

THE ROLES OF TRADITION AS AN IDEA FOR THE DOCUMENTARY FILM 'MAPPADEKKO' WITH EXPOSITORY DIRECTING STYLE

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ABSTRACT

The Mappadekko Documentary Film is a form of cultural preservation that raises the issue of the role of traditional leaders in preserving a nearly extinct annual tradition in Camba District. Mappadekko is a form of gratitude to God Almighty for the success of planting rice. The narrative structure of this film employs the 5W+1H framework for storytelling. The film employs an expository directing approach. The expository directing approach primarily documents the involvement of traditional leaders in the Mappadekko tradition through the use of narration and interviews. This style prioritizes informal shooting activities to convey the message directly to the audience, minimizing the potential for other interpretations. The Mappadekko documentary film conveys a message that urges the audience, particularly the younger generation, to prioritize cultural awareness and preservation.

Keywords: custom; directing; expository; Mappadekko

ABSTRAK

Film dokumenter Mappadekko sebagai salah-satu bentuk upaya pelestarian budaya yang mengangkat permasalahan peran tokoh adat dalam melestarikan tradisi tahunan yang hampir punah di Kecamatan Camba. Mappadekko merupakan suatu bentuk kesyukuran kepada Tuhan Yang Maha Esa atas keberhasilan menanam padi. Penyusunan cerita pada film ini dibuat menggunakan struktur 5W+1H. Film ini dibuat menggunakan gaya penyutradaraan ekspositori. Gaya penyutradaraan ekspositori utamanya merekam peran tokoh adat dalam tradisi mappadekko melalui narasi dan hasil wawancara. Itu sebabnya aliran ini menekankan kegiatan shooting yang informal, sehingga dapat menjelaskan pesan secara langsung kepada penonton tanpa memunculkan penafsiran yang lain. Melalui pesan yang disampaikan film dokumenter Mappadekko, sutradara mengajak penonton terutama generasi muda saat ini untuk lebih memperhatikan budaya dan melestarikannya.

Kata kunci: adat; penyutradaraan; ekspositori; Mappadekko

1. Introduction

Maros is a district in South Sulawesi Province that has high cultural values, such as customs, traditional ceremonies, dance and objects that serve as a form of culture. Maros regency is one of the areas that still maintains their culture. The belief of the surrounding community regarding their culture is an ancestral cultural heritage. One of the cultural heritages inherited is *mappadekko*. *Mappadekko* is a tradition carried out by the Bugis community as a form of gratitude for the success in planting rice.

But not only that, *mappadekko* is often performed on special occasions, such as welcoming important guests and becoming one of the types of competitions in commemorating the birthday of the Republic of Indonesia. In In this case, the presentation of *mappadekko* as a ritual and in special events is certainly different. As a ritual, *mappadekko* is performed by actually pounding rice (there is rice in the mortar that is pounded). Whereas in special occasions, the mortar is pounded in an empty state (not containing rice). *Mappadekko* itself is played by hitting a mortar, which is a container for pounding rice, which the people of Camba sub-district often call *palungeng*. This mortar is hit using a stick-shaped hammer and is usually made of wood or bamboo.

Mappadekko's existence had disappeared and then reappeared. Puang Terru as the first generation continued the *mappadekko* tradition that had disappeared before 1968. Unfortunately, literature sources that write about *mappadekko* are very lacking. It was considered the cultural heritage such as *mappadekko* to be preserved considering that the cultural elements contained in the *mappadekko* tradition are still attached to the local community and as a form of preservation carried out by the ancestors. One form of preservation effort carried out by reseaecher is by making a documentary film work with an expository directing style. The choice of documentary medium in the creation of the work is considered the most appropriate choice in conveying the facts of the problems.). These are occurred so far, which have slowly been abandoned and some people no longer know about it, especially

the younger generation. In addition, the author chose the expository documentary form because the arguments built by expository are generally didactic, tending to convey information directly to the audience, so that it is hoped that the community will again understand the *mappadekko* tradition as inherited by the ancestors (Davis & León, 2018) (Bathla & Papanicolaou, 2022) (Triska et al., 2020) (Jahromi & Qaneifard, 2018).

