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Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

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Abstract

Digital Storytelling, which has been widely used for learning and marketing activities, is now also used by activists as a communication strategy for social change. One activist who utilizes digital storytelling for social change is Pandawara Group. They are five young men from Bandung, West Java who are very concerned about environmental cleanliness. Starting from cleaning up garbage scattered in the river near their home, now Pandawara Group has cleaned up a lot of garbage in the river and beaches outside the Bandung area. The aim of this study is to analyze digital storytelling on Pandawara Group's digital activism on TikTok. This research is qualitative research using narrative analysis based on the narrative analysis framework developed by Connelly and Clandinin and Polkinghorne. The results of the research show that visual collaboration and narrative are used to persuade followers of the Pandawara Group TikTok account to participate in the garbage cleanup action on Teluk Beach. The results of the study found that in these three videos, Padawara Group through these three videos have presented a story with a clear and simple structure so that the plot is easy to follow. The background shown in all three videos shows a stark difference between the very dirty beach conditions in the first video, when it is cleaned in the second video, and after the beach is cleaned in the third video. The message conveyed by the three videos is also very efficient and focused on the main goal. It is necessary to include the stories of the characters involved to find out what their motivation is to participate in this beach clean-up action and the challenges they face in order to increase the emotional closeness of the audience to the story.

Keywords: digital activism, digital storytelling, narrative analysis

Abstrak

Digital Storytelling yang telah banyak digunakan untuk kegiatan pembelajaran dan pemasaran, kini digunakan pula oleh aktivis sebagai strategi komunikasi untuk perubahan sosial. Salah satu aktivis yang memanfaatkan *digital storytelling* untuk perubahan sosial adalah Pandawara Group. Mereka adalah lima pemuda asal Bandung, Jawa Barat yang sangat perduli pada kebersihan lingkungan. Berawal dari bersih-bersih sampah yang berserakan di sungai dekat rumah mereka, kini Pandawara Group sudah banyak membersihkan sampah di sungai maupun pantai luar daerah Bandung. Tujuan penelitian

ini adalah untuk menganalisis *digital storytelling* pada aktivisme digital Pandawara Group di TikTok. Penelitian ini merupakan penelitian kualitatif dengan menggunakan analisis naratif berdasarkan kerangka analisis yang dikembangkan oleh Connelly dan Clandinin serta Polkinghorne. Hasil penelitian menemukan bahwa pada ketiga video Padawara Group ini telah menyajikan cerita dengan struktur yang jelas dan sederhana sehingga plotnya mudah diikuti. Latar belakang yang ditampilkan pada ketiga video menunjukkan perbedaan yang menyolok antara kondisi pantai yang sangat kotor pada video kesatu, saat dibersihkan pada video kedua, dan setelah pantai dibersihkan pada video ketiga. Pesan yang disampaikan ketiga video juga sangat efisien dan fokus pada tujuan utama. Perlu memasukkan cerita dari karakter yang terlibat untuk mengetahui apa motivasi mereka untuk ikut dalam aksi bersih-bersih pantai ini dan tantangan yang mereka hadapi agar meningkatkan kedekatan emosional penonton dengan cerita.

Kata Kunci: *aktivisme digital, analisis naratif, digital storytelling*

Introduction

The high rate of population growth in the world, especially in almost all developing and underdeveloped countries, raises environmental problems. The increase in population leads to an increase in the need for food, settlement, employment, education, health and energy; which of course can threaten environmental sustainability (Pujayanti, 2012). Not only that, human activities leave quite a lot of rubbish.

It has become very common that the waste problem is a classic thing that occurs in almost all countries, including Indonesia. This is evidenced by the title obtained by Indonesia in 2023 as the third country with the largest producer of food waste in the world after the United States and Saudi Arabia. Apart from that, Sistem Informasi Pengelolaan Sampah Nasional (SIPSN) (the National Waste Management Information System) data from the Ministry of Environment and Forestry (KLHK) for 2022 stated that the amount of national waste stockpiled reached 21.1 million tons. This data was obtained from input results from 202 districts/cities throughout Indonesia (Kemenko PMK, 2023).

The government has paid special attention to the waste problem. One of them is by issuing regulations regarding waste management, namely through Law No. 18 of 2008. This law was issued taking into account population growth and changes in people's consumption patterns, resulting in an increase in the volume and type of waste (Cerya & Evanita, 2021).

The government's efforts to issue regulations on waste management seem to be in vain if the people do not know the regulations. Further efforts are needed so that the community can know about waste management. Of course, the central government cannot work alone in disseminating waste management regulations, especially considering the number of Indonesian people who are not small. Need the help of other parties so that all levels of society can understand and care more about waste. For example, what was done by the Merdikorejo Village Government which made efforts to sensitize the community in managing waste. Efforts are made, for example, by socialization, mutual assistance, waste tourism education, planting 3 types of plants, routine coaching and so on (Nur Anisa & Marzuki, 2021).

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

In addition to local governments, NGOs (Community Social Institutions) also make efforts in handling waste in Indonesia. As done by an NGO that cares about waste problems in Sidoarjo Regency. The NGO named SPeKTRA succeeded in handling the waste problem in Sidoarjo Regency through the waste bank program. This NGO also collaborates with partners such as the government (Sidoarjo Regency Environmental Agency), civil society, and the private sector (PT. Unilever) so that the program carried out by SPeKTRA is more optimal (Auliya et al., 2020).

