by students who are members of the Halu Uleo University Environmental Sciences Department Association. This movie tells about the importance of forests for human life, discussed in lectures. *Bumi Sekarat atau Selamat* (2014) produced by Geounikama Production, tells the story of four young guy as traveller who are invited to become familiar with the environment of Indonesia. *Peduli Lingkungan* (2018) produced by Joel Sinagafgen film, describes elementary school children and Kusuma Zaitun kindergarten throwing trash in a landfill. *Mencari Mata Air* (2015) by Uilly Sigar Rusadi and Joko Anwar, contains messages about not to litter and cut trees carelessly. The film received support from the Ministry of Forestry. However, of the many films about the environment, the most interesting and unique film is *Bumiku* (My Earth).

This film was made in 2012 by Director Natasha Dematra, who, when making this film was 11 years old, so in 2016, Dematra was nominated by the media as the world record holder for the youngest female director category. Dematra was also awarded as the best newcomer director at the American Movie Award 2016. In the same year, she was nominated as the favorite singer at the Global Music Awards [28]. The government appointed her as the Ambassador of Peace and Ambassador of the Environment.

At the commemoration of World Environment Day 2017, the *Bumiku* film won the Silver Palm Award in the Best Music Film category at the Mexico International Film Festival (MIFF). The film also became the opening film for the 2017 Film Festival in New York [28].

2 Materials and Methods

This study used a narrative approach, which views film as a story. The main message is conveyed in a series of events that form certain structures. The message in the film is conveyed through stories that combine scenes, dialog between characters and social backgrounds where the story takes place. [29] emphasized the importance of conflict in the story. A film becomes unattractive without conflict [30]. That conflict makes the audience compare one character and another and finally conclude which character is worthy of being an example for life. Narrative without conflict is nothing more than a description. Indeed, according to Eriyanto (2013) descriptions can describe in detail the important phenomena and messages in their entirety.

A film that only contains descriptions tends to be documentative; its existence is important as limited as a data or fact. Journalistic work really needs a description. The audience is satisfied with the spread of the knowledge they contain. A film certainly becomes unattractive or boring if the content is only a description. Through the narrative contained in the film, the audience is given the opportunity to think and reflect while getting entertainment.

3. Results

3.1. Messages on the Movies

The content of the message in this movie is analyzed based on the category of explicit messages referred to by Chaney and Martin (2014) as *frontstage* and implicit messages called *backstage*. Explicit messages are obtained through stories, image visualization and dialog. Implicit messages can be arranged based on the values intended to be formed by the contents of the message.

The movie starting with story tells about a young woman (named Nada) from a metropolitan; Nada wants to learn to dance in a village. Based on the name of the train station where Nada goes down, the village is located in Yogyakarta, Indonesia. Unexpectedly, as long as Nada was in the village, she personally experienced environmental concerns such as a damaged environment, cracked dry soil, trees that died from climate change, as well as village children who were good at riding motorbikes proceeding to disturb pedestrians. Additional observations were motorcycle without exhaust filters that added to air pollution due to carbon monoxide (CO) fumes, littering and much more. On the other hand, Nada also found good things in the village; there were people who had an awareness of trying to preserve nature by teaching their community how to recycle plastic waste into handicrafts, utilizing used objects that cannot be recycled into spaces to plant plants and so on. In this village, Nada also found the enthusiasm for the art of its citizens, such as dance, *tabuh lesung* and *wayang beber*. Together with Adam, a friend from the village, they used *wayang beber* as a medium to teach others about the importance of environmental conservation.

The *Bumiku* movie is more precisely aligned as a short story, because the duration is only 27 minutes and 10 seconds. Sumarjo and Saini (1986) stated that what is meant by short story is a story whose problem is raised in a limited mannerist because of discussing a problem whose elements are smaller than a novel. Gruen (2004) emphasizes the notion of short stories as stories that show a very short nature, both the events revealed, the contents of the story, the number of actors and the number of words used.