The roles of traditional leader in preservation of *mappadekko*'s existence feel like very lack of literature references. It can be done by interviewing the leaders. Puang Terru as the first generation continued the *mappadekko* tradition that had disappeared before 1968. H. Mappaterru Makkasabang is a very influential traditional figure in Panagi who also has the title of Arung. H. Mappaterru Makkasabang or commonly called Arung Panagi is the founder of the *mappadekko* tradition in Panagi who still maintains this tradition until now. H. Abdul Rasi Koda is the head of Panagi hamlet besides that he is also the younger brother of Puang Terru as Arung Panagi. The author chose H. Abdul Rasi Koda because he is also one of the traditional leaders who until now maintains the *mappadekko* tradition in Panagi, Camba district, Maros regency. Hj. Nurhayati is a leader of the *mappadekko* tradition in Panagi hamlet, Camba district, Maros regency, she is an influential figure in the ritual and preservation of this tradition because of her role as a leader. We are old people, I will continue to cadre them and give some instructions.

2. Literature Review

The role of traditional leader in preservation can be referred from these information (Sekgala, 2018) (Herawati et al., 2021). Communication model of *musyawarah* and role of traditional leaders in building public acceptance to support nuclear powerplant development plan at Bengkayang regency. In IOP Conference Series: Earth and Environmental Science (Vol. 739, No. 1, p. 012079) and IOP Publishing (De Kadt & Larreguy, 2018) (Grieco, 2020) (Honig, 2019) (Carlson & Seim, 2020) (Balasuriya, 2023), these articles underline that essentially, traditional

leaders have been key to implementing community sensitisation and border surveillance, as the existing governance structure provides the necessary infrastructure for this. existing government structures provide the necessary infrastructure for this. These activities have been carried out by traditional leaders. The involvement of traditional leaders in decision-making at the district level has been along gender lines: chiefs and youth leaders

There are similarities with the above points that Puang Terru plays an important role in organising and gathering traditional leaders and the community for deliberation. Puang Terru, the blood of Arung Panagi, is a traditional leader who is still very protective of the traditions and culture in the Panagi area, Camba sub-district, Maros district. One of the traditions that is thick and maintained is *mappadekko*. Therefore, the author feels interested in finding out the cause of this occurrence, by analysing the origin and development of *mappadekko*, thus the author raises a title entitled "Directing an Expository Documentary Film 'Mappadekko' with a Three Act Structure Approach". Considering the importance of cultural knowledge to the young generation of the archipelago, especially the youth of Maros and as a form of cultural heritage preservation efforts, it is deemed necessary to make efforts to preserve cultural heritage. So that makes the author choose *mappadekko* as the idea of creation.

The review will be completed in combination between literature and works. *Daeng Manda* (2019) is a documentary film produced by Meditatif Film by a director named Arman Dewarti produced in 2019, *Daeng Manda's* f tells the story of the Maestro's journey through his dance career. But in telling the story of the journey, Daeng Manda chose to use the media in this case the Kanana doll which he made himself from the knowledge inherited from Daeng Manda's mother. Kanana doll is a sacred doll and is one of the mandatory requirements in filling the Mahar/Sompa place during the wedding ceremony that must be carried by the bridegroom. Daeng Manda made Kanana dolls because he has a plan to make a museum containing Kanana dolls as a medium.

When viewed from the concept used by the *Daeng Manda* documentary film, it is an expository style documentary, where the film uses images to support the argumentation through interviews and narration as the basis for the documentary. The strong relation points between *Daeng Manda* and *Mappadekko* films are that they are shown on a certain day, as rituals, customs and in special events of course. In addition, the *Mappadekko* film and the *Daeng Manda* film are both cultural heritage that needs to be preserved, considering the cultural elements contained in the *mappadekko* tradition and the Kanana Doll in the *Daeng Manda* film which are still attached to the local community and as a preservation carried out by the ancestors.

Mappadendang (2016) is a documentary film produced by Net. Documentary which was produced in the year of delivering messages to the audience. This *Mappadendang* film is a documentary film produced by Net. This *Mappadendang* film is based on the stories of real experiences of young people who are willing to give up career opportunities and the stability of big city life to become teachers and teach in remote villages throughout the country for one year. A feature documentary programme that not only showcases Indonesia's natural beauty but also its unique cultural life. The programme features natives of the area as narrators as well as storytellers. When viewed from the concept used by the *Mappadendang* film, it is an expository style documentary, where the film uses images to support the argumentation through interviews and narration to convey the message to the audience.