The general public can also help the central government in inviting the public to be more concerned about waste through digital activism. Castells (2015) defines digital activism as part of a network-based social movement that utilizes the internet to disseminate messages, organize actions, and influence social change. Joyce (2010) defines digital activism as the use of digital technology and online platforms to drive social and political change. As done by Pandawara Group, 5 young men from Bandung, West Java who are currently viral on social media, especially TikTok and Instagram. Pandawara Group is a group of environmental activists known for their activities in waste cleanup and environmental awareness campaigns, especially through social media platforms such as TikTok. The digital activism they carry out is by utilizing the power of social media to disseminate messages, rally support, and motivate social action. One of the viral Pandawara Group uploaded videos is a video that contains an invitation to the community to clean up garbage at Teluk Beach, Teluk Village, Labuan District, Pandeglang Regency, Banten Province. The video was uploaded on Tik Tok just a day before the garbage clean-up action was carried out, which is May 22-23, 2023.

The video shows footage of every corner of the Teluk Beach which is very concerning because it is filled with garbage. Pandawara Group calls this beach as the number one dirtiest beach in Indonesia. This predicate was given because the thickness of the waste at the location reached two meters. On the beach, you can see many piles of garbage that have merged with the sand, making it difficult to clean. The scattered garbage also varies, ranging from household waste, textiles, food wrappers, plastics, leaves, wood, dolls, and other waste. The sea of garbage on the Teluk Beach has been accumulating for a long time, since the post-Banten Tsunami which occurred in 2018.

The video, which has been played 36.1 million times (as of January 2024), has received a lot of attention from Tik Tok Pandawara Group followers. This is evidenced by the large number of likes (3.1 million), comments (32.2 thousand) and shares (30.9 million) on the video. There were a number of comments from followers of the Tik Tok Pandawara Group account on the video expressing their willingness to participate in cleaning up the beach that was filled with piles until then. Eventually, the clean-up of the number 1 dirtiest beach in Indonesia was successfully carried out. This is evident from another video uploaded by Pandawara on their Tiktok account which shows how many people participate in the garbage cleaning process at Teluk Beach. In the video, all groups gathered, ranging from young and old and various professions. As a result, many media reported the action taken by Pandawara Group. They are considered successful in uniting hundreds of communities to participate in cleaning the beach located in Pandeglang Regency.

What Pandawara Group has done is called digital storytelling. As explained by Banaszewski (2005) that digital storytelling is an effort to unite stories with video, audio and text. Digital storytelling is recognized as an effective way to convey information to its target audience because it conveys a story by utilizing visual elements, words and music (Gray et al., 2015). Narratives are able to clarify the intentions, plans and objectives that are the forms that make our lives have direction, motivation and meaning (Johnson, 1993).

Digital storytelling has been popularly used for learning activities (Alismail, 2015) (Gürsoy, 2021); marketing (Coker et al., 2017) (Kang et al., 2020) and health (Vecchi et al., 2017). In the field of learning, Digital Storytelling used in teaching and learning activities is proven to be able to increase student motivation. The use of digital sotrytelling is more effective than the use of storytelling. The combination of images, sound and technology in digital storytelling can increase students' understanding of the lesson content presented (Choo et al., 2020).

In the field of digital activism, digital storytelling is actually not a new thing. Canella (2017) once discussed the story of activists in the United States in protesting and signing petitions and sharing them on social media. In addition, Pande (2017) has also conducted research related to the use of digital storytelling by young people in India to express their views on various issues of interest to the Indian public. The use of digital storytelling by activists to document the process of peasant resistance in Indonesia and uploaded it on his YouTube Channel (Pratiwi et al., 2022). So far there has been no use of digital storytelling and digital activism in the field of environmental conservation, especially in alleviating waste problems, as done by Pandawara Group.

There are a number of previous studies that have discussed the Pandawara Group. A number of these studies use various theories, research methods and data search methods. For example, in a study conducted by Putra & Raymond (2024) which focused to analyze the influence of Pandawara Group's TikTok account on the Plastic Waste Reduction Campaign in generation Z. The research used Theory of Technological Determination with quantitative method. The second research by Rajudin & Hadi (2024). This study focused to determine the influence of TikTok Pandawara Group content on the environmental care attitude of Generation Z and used quantitative descriptive by using questionnaires. The third research conducted by Ramadhan & Rochmaniah (2023) focused on analyzing persuasive messages contained in junk educational content uploaded on @pandawaragroup Tiktok account. This is qualitative research with a content analysis method with observation data collection techniques on video content uploaded on @pandawaragroup Tiktok account. The next research was conducted by Rahman (2024) which focused to evaluate and measure the effectiveness of the campaign carried out by the Pandawara Group on the Environmental Care Campaign on social media. It's qualitative descriptive with observations on a number of social media owned by the Pandawara Group. Ali et al. (2023) also conducted research on Pandawara Group's social media with the aim of researching to analyze the TikTok @pandawaragroup social media campaign in increasing public awareness of environmental cleanliness and the obstacles found in efforts to carry out campaigns on the TikTok @pandawaragroup social media. This research used 10 steps of a

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

public relations campaign and new media with in-depth interviews and observations. Next, Natasari (2024) which focused on conducting research to analyze the use of the Pandawara Group's Instagram account in encouraging community environmental awareness in the waste cleanup program. Its qualitative research with observations the content and various interactions that occur on these social media accounts. The last was the research conducted by Putri et al. (2024). The research focused to determine the effect of content exposure on the cognitive, affective and conative levels related to environmental cleanliness of the Central Javanese people who use the TikTok application. This is quantitative research with Uses and effect theory.