It is precisely because of its short nature that the audience becomes interested, because they avoid boredom; important messages are easily captured because the message is not too long. Through the storyline, the audience gets both knowledge and

entertainment. The function of the story in the film distinguishes from speech communication. The content of speech tends to send messages with denotative narratives, while through the storyline in the film, the message is sent implicitly. Viewers are free to interpret according to their perceptions; even meanings can be obtained after going through several stages of reflection. This is called persuasive communication. A film is able to influence and change attitudes, thoughts and preferences with self-awareness.

important images.



Figure 1. Stories about Adam and Nada make people aware of the importance of environmental preservation. Source:

Bumiku: Scene 4:36








Biran (2009) described the Japanese Military when occupying Indonesia (1942-1945) using narratives in films to influence the feelings and thoughts of the Indonesian people to support their imperialism. War films brought in from Japan, as well as propaganda films made by Japanese film companies in Indonesia (*Nippon Eigasha*) have had a huge impact on the common people. For example, a film about mutual cooperation in transporting water to extinguish fires, was immediately used as a practical way to work on things together. The *Tonari Gumi* film encourages Indonesian people to create citizen organizations that are currently used in Indonesia, such as the subdistrict (in Bahasa Indonesia named *Rukun Tetangga and Rukun Warga*). War film shows were always watched by the public at that time, making Indonesian people believe that Japanese military power was very great.

Thus, positioning films as a conservation medium through stories is not wrong, because in the history of Indonesian films, films are always used to influence the attitudes and thoughts of the audience.

3.2. Messages through the Pictures

A movie is a combination of many images to visualize a particular message. In the "*Bumiku*" movie, many images have important meanings related to environmental problems. The following table outlines

Table 1. Environmental Problems, Messages from images

No	Image	Description
1		Rural atmosphere. People use bicycle vehicles. There is smoke from burning wood or dried rice stems (in Javanese, it's called <i>damen</i>)
2		Drying fields cause the soil to crack. This picture shows that rain never falls.
3		Teenagers in the village ride motorcycles. Mufflers (exhaust pipe) emit a lot of smoke because the filter part is removed. Besides the smoke, it also causes loud noises.
4		Village teenagers are dancing. Dancing can balance or control feelings.
5		<i>Tabuh Lesung</i> is a tradition of the local community, which means that the dry season has arrived (in Javanese, it's called <i>Mangsa Ketiga</i>). This tradition is meaningful so that people anticipate the arrival of the dry season.
6		Someone carries wood suspected of being the result of looting the forest. In this film, it turns out to be someone who is actually a natural conservationist.
7		<i>Wayang Beber</i> . used by Adam to tell about the consequences of deforestation in the form of floods.

Sources: Primary data "Bumiku" (My Earth) film

The figures in table 1 show that environmental damage is mostly caused by human activities, such as careless logging, forest fires, vehicle fumes and the like. On the other hand, Indonesian people have art and traditions that are believed to be able to balance their thoughts and feelings. Art and tradition can be used to instill and mobilize awareness about the importance of preserving the environment and, at the same time, mobilize the masses to institutionalize such awareness in collective action. In this context, according to Dominick (2013), one of the functions of mass communication (including film) is as a media for surveillance. Through film, the community is aware of the importance of the environment. Film supervises human thoughts and feelings so as not to exceed the limits. Panuju (2018) stated that mass media is a tool to transfer ideas and become a bridge to another world.

3..3. Messages through Dialog

Filmmakers insert messages through the dialog of the characters. In the “*Bumiku*”, important dialogs represent the message to be conveyed. Important and significant finding are presented in table 2.

Table 2. Messages Through Dialog

#	Dialog	Important Message
1	Adam: why do you like to dance? Nada: Mama said, if we learn to dance, our souls will be rich. We don't only need knowledge, but also to be rich in sense	Life balance is formed from science and sense
2	Dialog about teenagers who removed the exhaust filter to be stylish. Adam: <i>crondolo</i> kids Nada: Those children just throw away fuel. They only add smoke. We are getting hotter on earth. Adam: What do you mean? Nada: Yes, the more the smoke generated, it becomes useless for us and even more harmful.	The term <i>Crondolo</i> comes from the Javanese language, which means cricket children who do not have wings. Used to say children who have no ethics. Through music, children's actions make heat on the earth.
3	Nada: The more fuel used, the more exhaust gas produced. Later, the exhaust gas will be trapped, gathered in the atmosphere. Some of the sun's heat will be emitted, which will be reflected again. However, because of the heat, the sun can't be reflected again. The earth is getting hotter. Well, this is what is meant by global warming. If global warming occurs, the climate will also change. Why	Global warming is caused by exhaust gases. The earth is getting hotter. Trees and plants can turn exhaust gas into oxygen; however, trees and plants are being cut down a lot. Humans must be aware to reduce this.