In addition, the difference with the *Mappadendang* film is how young people are willing to give up career opportunities and the stability of big city life to become teachers and teach in remote villages and invite the local community to celebrate their thanksgiving to the almighty god for the success of the harvest. while the *Mappadekko* film tries to raise the efforts to preserve *mappadekko* activities to young people after being re-emerged by Arung Panagi.

A thesis from Nurul Thayyibah, UIN Alauddin Makassar. Her thesis raises the title of “The Mappadekko Tradition in Walenreng Village Bone Regency”, which is a type of research conducted to obtain and collect data, Walenreng is also believed that there are types of plants, especially rice (Thayyibah, 2017). The relationship between musical tradition in South Sulawesi and its community activities has been the subject of many studies. They are Nasrullah, Duli, Iswary and Muhammad raise the title of “The Ideological Representation of the Angngaruq Tradition of Makassar Society in Maros Regency” [*Representasi Ideologi Tradisi Angngaruq Masyarakat Makassar di Kabupaten Maros*] (Nasrullah et al., 2020).

A study of the ideology contained in a tradition in Maros regency. The results concluded that the representation of ideology in the *angngaruq* tradition of the Makassar community in Maros regency consists of theological, democratic, and social ideologies. The *angngaruq* tradition consists of theological, democratic and social ideologies. This shows that the tradition is closely related to the implementation of the wedding ceremony or *pabbuntingang* which is held at night called *mappacci (malam pacar)* by the Makassar.

Article entitled “Ritual music and Christianization in the Toraja highlands, Sulawesi : A study about ethnomusicology”, described that the religion and music culture in Toraja South Sulawesi changed (Rappoport, 2004). The changes involves the way that a formalized traditional belief system and accompanying set of ritual musics. However, religion in a broad sense is all forms of tradition and culture in society (Kusumawati & Sugihartono, 2024). “Paraga Game as Traditional Sports for Bugis Makassar Tribal Communities in South Sulawesi Indonesia”, a study of the developmental history of *paraga* game in South Sulawesi, the way how to play *paraga* game by the communities, the movement skill aspects, and the physical ability aspects (Harwandi et al., 2017). The research was conducted in center cultural exhibition that foster and preserve the game located in South Sulawesi.

In documentary films, the search for data and facts is also carried out through various sources, one of which is library sources such as theses, journals, theses, news

scripts and so on. The *mappadeko* tradition is actually not only in Camba sub-district but also other areas in Bone Regency. The area that still carries out the *mappadeko* tradition is Walenreng village. The people of Walenreng village believe that the rice plant has a woman who is called Dwi Sri or Sangiasseri (Thayyibah, 2017). Based on this belief, the *mappadekko* tradition is held as one of the rice harvest party celebrations. Unlike the *mappadekko* tradition, this tradition is also carried out in Camba sub-district. The people of Camba village believe that this tradition must be carried out in order not to get a disaster, namely crop failure. The *mappadekko* tradition is carried out as a form of gratitude for the rice harvest so that the next planting will also produce good crops. This *mappadekko* tradition is carried out by pounding mortar with the first harvest. People who harvest rice will give a number of their crops which are collected together to be pounded. This form of gratitude is also seen in how many people are present and participate in preserving this tradition.

3. Creation Methodology

There are 3 steps of production namely pre-production, production and post-production. Here the detail:

a. Pre-Production

Pre-production is the most important or main stage of work in every film production, as well as television, both fiction and documentary. Pre-production is the stage of work to determine ideas, collect data through book and journal research, create a production design that includes the identity of the work, treatment, crew recruitment, make a shooting schedule. The pre-production stage is marked by the final stage of making scripts and interview transcripts before entering the production process.

Research stage is the process of collecting raw data carried out by the author of the work by means of interviews. In this research process, the maker can only get data or sources of information through the interview process conducted with people who are considered credible on the issue of preserving the *mappadekko* tradition, this

is because the sources of reference about the *mappadekko* tradition in the form of literature are very limited.