Table 1. State of the art

Research title	Aim of study	Research theories and methods	Result	Research Differences
The Influence of Pandawara Group's Tiktok Account on Plastic Waste Reduction Campaign in Generation Z (Putra & Raymond, 2024)	To analyze the influence of Pandawara Group's Tiktok account on the Plastic Waste Reduction Campaign in generation Z	Theory/concept: Theory of Technological Determination Method: quantitative descriptive use survey method, using questionnaires	The influence of the Pandawara Group's TikTok account on the campaign was 77.2%, which is a high or strong influence.	Focus, concept, and method
The Influence of Pandawara Group's Tiktok Content on Gen Z's Environmental Awareness (Rajudin & Hadi, 2024)	To determine the influence of Tiktok Pandawara Group content on the environmental care attitude of Generation Z	Theory/concept: Tiktok Content and Environmental Care Method: quantitative descriptive use survey method, using questionnaires	The TikTok content of the Pandawara Group has a moderate positive influence of 57.4% on the environmental care attitudes of Generation Z, with the remaining 42.6% influenced by other factors.	Focus, concept, and method
Analysis of Garbage Education Content on the @Pandawaragroup TikTok	To identify persuasive communication techniques used in Waste Education content	Theory/concept: The concept of persuasive communication techniques, examining	The Pandawara Group used a variety of persuasive communicatio	Focus and concept

Account on TikTok (Ramadhan & Rochmaniah, 2023)	Accounts @Pandawaragroup	aspects of the communicator such as feelings, experiences, and sociocultural background. Method: qualitative content analysis approach. Data collection through observation of content on the Pandawara Group TikTok account	n techniques in their TikTok videos, including association, integration, reward, ordering, and red-herring techniques. These techniques were used to grab the audience's attention, show the group is part of the same community, offer rewards, use compelling narration, and maintain the group's credibility.	
Social Media Communication Audit of Pandawara Group in Conducting Environmental Care Campaign (Rahman, 2024)	to evaluate and measure the effectiveness of the campaign carried out by the Pandawara Group on the Environmental Care Campaign on social media	Theory/concept: communication audit Method: qualitative descriptive. Data was collected through content analysis and observation of the group's social media posts on TikTok, Instagram, and YouTube.	Pandawara Group's environmental campaigns through social media have been highly effective and have earned them numerous awards and recognition.	Focus and concept
Tiktok Social Media Campaign @Pandawaragroup in Raising	to analyze the TikTok @pandawaragroup social media	Theory/concept: 10 steps of a public relations	The Pandawara Group's social media	Focus, concept and the data

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

Public Awareness of Maintaining Environmental Cleanliness (Ali et al., 2023)	campaign in increasing public awareness of environmental cleanliness and the obstacles found in efforts to carry out campaigns on the Tiktok @pandawaragroup social media	campaign and new media Method: case study method with a descriptive qualitative approach and a constructivist paradigm. The data collection techniques through in-depth interviews and observations.	campaign on TikTok had strengths in photography and videography but faced weaknesses in limited resources and lack of environmental education, as well as the threat of insufficient comprehensive and structured education for the public.	collection techniques
The Utilization of Instagram Social Media in Encouraging Environmental Awareness: An Analysis of Pandawara's Account for the Waste Cleanup Program (Natasari, 2024)	to analyze the use of the Pandawara Group's Instagram account in encouraging community environmental awareness in the waste cleanup program	Theory/concept: Social media (Instagram) and environmental awareness Method: Qualitative with observations the content and various interactions that occur on these social media accounts.	The Pandawara Instagram account has effectively utilized social media to encourage environmental awareness by powerful visual content to show the negative impact of waste on the environment, which has great potential to inspire action.	Focus and concept
The Effect of Exposure to Pandawara Group Tiktok Content on Environmentally Conscious Behavior (Putri et al., 2024)	to determine the effect of content exposure on the cognitive, affective and conative levels related to environmental cleanliness of the	Theory/concept: Uses and effect theory Method: Quantitative	The Pandawara Group's TikTok content influenced people's environmentall	Focus, concept, and method

Central Javanese people who use the TikTok application.		y conscious behaviors.

Based on the State-of-the-art research on Pandawara Group, researchers found a gap that previous researchers have not seen the importance of a blend of visual and narrative messages in providing a deep understanding of how digital narratives can be used to promote activism in waste cleanup actions. Moreover, no other research has used narrative analysis in data processing. Thus, the aim of this study is to analyze digital storytelling on Pandawara Group's digital activism on Tiktok.