	are we, who live on earth not trying to reduce the cause? Adam: then? Nada: Trees and plants are cut down. In fact, the trees can turn exhaust gas into oxygen. As a result, there will be many disasters such as floods, crop failures and lack of clean water.	
4	Nada Dialog with residents who are changing lights: Nada: changing lights, sir? Penduduk: Yes, energy saving lamps. In order to pay for cheap electricity, as well as to prevent climate change. Maintain the earth for posterity.	Prevent climate change for the future, for posterity (next generation).
5	Mr Heru's lecture to mothers who were taking part in the training to recycle inorganic waste. "Mothers, every day we recognize organic, inorganic waste, plastic waste, bottle waste and paper waste. Plastic waste can be recycled into bags, sandals, vests, etc.	Efforts to empower people to use waste become something useful, while reducing waste pollution.
6	Adam became <i>dalang</i> (<i>story taller</i>) through <i>Wayang Beber</i> . "This time, I will tell of a life related to nature conditions. In Papua, in Kalimantan, in Sumatra, trees have started to be cut down, resulting in climate change and causing disasters everywhere. We have to plant crops again, 'reforestation' and replacing energy-saving lamps, sort out organic, inorganic, bottle and paper waste and then discard them separately"	<i>Wayang Beber</i> Art can be a traditional media for counseling about the importance of preserving nature.
7	Nada Epilogue: "I have new experience and knowledge. I have hope for the future of the preservation of the earth. I want to preserve the earth."	Experience in the village fosters enthusiasm, hope and determination to preserve the earth.

Sources: Primary data

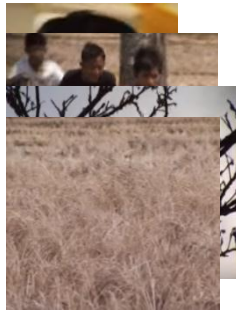
The message through dialogs in table 2 corresponds to the statement of the Directorate General of Climate Development - the Ministry of Environment and Forestry as follows: The United Nations Convention on the Climate Change Framework (United Nations Framework Convention on Climate Change / UNFCCC) defines climate change as something that is caused either directly




or indirectly by human activities, thereby changing the composition of the global atmosphere and climate variability experience in comparable periods. The global atmospheric composition in question is the material composition of the Earth's atmosphere in the form of Greenhouse Gases (GHG), of which, it consists of Carbon Dioxide, Methane, Nitrogen and so on. Greenhouse Gases are needed to keep the temperature of the earth stable. However, increasing greenhouse gas concentrations make the atmosphere thicker. The thickening of the atmospheric layer causes the amount of geothermal energy trapped in the earth's atmosphere to increase, resulting in an increase in the earth's temperature, called global warming. [38]



4. Discussion

The term *Backstage* is used to explain many things., Roxå and Mårtensson (2009) used the term *Backstage* to explain the situation in learning. Tuleja (2008) used the term *Backstage* to explain the formation of new cultures in intercultural awareness when participating in MBA education abroad, [40] used the term *Backstage* as people who work behind the stage, and many more. The essence of the meaning of *Backstage* is something with a true existence that is behind something that appears on the surface, because it is implicit, more essential and leads to values. The meaning is more important than just pictures and words. The following are the meanings of *backstage* obtained through several scenes and dialogs.