In the interview process, the creator of the work went to several figures who understood the *mappadekko* tradition, besides that we also got information from several key note informants that they are all to be a traditional leader involved in the *mappadekko* tradition, it happens around September 2020 in Camba sub district: (a) H. Terru Makkasabang Arung Panagi as Arung Panagi, (b) Nurhayati as *mappadekko* leader, (c) Suharini as *mappadekko* dress code, and (d) H. Abdul Rasi Koda as head of Panagi hamlet.

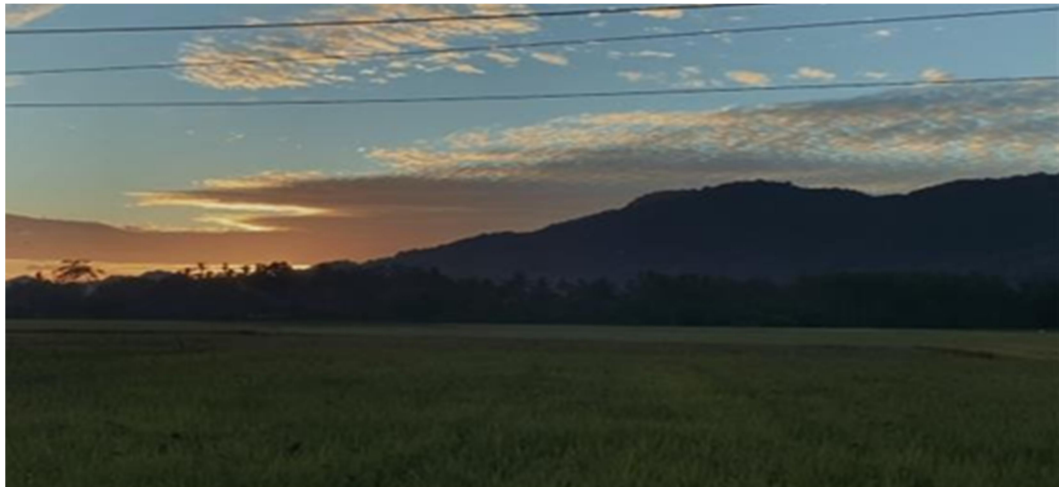


Figure 1. Footage of the introduction of Camba sub-district, Maros.
(Source: *Mappadekko* film, 2020, timecode 00:42)

Production design is a planning concept that is made before the production process is carried out. This is the stage to ensure the readiness of everything related to the production process stage. There are several points made in this production design, as follows: identity of the work, treatment, making a shooting schedule, preparing production equipment and budgeting.

b. Production

The production process is the process of the director realising the idea and translating the script that has been made into the form of images (audiovisual). There

are two different traditions in which if the Camba sub-district community does not carry out the tradition, they will experience *kualat* (disaster), the harvest will be unsuccessful. And, as for the similarities of the two traditions, they both maintain and preserve the culture of the *mappadekko* tradition. As well as implementing the expository documentary style method into the film that was made.



Figure 2. Activity of the *mappadekko* tradition
(Source: *Mappadekko* film, 2020, timecode 05:06)

As well as implementing the expository documentary style method into the film being made. The production stage is the stage of filming a story through the shooting process. A film director is responsible for the details, quality, and meaning of the film. The director must work closely with the scriptwriter, imagining the scope, purpose, identity, and meaning of the film. The director also takes part in determining appropriate locations that advance the dramatic meaning and atmosphere of the film, casting, developing talent through rehearsals, directing actors and crew during filming and then overseeing editing

In the production of this documentary film, the director applied direct and indirect recording systems. For the audio-video material in this documentary film, the entire recording process was done directly at the research location. The indirect recording process is only applied for the needs of film narration, and music illustration.