Methods

The data collection techniques used in this research are digital observation and document study. Digital observations were carried out by observing 3 videos uploaded by the TikTok account belonging to the Pandawara Group. The three videos are:
1. Video 1 'The Dirtiest Beach in Indonesia'
2. Video 2 'Indonesia's Dirtiest Beach Cleaning Process'
3. Video 3 'Indonesia's Dirtiest Beach Conditions in after cleaning'

The three videos were analyzed using narrative analysis. Narrative analysis in this research was carried out by formulating Connelly Clandinin and Polkinghorne's guiding criteria for narrative analysis as quoted from Oliver (1998), namely setting, character, and plot. The setting is where the narrative occurs. The setting is located in a cultural context that usually does not appear explicitly, but is implied. A setting consists of three elements, namely the physical environment, sociocultural features, and temporal location. Characters consist of two types, namely main characters and supporting characters. The plot consists of a beginning, middle, and end (Clandinin & Connelly, 1990).

The three elements of analysis will also be assisted by the elements of Digital Storytelling owned by Lambert (2010):
1. Point of View (the main point and the perspective of the author)
2. Dramatic Question (key question to keep the viewer's attention which will be answered at the end of the story)
3. The Gift of Your Voice (narration to help the audience understand the story)
4. The Power of The Soundtrack (music or other sound to support the story)
5. Economy (use enough content to tell the story)
6. Pacing (rhythm of the story, slow or fast)

Apart from that, this research also carried out a document review. Taylor et al. (2016) state that documents are records of past events, which can be in the form of writing, drawings, and/or someone's monumental works. In this research, a document study was carried out by collecting several online media articles that

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

reported on the Pandawara Group. The document review carried out in this research aims to complete the research data.

The subject of this research is digital storytelling, including the techniques, narratives, and methods used by the Pandawara Group in conveying their stories about the action of cleaning up garbage through the TikTok platform. Meanwhile, the object of this research is the "Waste Cleanup Action" carried out by the Pandawara Group on TikTok. This includes the content of the dirtiest beaches in Indonesia uploaded by the Pandawara Group, how they document and disseminate the activity. So, the research subject focuses on digital storytelling methods and strategies, while the research object focuses on the concrete actions that the Pandawara Group takes and how it is presented on TikTok.

Result and Discussion

In this technological era, social media is a medium used to advocate messages of environmental care (Kapriani and Lubis 2014; Ulfa and Fatchiya 2018). However, digital activism in practice has not manifested itself into collective mobilization. Online activism still manifests itself in the participation of material resources only (Puspa & Manalu, 2001). Now, this finding was resolved when Pandawara was present to invite the community to clean up the rubbish. Through their TikTok, Instagram, and YouTube accounts, these five young people have succeeded in realizing collective mobilization.

The three videos that became the objects analyzed in this study found that virtual appeals were able to become real actions. The cooperation between Pandawara and the community in cleaning the beach can be seen in the series of videos. Based on the analysis carried out, it is known that videos 1, 2, and 3 are one unit. It can be said that these three videos have a very close common thread. As explained by (Polkinghorne, 1995), the plot explains the relationship between events and the life choices of the characters. Pandawara as the main character invites all his followers throughout Indonesia, especially in the Banten area, to take part in cleaning up rubbish on the Teluk Beach.

Table 2. Plot on Video Teluk Beach, Banten

Plots	Video Name	Analysis
Beginning	Video 1 'The Dirtiest Beach in Indonesia'	Displaying the state of the Teluk Beach is filled rubbish
Middle	Video 2 'Indonesia's Dirtiest Beach Cleaning Process'	Displaying the real action of Pandawara who cleans up garbage on Teluk Beach which is assisted by all communities
End	Video 3 'Indonesia's Dirtiest Beach Conditions in after cleaning'	Displaying the latest state of the Teluk Beach after being cleaned by Pandawara Group with the community

The plot structure used in the 3 videos is a classic pattern. This pattern consists of three main parts: introducing the problem, displaying the action, and providing a resolution. This structure is very effective in digital storytelling because it provides a clear and structured framework for telling stories in a cohesive and engaging manner. The first video aims to grab the audience's attention by presenting the main issues that will be the focus of the story. In the context of Pandawara Group's video, this means showing the very dirty and polluted condition of Teluk Beach.

Visually, Video 1 begins by showing a detailed picture of the garbage and pollution that covers the beach. This includes images of piles of garbage, plastic, and their negative impact on the environment and coastal ecosystems. The narrative in this video illustrates the scale and urgency of the problem. An explanation of the environmental and social impacts of pollution makes it clear why this issue is important and requires immediate attention. Visual delivery and narrative aim to evoke feelings of empathy and concern among the audience, making them feel connected to the problem and motivating them to follow the solution process.

The 2nd video serves to show how the introduced problem will be overcome. This is the heart of the story where action is taken to solve the problem at hand. Visually, the 2nd video shows the beach cleaning process involving various parties, including the Pandawara Group, local communities, and local governments. Images of clean-up activities, such as garbage collection, material separation, and cooperation between various groups, are presented in detail. The narration of the 2nd video explains the cleaning process, the strategies used, as well as the roles and contributions of each party. It provides the audience with insight into the efforts made and the challenges faced during the process. The video also includes a time element, showing the progress of the cleanup from day to day or week to week. This gives the audience a sense of continued development and engagement in the venture.