Table 3. Images, Narratives and Backstage

No	Image	Narrative	Backstage
1	 and teenager The threat of drought and crop failure	Drought continues to hit various regions in the country, sweeping in most areas of Sumatra, Java and Sulawesi. Lack of water supply causes the soil to break and dry out, while droughts cause a	Village areas in Indonesia are known as green rice plants, children revel in the world of children. Climate change threatens their future. The main message is how to anticipate such a future.

		shortage of clean water due to dry season; drought that causes farmers to be threatened with crop failure.	
2	 Teenagers, are affected by City-life, riding a motorbike without a helmet and removed exhaust filters.	are aware of the environment The climate is getting hotter, causing many disasters and calamity	In the village, there are also young people who do not have empathy towards the natural environment and social environment. The main message: teenagers who are not environmentally conscious need attention.
3	 Motorcycle & Television Fan and energy wasteful lights	Nada: "by turning off the television, reducing the use of fans, riding motorbikes unnecessarily and using energy-saving lights, you have helped save the earth."	Main message: saving the earth begins with small things. The future of the next generation is more important.
4	 Someone recycles plastic waste		Instilling environmental awareness requires a person who has an influence to change society

	 <p>Residents are practicing using industrial waste to become handicraft items</p>	<p>(agent of change). Approach to community empowerment through skills.</p>
5	 <p>Wayang Beber</p>	<p>Main message: Enculturation is done using traditional arts. Active community members interact in it.</p>

Sources: Primary data "Bumiku" film.

A film has the potential to convey messages from many aspects; aspects of stories, scenes, dialogs, place backgrounds, illustrations and representations of characters or actors. This film does not use popular actors or actresses. The players are teenagers. The central figures in this film are two teenagers, Adam and Nada. Through these two figures, messages about the dangers of climate change, exhaust gases, deforestation, etc. are conveyed in their dialogs. Nada is a figure from outside the village who is smart, sociable and has a strong willingness to learn. Since the beginning, she has been described as having a lot of knowledge about climate change and its consequences. Nada has a weakness, because there is no information on how Nada obtained knowledge about the environment so that it is very militant to fight for the reservation of nature. The red thread between Nada's figure and nature preservation is blurred, because Nada's goal in the village is to learn to dance, but overall, the film "Bumiku" has conveyed a message about the environment as well. Until the main message of the film can be cut down, namely the destruction of nature being largely due to human behavior, damage to nature results in natural disasters and calamities for humans themselves. Humans must think of solutions to reduce damage to nature. The "Bumiku" film offers two ways; first, through social movements in rural areas by facilitating individual agents of change. Agents of change guide their communities to be skilled in utilizing industrial waste into economically valuable handicrafts. Second, using traditional media to instill environmental awareness, such as *Wayang Beber*, Dance and *Tabuh Lesung*. Research by Diana and Pasha (2015) found the agents of change have a big contribution in pioneering ways to make efforts to preserve the area around it, with various obstacles faced. Search results in the field, which concern researchers, in the form of actions or behaviors to protect some springs, are carried out by agents of change and communities in the surrounding area

by conducting maintenance of Situ Cisanti water sources. *Wayang Beber* is potentially an extension media for the community. Its nature is very flexible to convey many theme stories, including the theme of natural damage caused by human activities. It is called *Wayang Beber* because what is shown is not the person, but the pictures that are stretched; the performance is done by holding a picture of the puppet on the cloth, then the *Dalang* (story teller) translates the meaning of the image's contents on the cloth [42].

4 CONCLUSION

Bumiku Film contains a message about the dangers of environmental damage due to human activities unaware of the importance of environmental conservation. Behaviors that cause environmental damage include deforestation, excessive use of electrical energy, disposal of gas from vehicles, use of plastic or inorganic goods and carelessly dumping them, which is a problem discussed by the film. The concept of environmental conservation offered is the need for cultural enculturation to the community, namely through traditional arts such as dance, *Tabuh Lesung* and *Wayang Beber*. At the practical level, the environmental conservation movement is not enough only through socialization about the dangers of exhaust gases, climate change and disasters, but it also requires social movements in the community. The film offers to use agent of change figures to move the community to care about environmental issues. In this film, the character of the agent of change is represented by Heru, who teaches the skills to recycle industrial waste into handicrafts and the figure of Adam and Dana, two teenagers who are able to change their peers from enjoying speeding to social care.

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