



Communicating Sustainability Through Performing Arts: A Case Study of Teater Koma In Indonesia

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Abstract

Background. Sustainable communication has gained prominence as society tackles social resilience, cultural preservation, and climate change. Numerous studies have investigated environmental groups, business strategies, and media campaigns; however, few have analyzed sustainable communication within the performing arts, especially theater. Teater Koma is a prestigious theater group in Indonesia, and this study seeks to examine the comprehension and dissemination of sustainability among cultural institutions.

Aims. This study investigates, through the lens of sustainability communication, (1) Teater Koma members' concerns about sustainability practices, (2) sustainability communication both internally and externally, and (3) challenges related to acceptance and implementation.

Methods. Data was gathered via a qualitative case study, incorporating participant observation, document analysis, and comprehensive interviews. The research indicates that Teater Koma incorporates sustainability into resource management, stage design, intergenerational values, cultural resilience, and narrative strategies.

Conclusion. This research enhances the literature on sustainability communication by integrating performance studies with environmental and organizational communication studies.

Implementation. It offers Southeast Asian ideas, where the interplay between tradition, modernization, and ecological responsibility is intricately interwoven.

Keywords: sustainability communication, performing arts, theatre, Teater Koma, Indonesia.



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INTRODUCTION

In the 21st century, sustainability is more important than just protecting the environment. While it remains crucial to protect ecosystems and natural resources, sustainability today also encompasses social stability, cultural continuity, and the capacity of communities to evolve in ways

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that respect their identities and traditions. This multifaceted perspective underscores that sustainability encompasses not only reducing carbon footprints and minimizing waste but also preserving cultural values and communal practices essential for societal flourishing. Within this broader context, communication scholars have provided significant insights into the framing and dissemination of sustainability in corporate environments, policymaking spheres, and media outlets. This research has significantly enhanced our understanding of how institutions and organizations influence people's awareness and actions related to sustainability.

Despite these contributions, the cultural sector, especially the arts, has not been studied enough regarding sustainability. Artistic institutions are not just places to be creative and have fun; they are cultural actors passing stories, values, and ideas from one generation to the next. Theatre is a unique art form. Its immediacy and community character make it a strong way to get people to think and feel and to dramatize, challenge, and collectively envisage critical societal issues like sustainability. Theatre does not merely depict society; it actively influences cultural discourse, particularly how communities interpret ecological and cultural concerns.

The Indonesian context provides a persuasive rationale for this area of investigation. Indonesia has many different cultures, many of which are closely tied to the places where they reside and the way people in those communities conduct themselves. However, the country also faces significant sustainability challenges, including deforestation, pollution, and the erosion of cultural heritage as modernization progresses rapidly. Cultural groups, such as theater companies, are uniquely positioned to connect environmental issues with cultural identity in this context. They are essential players in sustainability communication because they highlight the conflict between preserving traditions and adapting to new situations.

Teater Koma, which started in 1977, is a good example of this. For decades, it has been recognized not only as one of the best theater companies in Indonesia but also as a cultural institution that utilizes its performances to address political, moral, and social themes. Its repertoire frequently embodies social critique and cultural commentary, establishing it as both an artistic and civic voice within Indonesian society. Although it has had a significant impact for a long time, few researchers have examined how Teater Koma incorporates sustainability into its creative work and its business operations. This gap is significant because it means we lack understanding of how cultural organizations discuss sustainability, address conflicts within their own groups, or tackle

larger societal issues. Examining Teater Koma provides an opportunity to learn more about how theater can serve as a platform for discussing sustainability, not only by addressing environmental issues but also by fostering cultural resilience and social solidarity. This research seeks to address this deficiency by examining Teater Koma as a case study. It covers explicitly three research inquiries:

1. In what manner do members of Teater Koma consider sustainability practices?
2. In what manner does Teater Koma convey sustainability internally within the firm and externally to the public?
3. In what manner does Teater Koma address problems and opposition in the execution of sustainability-oriented practices?

LITERATURE REVIEW

Sustainability Communication

Sustainability communication refers to the means by which ideals of environmental, social, and economic sustainability are communicated, negotiated, and legitimized within society (Cox, 2010; Moser, 2016). At its essence, it encompasses more than mere persuasion or information dissemination; it constitutes a dialogical and participatory practice wherein individuals, institutions, and communities engage in discussions that influence the definition, prioritization, and implementation of sustainability. In this regard, sustainability communication functions not only as a technical instrument for fostering awareness but also as a cultural and social activity that enables societies to envision potential futures and collaboratively establish pathways to achieve them.