The third video aims to complete the story by providing the final result of the action taken. It provides satisfaction to the audience by showing the positive effects of the effort made. Visual Video 3 shows the beach after the cleanup, showing the transformation from dirty to clean and orderly. These images show the final results and the positive impact of the cleanup on the coastal environment. The narrative in this video comments on the changes that have occurred, emphasizing the achievements and successes of the project. It may also include reflection on the long-term impact of cleanups and messages about the importance of keeping beaches clean in the future. This third video is designed to provide a sense of accomplishment and satisfaction. Seeing a positive end result gives the audience the feeling that the problem has been resolved well and that the action taken is a significant step.

This classic plot structure helps to ensure that the story is told in a logical and alluring way. By introducing the problem first, the audience gets the context necessary to understand the importance of the action being taken. Showcasing the action in the middle of the story provides details about the process and effort, which builds audience engagement and interest. The end of the story, by providing a resolution, ensures that the audience feels a sense of completion and

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

accomplishment, as well as understanding the results of the efforts made. This structure keeps the storyline clear and easy to follow, which is important in a fast-paced medium like TikTok.

The classic plot structure that Pandawara shows in these three videos can have weaknesses. The classic structure, with its clear and simple flow, seems too limited to convey the complexity and nuances of a beach cleanup project involving multiple parties and significant challenges. In a short video format like TikTok, too much simplification can lead to the loss of important details. Through this simple video presentation, the audience may not gain a deep understanding of the various aspects of the cleaning project and the challenges it faces. Details about the long-term impact or nuances of the cleaning process can be less revealed. The classical structure is also minimal to describe complex emotional dynamics or changes in character feelings (in this case, society, the Pandawara Group, and others).

In the plot of the three videos, several digital storytelling elements are found such as Point of View and The Gift of Your Voice. The Point of View used in these 3 videos is 1st person. But the Point of View used is the 1st person plural, i.e. 'we'. This is because Pandawara as a narrator consists of 5 people.

The main point of view is that the Bay Coast cleanup is a collaborative effort involving multiple parties to achieve significant change. Pandawara Group plays a leading role in this initiative. While the perspective of the author or creator of this video is that effective beach cleanup requires active participation from the community and government support. Pandawara Group shows this by highlighting the cooperation and the positive impact of their efforts.

The Gift of Your Voice is a concept that can refer to the power and impact of a person's voice in inspiring, educating, or motivating others. In these three videos, it can be identified how the Pandawara Group uses their voices to achieve the goals of activism. In the first video, the sound used to describe the condition of the beach provides crucial information about environmental issues. It raises awareness about how serious the pollution is happening. By expressing concerns and concerns through narratives, they can touch the audience's feelings, making them feel connected to the problem and motivated to act.

In the second video, they show various efforts made, including garbage collection, waste separation, and cleaning processes. By providing direct comments or narration during the activity, they can motivate the audience to participate in similar efforts in their communities. Their voices can be a motivator for real action. "The Gift of Your Voice" in this second video explains the concrete steps taken during cleanup, such as effective garbage collection techniques or the importance of garbage sorting, providing practical guidance to viewers who may want to do the same.

In the third video, The Gift of Your Voice is shown by Pandawara expressing a sense of achievement and gratitude to all those involved in the effort can provide moral encouragement and show that every contribution, big or small, has meaning. Pandawara Group using voices to invite audiences to participate in clean-up movements in their own communities or support environmental policies can amplify the impact of their activism. It serves as a direct call to further action.

The narrative conveyed by the Pandawara is too simple or too general can reduce its effectiveness. So far, the three videos have only focused on motivational messages without offering practical information on how to tackle the waste problem. The audience was only invited to clean up the garbage. As in the following narrative quote:

"We, Pandawara Group, ask for help from anyone who wants to help us clean this beach, we are waiting for tomorrow (May 22, 2023) at 7 am"

The narrative throughout the three videos does not integrate practical information and strategies that can be implemented by the audience in daily life, for example providing concrete steps on how to manage and dispose of waste well.

When Pandawara narrates a message to the audience, they apply Economy elements in Digital Storytelling according to Lambert (2010). The first video uses strong visual content and short information to immediately capture attention and educate the audience about the beach conditions. This maximizes the impact in a short period of time. The second video shows relevant actions and briefly explains the garbage cleanup in Teluk Beach. This video avoids unimportant information, thus keeping the focus on the cleaning process and the results obtained. The third video shows the final results of the cleanup effort with visuals showing the beach is cleaner. It includes a before and after comparison of cleaning with clear visuals.

Based on the observation of the three videos, it can be concluded that the narrative presented by the Pandawara Group is clear, straightforward and concise. This narrative is an effort made by the Pandawara Group so that the audience does not feel bored. This statement is in accordance with the results of research found by Dida et al. (2023) which states that there are a number of strategies that must be done so that the audience does not feel bored. Some of these strategies are by utilizing non-verbal communication such as paralanguage (voice intonation) and body language (body gestures and facial expressions) and time management. Wardasari et al. (2021) added that so that the audience does not feel bored, a narrator must add an element of humor to the narrative.

Pandawara, the hero of environmental change

The main character in the three videos analyzed in this research is Pandawara. Pandawara is a group of young people from the city of Bandung, West Java, consisting of five people, namely Ikhsan Destian, Muhammad Rifki, Gilang Rahma, Agung Permana, and Rafly Pasha. The name Pandawara comes from two syllables, namely 'Pandawa' and 'wara'. The word 'Pandawa' is the name for the five brothers found in the wayang characters in the Mahabharata story. Meanwhile, the word 'wara' comes from Sundanese which means good news. So, if interpreted, Pandawara means five young men who brought good news (Manoban, 2023).