The shooting process of this documentary film refers to the treatment that has been made at the pre-production stage. Adjustments to the time and opportunity of the sources caused the shooting process not to be carried out systematically as previously arranged. in the treatment. However, the video material that has been arranged in the treatment is able to be completed according to the predetermined target. Shooting process shooting process based on location and time of shooting.

c. Post-Production

Post-production is the final process, during the process the director is assisted by the editor to edit and finish this film. The job at the editing stage is to participate in the process of recording narration and music illustrations, the narration sound recording process was carried out in one of the closed rooms that could not cause sound from outside. The director used an iphone for this recording process., preview and select, Then, cutting process of recorded images to get a better video cut in accordance with the treatment or script. The concept of cutting images in the editing of the film is in the interview process which during the recording process in the field is over both from the explanation and duration. The cutting process in the over interview section is to make it easier for the editor and director to rearrange the treatment that has been made. Then, assembly It is from the cutting process, the editor then carries out the assembly process, at the assembly stage, the Editor selects scenes and interview processes that are over arranged according to the existing treatment to become the final treatment. After the Assembly stage, the editor proceeds to the next stage, rough cut, and final cut.

4. Discussion

4.1. Identity of the Work

Mappadekko is a short documentary film that discusses the role of traditional leaders in preserving the *mappadekko* tradition in Panagi hamlet, which still upholds the tradition. Where now some areas in Camba district have experienced fading in

the preservation of the *mappadekko* tradition. Puang Terru bloody Arung Panagi is a traditional figure who still strongly maintains traditions and culture in the Panagi area, Camba sub-district. One of the traditions that is strong and maintained is *mappadekko*. *Mappadekko* is a tradition carried out by the Bugis community as a form of gratitude for the success in planting rice. Puang Terru as the first generation continued the *mappadekko* tradition that had disappeared before 1968. In this case, he played an important role in organising and gathering traditional leaders and the community for deliberation.



Figure 3. Activity of the *mappadekko* tradition
(Source: *Mappadekko* film, 2020, timecode 15:29)

4.2. Description of Directing

4.2.1. Expository Style

Expository style was chosen in making this documentary film because this format is focused on filming the role of traditional leaders in the *mappadekko* tradition through narration and interviews, so that it can explain the message directly to the audience without giving rise to other interpretations. With the expository style, the director tries to make the audience's view more able to appreciate the existence of traditions and preserve them. An expository documentary is a documentary style that emphasises images and sounds through interviews, narration or text. Information in documentary films is conveyed through interviews with sources. Bill Nichols in his

book “Introduction to Documentary” writes that expository is a documentary that conveys facts and information clearly and directly to the audience (Nichols, 2017). *Mappadekko* is a film that presents information and education to the audience about the tradition of rice harvesting in the Bugis community. The information provided in this documentary can be conveyed directly to the audience through images and interviews. One of the goals in an expository documentary film is for the audience to be educated through the topic discussed and convince the audience of its point of view and truth through interviews with main informants..

4.2.2. Three Act Formula Story Structure

The director divides the discussion portion of the 17-minute *Mappadekko* documentary film into three acts, namely in the first act with a duration of 5 minutes, in the second act with a mid-story duration of 9 minutes, and the third act as a closing duration of 3 minutes. The second half has a larger portion of time because it contains an explanation of the *mappadekko* tradition. The following is the formulation of the concept division in the three-act formula in the *Mappadekko* film.