Scholars have emphasized that sustainability communication is inherently intricate due to the contentious nature of sustainability itself. Competing interests, cultural values, political beliefs, and institutions' agendas shape it. For example, what is considered "sustainable" in one situation may not be accepted or questioned in another, depending on the historical, cultural, or economic context. This means that sustainability cannot be thought of as a fixed or universal concept; instead, it is constantly being constructed and reinterpreted through communication. Discourse, symbolism, and narrative are therefore crucial, as they provide cultures with the

vocabulary and frames they need to understand sustainability and determine which actions are acceptable and which are not.

Furthermore, sustainability communication transcends mere instrumental efforts designed to alter behavior. It includes engagement, debate, and collective meaning-making processes, in which various stakeholders, including policymakers, corporations, communities, and cultural institutions, negotiate their interpretations and obligations. This communicative aspect enables sustainability to be perceived not merely as an environmental necessity but also as a social compact necessitating active engagement and collective responsibility. Significantly, this type of communication is not always smooth; it typically entails friction, disagreement, and resistance, which can lead to new ideas and critical thinking.

This viewpoint is critical when it comes to cultural and creative endeavors. Theaters, museums, and community arts groups are examples of cultural institutions that connect with people in ways that extend beyond mere education. Through storytelling, performance, and visual experience, they encourage audiences to contemplate the values, identities, and duties that support sustainability. The performing arts contribute to a broader, more inclusive type of sustainability communication by placing sustainability inside cultural narratives and lived experiences. This style of communication combines ecological concerns with social cohesiveness and cultural continuity.

Performing Arts and Social Change

The performing arts have long been recognized as a pivotal force for social change, offering venues for examining, challenging, and reimagining crucial themes (Schechner, 2013). Theatre and performance differ from other communication methods because they bring people together in physical, shared experiences that encourage thinking and talking. Theatre entertains by combining stories, feelings, and symbols. It also serves as a mirror to society, providing spectators with a platform to confront significant social, political, and environmental issues. Theatre plays a significant role in fostering public conversation by allowing people to discuss their beliefs and envision the future.

Over the last few decades, researchers in Europe and North America have explored how theater addresses environmental issues directly. This scholarship has led to eco-theatre and

sustainable performance practices, which integrate ecological consciousness into creative expression and production techniques (Kershaw, 2007; Arons & May, 2012). For example, eco-theatre employs stories, metaphors, and performances to draw attention to environmental issues. On the other hand, sustainable production techniques deal with the material aspects of manufacturing theater by reducing waste, reusing resources, and employing environmentally friendly design. These advancements demonstrate how theatre can transcend its role as a mere artistic pursuit, evolving into a proactive force in environmental dialogue and activism.

Nonetheless, a significant portion of this study is predominantly situated inside Western contexts, especially in cultural environments where environmentalism has emerged as a salient public priority. Conversely, inquiries into Southeast Asian environments are limited. This difference is surprising because the region has many traditional performing arts based on ecological and communal ideals. In Southeast Asia, traditional art forms frequently come from the strong connections between performance, ritual, and the natural world. For example, agricultural cycles, local ecologies, and spiritual cosmologies all play a role in how art is made. When ancient traditions intersect with modern concerns about the environment, they create unique opportunities for discussions about sustainability that differ from Western notions of eco-theatre.

In Indonesia, for instance, blending modern theater practices with local customs and environmental concerns creates a rich area of study. Theatre companies that strive to balance tradition and modernity must do two things simultaneously: preserve cultural traditions and address current social and environmental issues. However, for this potential, there has been minimal systematic investigation into the integration of sustainability within the artistic narratives and production methods of performing arts institutions in Southeast Asia, especially in Indonesia. This paucity of research overlooks how cultural organizations can contribute to promoting sustainability and limits the global discourse by focusing primarily on Western ideas and experiences.

The Indonesian Context

Indonesia faces numerous challenges that hinder its sustainability in various areas, including the environment, society, and culture. The country faces environmental problems, including rapid deforestation, unsustainable land use, and inadequate solid waste management.

These problems are exacerbated by the rapid growth of cities and their populations. These ecological challenges are exacerbated by social inequities and the need to preserve the country's rich cultural heritage in the face of modernity and globalization. In Indonesia, sustainability is not only about being environmentally responsible, but also about preserving cultural identity and social cohesion in the face of significant changes.