Long before uniting themselves to become the Pandawara Group, these five young people met when they were both in high school. The five of them were finally united because they felt uneasy about the flood conditions that always experienced every year in their neighborhood. After they found out, it turned out that the rubbish that had accumulated in the river was the main source of the flooding they had been experiencing. They also took the initiative to clean up rubbish in their environment.

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

Their activities in cleaning up rubbish are used as content that is shared on social media, one of which is TikTok. The goal of the five of them in creating content about cleaning up rubbish in rivers is to voice environmental issues. It turns out that many netizens and environmental activists like their action in cleaning up this rubbish. The fruit of Pandawara's hard work was to receive three awards from Tiktok Indonesia, namely Changemakers of the Year, Rising Star of the Year, and Creator of the Year.

Until October 2023, Pandawara has succeeded in cleaning 187 river spots around West Java and 6 beaches in Indonesia. The first beach they targeted was Teluk Beach, Labuan District, Pandeglang Regency, Banten Province. This beach was the first target of the Pandawara trash clean-up action because the thickness of the trash pile reached up to 2 meters.

So far, there has not been a group of young people who have been able to bring about changes in the environmental sector as Pandawara did. Actors responsible for environmental change are usually organizations or institutions such as Walhi, Zero Waste, and Greenpeace (Fadli & Sazali, 2023).

Pandawara unites people across generations and professions to clean up rubbish

As a gratitude to the stakeholders who have helped in cleaning up the Teluk Beach, Pandawara mentioned them one by one. This is as shown in the 2nd video on 01.42-02.23. The video narration is as follows:

"Yesterday's video was not an insulting video but a video that contained a reflection, especially for us personally, Pandawara Group and generally for all people, especially those in the Banten area, and thank you very much to all parties who participated. Children from elementary school, middle school, high school, students, local communities, the neighborhood head, the head of village, the head of district, the mayor, the governor, Mr. Chief of Police, TNI Navy and Head of the Banten Province Environmental Service. Once again, we Pandawara Group, would like to express our sincere thanks to all parties who took part and were present in the clean-up carried out on Labuan beach."

This narrative reveals that the video produced by the Pandawara Group is not a derogatory video, but a video that aims to provide encouragement or "slap" to increase awareness and participation in the garbage cleanup action. This reflects an effort to highlight important moral messages about environmental responsibility. The narrative in this video also expresses appreciation to the various groups that participated, showing that the effort is a collective initiative and strengthens the sense of community.

The video also emphasizes the importance of participation from different walks of life, including students, local communities, and government officials. This shows that environmental cleanup efforts require support from all elements of society. The narrative explicitly thanked all parties involved, highlighting their contributions as an important part of the event's success. This reinforces the positive aspects of the video as a form of appreciation and recognition.

In this narrative, Pandawara wants to emphasize that what they have done for the Teluk Beach cannot be separated from the help of various groups, from young people (elementary school, middle school and high school) to adults (students and others). If we look at their profession, the people who participated in the Teluk Beach clean-up activity were students and students, the local community. This activity was also attended by local regional officials from the neighborhood head, the head of village, the head of district, the mayor, the governor, Chief of Police, Indonesian National Armed Forces Navy and Head of the Banten Province Environmental Service. Seeing the huge number of people from various professions and generations who took part in cleaning up the Teluk Beach in this Pandawara video, gives an idea that collaboration between the stakeholders, namely between the government and the community, is capable of solving environmental problems.

The narrative is clearly intended as an expression of gratitude to all levels of society who help clean up the dirtiest beaches in Indonesia, but there are a number of criticisms in the narrative. The use of phrases such as "insult video" and "slap" can create confusion or ambiguity about the true purpose of the video. The term "insult" has a negative connotation, which may not fit the positive purpose of the video. The use of the word 'slap' also seems ambiguous. This word often has a negative connotation and can be interpreted as something painful or unpleasant shocking. In this context, there is a risk that the audience may perceive the phrase as a sharp or negative criticism of a particular society or individual. On the other hand, the use of this term can elicit a strong emotional reaction, and it may not be possible for everyone to respond in a constructive way. This can result in defensive or resistance to the message you want to convey.

Explaining more clearly what is meant by "slapping" in this context can help clarify the message. If the main goal of the video is to raise awareness and encourage positive action, the use of the term "slap" may feel out of alignment with the message you want to convey. It is better to use more neutral or positive terms to convey encouragement or motivation without implying harsh criticism. For example, replace the word "slap" with words such as "encouragement", "motivation", or "invitation". These words can make the message more positive and focus on the constructive purpose of the video.

The beach is not a landfill

In Indonesia, trash is very difficult problem for handled, especially many society that doesn't care with problem environment and waste (Riyanto, 2020) (Clasissa Aulia et al., 2021). One of frequent place made location disposal waste by the Indonesian people is beach. Many activities community activities carried out on the beach, for example as place tourism, salt pond areas, plantations coconut, crafts hands and so on. Activities carried out on the beach the Of course just will leave waste (Jayantri & Rido, 2021). Community reasons choose for throw away rubbish in rivers and beaches because No availability facilities and infrastructure for disposal waste provided by the government (Djongihi et al., 2022).