a. Act I with introduction

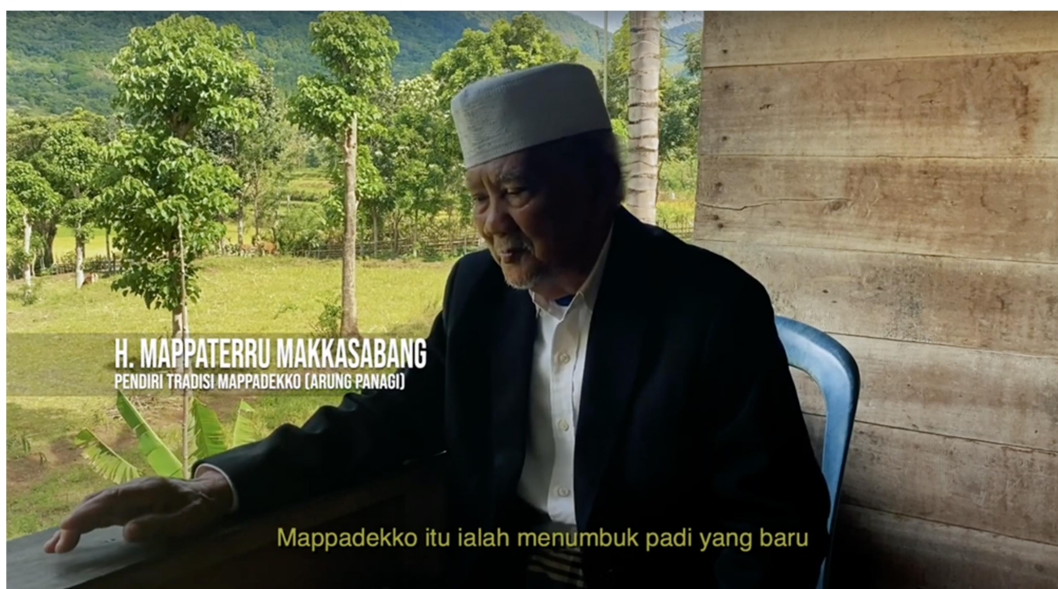


Figure 4. Founder of the *mappadekko* tradition
(Sumber : *Mappadekko* film, 2010, timecode 02: 29)

In Act I, what is conveyed is an introduction to the Panagi hamlet area in Camba sub-district briefly then continued with a general introduction to the *mappadekko* tradition through an interview process with H. Abd. Rasi Koda, who explains the purpose of the *mappadekko* tradition. After that it will be continued with the introduction of one of the founders or people who play an important role in the existence of the *mappadekko* tradition again, Act I aims to provide information to the audience that the *mappadekko* tradition comes from the Makassar Bugis tribe.

b. Act II midway through the film

In Act II, the *mappadekko* tradition is a tradition that is carried out once a year after harvest. The newly harvested rice is then collected in the traditional house and then the *mappadekko* procession is carried out. The *mappadekko* tradition is held not only as a form of traditional art from the Camba sub-district but also as a form of gratitude to God Almighty who has given favours in the form of fertile land and crops that provide sufficient income to the community.





Figure 5. *Mappadekko* tradition
(Source: *Mappadeko* film, 2010, timecode 3: 50 – 09.08)

c. Act III closing



Figure 6. Closing statement
(Source: *Mappadeko* film, 2010, timecode 13.20- 15.08)

In this case, the presentation of *mappadekko* as a ritual and in special events is certainly different. As a ritual, *mappadekko* is performed with real rice pounding (there is rice in the mortar that is pounded). Whereas in special events, the mortar is pounded in an empty state (does not contain rice).

In the production of this documentary film work, the director applies audio-video material in the documentary film using a direct recording system at the research location and indirect recording is applied for the needs of film narration, and music illustration. The entire direct recording process produces the reality of the *Mappadekko* ritual documentary film.

Expository documentary according to Michael Rabiger in the book *Directing the Documentary* is how to inform the subject/topic and teach it to the audience (Rabiger, 2014). The facts conveyed are done by direct interviews with sources. This interview is conducted in the location where the tradition is carried out. The setting and iconography of the film have been modified to fit the local cultural context (Sinulingga & Wibawa, 2022). So, that the audience also feels the atmosphere in the *mappadekko* tradition.

5. Conclusion

The making of this documentary film entitled *Mappadekko* focuses on the problem of the role of traditional leaders in preserving an annual tradition that is almost extinct in Camba district. The process of making this film uses an expository documentary style so that the surrounding community can still preserve the *mappadekko* tradition from year to year. Through the interview process and narration as a reinforcement of the argument, the author hopes that the audience can be well conveyed and pay more attention to the existence of the *mappadekko* tradition itself.

The problems that occur in *mappadekko* are not only a matter of almost extinction but knowledge about the tradition is difficult to find anymore. With a three-act structure format approach, it can make it easier for the director to manage the storyline in the *Mappadekko* documentary film, starting with an introduction to *mappadekko* as a brief knowledge before entering the main problem. *Mappadekko* is

a tradition carried out by the Bugis community as a form of gratitude to God Almighty for success in farming. But *mappadekko* is often performed on special occasions, such as welcoming important guests and becoming one of the types of competitions in commemorating the birthday of the Republic of Indonesia. In this case, the presentation of *mappadekko* as a ritual and in special events is certainly different. As a ritual, *mappadekko* is performed by actually pounding rice (there is rice in the mortar that is pounded). Whereas in special events, the mortar is pounded in an empty state (does not contain rice).

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