In action cleaning up ordinary trash carried out by the previous Pandawara Group, the river is the main setting. However, in the three videos that become object analysis in study, the beach is the main setting. Oliver (1998) explains that the

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

setting has three types, namely physical environment, sociocultural features and temporal location. The beach is a physical environment. In digital storytelling, the physical environmental setting is element important in settings. This matter because feelings, actions and the angles look character can understood with clear to the audience through this setting (Oliver, 1998). Through the statement can conclude that type setting This can help viewer catch the message conveyed and felt the emotions displayed by the characters. Pandawara Group as character choose Teluk Beach as location main video 1, 2 and 3.

There are three ways of taking pictures of the beach as a physical environmental setting in the three videos that are the object of this study. The three are beaches with pictures taken from the right or left side of the beach, beaches with land backgrounds and beaches with sea backgrounds. Table 2 in video footage 1 number 1 is an example of a physical environmental setting with pictures of the beach from the right or left side of the beach. The footage shows a beach dubbed by Pandawara Group as the number 1 dirtiest beach in Indonesia. In this picture, one of the members of Pandawara Group narrates the phrase: "The worst and dirtiest beach number one in Indonesia". This narration is spoken as he gesticulates, a sign to let the viewer look. Then the picture switches to show the condition of the beach filled with garbage.

Scene by scene in video 1 is accompanied by dramatic musical instruments. Background music is believed to be able to influence the emotions of the audience (Steffens, 2018). Music is able to give emotional meaning to videos (Cohen, 2001). In video footage 1, you can see the facial expression of one of the Pandawara Group members who displays sadness and disappointment over the beach view he saw. He, with a movement of his hand, invited all the audience to see more clearly the dirtiest beach he was referring to. The sad and disappointed expression displayed by one of the Pandawara Group members is in line with the narrative he conveyed. Here we find harmony between expressions as well as dialogues or narratives displayed by Pandawara Group members as characters. Moreover, they use the original location, the beach with piles of garbage, as the main setting with dramatic background music, will make the audience immerse in the story. Expressions of a sense of emotion, sadness and disappointment combined with featured *soundtrack* Pandawara in the video referred to by Lambert (2010) as *emotional content*. The Element capable interesting and involving feeling *audience* when watch the video.

There is a visual change in the Teluk Beach with shots taken from the right or left side of the beach in videos 2 and 3. The part of video 2 number 1 shows a more humanist side because many people work together to clean the beach, while in the part of video 3 number 1 shows changes in the beach scenery that has been clean of garbage. Through the physical environmental setting of the beach by taking pictures from the right or left side of the beach, Pandawara Group wants to show how the condition of the beach with wider visibility.

There is an example of physical environmental setting of the beach with a land background. The video footage shows a mound of garbage that is dry because of the considerable distance from the beach on table 2 in video section 1 number 2. There are clearly piles of plastic waste, clothes, sacks and others that have formed steps to reach more than 2 meters. Video part 2 number 2 shows an excavator to

dredge up garbage. Meanwhile, video section 3 number 2 shows several white sacks containing garbage from cleaning carried out by Pandawara Group with the community. Through the physical environmental setting of the beach with this land background, Pandawara wants to show the audience that the garbage on the beach is not only found in the coastal area, but also to dry land that is not exposed to water. This can be seen from other properties in the three videos, such as trees (videos 1 and 2), houses or buildings (videos 1, 2, and 3).

The physical environmental settings in videos 1, 2 and 3 have many artifacts. Artifacts include everything (objects) that a character uses in a setting. The items contained in the three videos are garbage, boats, houses or buildings owned by residents, excavators, black garbage bags, white sacks, iron scratches and garbage trucks. Artifacts in the setting help tell the story of what is going on and why (Oliver, 1998). For example, in a scene in video 2 (Table 2 Number 2) which shows an excavator used by a gentleman to dredge garbage. The scene explains how thick and deep the garbage is on the beach so heavy equipment is needed to dredge it.

Table 3. Physical Environmental Settings in The Teluk Beach Video

No.	Physical environmental settings	Part of Video 1	Part of Video 2	Part of Video 3
1.	Teluk Beach, shot from the right or left side of the beach			
2.	Beach with mainland background			

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

3.	Beach with sea background (wet garbage)	

The physical environmental setting shown in the Pandawara Group video is also supported by good shooting techniques. There are at least 2 shooting techniques used in these three Pandawara videos about the Teluk Beach, namely wide shot and camera movement; panning, zoom in and zoom out.

Wide shot is a shooting technique that is done to display the entire image. The function of wide shot is to show objects with their background (Razak & Ispantoro, 2011). Table 2 Video 1 in the wide shot column shows an overall picture of the beach. In video part 1, we can see an overall picture of a beach filled with garbage. Video part 2 shows a group of volunteers and residents working together to clean up piles of garbage on the edge of the Teluk Beach. Furthermore, in video section 3 shows one of the Pandawara members showing the audience the appearance of a beach that has been cleared of garbage. The picture also shows four other colleagues walking along the clean beach. The facial expressions of the Pandawara members when showing the condition of the cleaned beach radiate satisfaction and happiness. In contrast to the expression in the first video when it shows the same beach conditions with a large and large expanse of garbage (as in Table 1, video part 1 number 1). The two expressions appear to contrast even though they show the same setting, but with different conditions.

Table 4. Types of Shooting Techniques on Teluk Beach Videos

Shooting Techniques	Wide Shot	Panning	Zoom In	Zoom Out
Video Part 1				

| Video Part 2 | |
| Video Part 3 | |

Besides Wide Shot, another shooting technique used by Pandawara is camera movement. The camera movement used in the three videos that became the object of this study was panning and zooming. Panning is the horizontal movement of the camera where the camera rests on one point. The goal is to show the relationship of 2 or more objects and follow the movement of objects (Sumedhi, 2011). In the three videos that were the object of this study, 3 panning was found. Video clips 1, 2 and 3 are both performed to follow the movement of objects. Video part 1 and 3 have the same object, namely a human, one of the Pandavas. While in the video part 2 it can be seen that the object followed by the camera is a garbage truck.

Another image movement used in these three videos is zooming. Zooming is the movement of the camera by resizing the lens. Zooming consists of two; zoom in and zoom out. Zooming in is a technique of moving an image through the lens from a broad image to a narrower image. While zoom out is a technique of moving images through the lens from a narrow image to a wider image (Razak & Ispantoro, 2011).

In the part 1 video that shows one of the Pandawara members showing the audience a thick pile of garbage on the beach. While showing the pile of garbage, the Pandawara member said:

"Take a look at the garbage, pile it up... this is actually I don't know... I mean I don't know what it was intentional about. Look at it, there are many fabrics too".

When the words "Take a look..." are mentioned, the camera lens instantly displays a close image of garbage. The combination of images and narration in this video is able to make the audience pay attention to the garbage in detail.

Aprilianti Pratiwi, Hanifah Fitri Farizal:
Digital Storytelling on Pandawara Group's Digital Activism on TikTok
Digital Storytelling pada Aktivisme Digital Pandawara Group di TikTok

The zoom out identified in this study is as presented in Table 2 column 2. The video footage shows one of the garbage transport cars heading outside the location with access roads in the form of garbage. Pandawara in this video wants to show the audience that garbage transport cars also participate in the process of disposing of the vast amount of garbage.

The camera movement contained in these three Pandawara videos impresses the spirit of Pandawara who is a dynamic young man. The image transitions in this video include medium, not too fast. Image transitions that are not too fast make the audience not feel bored because they are presented with aesthetic image display techniques. Lambert calls the speed of speech in digital storytelling as pacing.

Happy ending by the mutual cooperation

In this series of 3 videos of Pandawara's Teluk Beach, there is an element of dramatic question, which is answered in the 3rd video. The 3rd video is the conclusion of the other two videos, which shows the condition of the Bay Beach after being cleaned together by Pandawara with all levels of society and local government. Dramatic questions, as explained by Lamber (2010), are questions that arise at the beginning of the story and serve as the center of attention throughout the story. This question will usually be answered at the end of the story, providing a resolution or answer for the audience. In the context of the Pandawara Group video analyzed in this study, the dramatic question is "Will the Teluk Beach be cleaned and recovered from this severe dirty condition?". This question begins to appear in the first video by showing the very dirty beach conditions and the challenges that must be faced. The answering process occurs in the next video. The 2nd video shows the efforts and hard work carried out by Pandawara Group together with the community and the government. Here, the audience is starting to get an idea of how cleaning can be done, although the challenges are still great. The dramatic question resolution is present in the 3rd video. In this last one, the dramatic question is answered by displaying the final result of the cleaning. The condition of the Bay Coast, which is now clean and better, describes the success of the project.

Pandawara Group's series of videos uses dramatic question elements effectively to direct their digital storytelling narrative. Starting with a problem, demonstrating the effort put in, and finally presenting the results, they not only share information but also build emotional engagement with the audience. This makes their message more impactful and motivates further action among their TikTok audience.

Due to direct community participation, there is no more accumulation of garbage found in Teluk Beach. Nugraha et al. (2018) stated that the community can actually participate directly and indirectly in activities related to waste problems. Direct participation, for example, can be done by applying the principle of reduce, reuse, and recycle. While indirect participation can be done by contributing ideas, materials and participating in socialization activities and waste management training. What is done by the community in Pandawara's 2nd video in this study is direct community participation, namely mutual assistance in cleaning up.

Gotong royong is one of the cultures of our society that has been done for a long time. Gotong royong is divided into 2, namely cooperation carried out at the initiative of the community itself and cooperation that occurs due to superior instructions (Sumarsoni, 2004). The mutual assistance carried out by Pandawara with the community in the 3 videos is a collaboration at the initiative of the community. This mutual assistance occurred because of the great desire of the community so that their environment could be clean again without any coercion and encouragement from anyone.

Conclusion

The results of this study found that Padawara Group through these three videos has presented a story with a clear and simple structure; problems (dirty beaches), actions (cleanup), and results (clean beaches). The plot they present is easy to follow. All three videos also present a very visual background and a striking contrast between the beach conditions before and after the cleanup. This provides a strong and dramatic context to the story. These three videos also convey messages efficiently, avoiding unnecessary information and keeping the video in focus. Recommendations that can be given are to be able to include personal stories from the characters involved (e.g. the community), such as their motivations or the challenges faced during the cleanup. It's to increase the audience's emotional closeness to the story.

Acknowledgement

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