In this complex world, the performing arts offer a vital platform for discussing and demonstrating care for sustainability. Theatre, in particular, has a unique way of reaching people on both an academic and an emotional level. This enables communities to address significant social concerns while preserving their cultural forms of expression. Teater Koma, founded in 1977, is a notable example of this trend. Teater Koma is renowned for its humorous, satirical, and socially critical performances. They have always utilized performance to comment on culture, governmental corruption, social inequity, and everyday moral concerns. The firm employs humor and criticism to entertain and prompt reflection on the problems and paradoxes in modern Indonesian society.

Teater Koma presents a unique perspective on how global ideas about environmental and cultural responsibility are adapted and implemented in Indonesia, promoting sustainability. Instead of viewing sustainability as merely a technical or policy issue, the company integrates it into its artistic and organizational methods. This makes performances that connect with audiences on cultural, moral, and emotional levels. For example, reusing stage materials, changing stories to focus on resilience, and passing down ideals from one generation of performers and viewers to the next all contribute to creating a form of sustainability rooted in cultural life. Through this, Teater Koma demonstrates how theater can serve as a means to discuss sustainability, embody it, and experience it within a specific social and cultural context.

Even with these contributions, there remains limited scholarly interest in the role of theater in Indonesia's sustainability discourse. By examining Teater Koma, we can gain a deeper understanding of how cultural organizations address the interconnections between ecological, social justice, and cultural preservation issues. This information can be helpful in conversations about sustainability in the Global South.

METHODS

Research Design

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This study employs a qualitative case study methodology, which is regarded as particularly effective for analyzing intricate social and cultural phenomena within their authentic contexts (Yin, 2018). The case study approach facilitates a comprehensive examination of the implementation, interpretation, and negotiation of sustainability communication within a specific cultural institution, rather than striving for generalizations across multiple contexts. The study focuses on Teater Koma, one of Indonesia's leading theatre groups, to explore the intricate ways in which sustainability ideas are expressed through artistic practices and organizational procedures.

The employment of a qualitative case study is warranted due to the exploratory essence of the research inquiries and the complex nature of sustainability as a social construct. Sustainability encompasses various aspects, including ecological, social, cultural, and economic considerations. These areas can't be fully understood through numbers alone. Qualitative inquiry allows the researcher to comprehend the symbolic, emotive, and discursive dimensions of sustainability communication, especially as they emerge in artistic contexts where meaning-making is intricately woven into performance, narrative, and embodied practice.

This study adheres to the methodological conventions of case study research by incorporating various forms of data, including comprehensive interviews, participant observations, and document analysis. This triangulation strengthens the validity of the findings by examining sustainability communication from various perspectives: the lived experiences of theatre members, the organizational practices evident in rehearsals and performances, and the textual remnants retained in scripts, promotional materials, and archival records. The qualitative case study design is reflective, recognizing the researcher's interpretive role in knowledge construction and contextualizing the investigation within broader cultural and theoretical frameworks.

This methodology enables the research to document behaviors and analyze their cultural significance, the disputes they incite inside corporate contexts, and their negotiation in the context of broader society discussions on sustainability. This method emphasizes the ability of case studies to produce contextually relevant insights that enhance both academic discourse on sustainability communication and practical strategies for cultural enterprises facing analogous difficulties.

Case Selection

Teater Koma was chosen as the main case for this study because it has been culturally significant for a long time, has a consistent audience demographic, and has a long history of addressing socio-political concerns in Indonesia. The company has been one of the country's most reliable and enduring theater organizations since its founding in 1977. It has continued to put on shows, even when the political situation changed, the economy was shaky, and audience behavior shifted. This continuity provides a unique opportunity to examine how sustainability is implemented and discussed over many decades. Teater Koma is not only a cultural institution, but it is also a living archive of Indonesian social, political, and cultural discourse.

The theatre's audience also makes it a good case study. Teater Koma has built a dedicated following that spans generations, unlike many modern performance groups, which struggle to attract regular audiences. This enables an examination of how sustainability communication is perceived across generations. This demographic stability demonstrates how cultural groups can establish strong communities centered on shared stories and values. This is especially important for understanding sustainability in a broader sense, encompassing not only environmental issues. It also provides us with a valuable opportunity to examine how messages about sustainability are received, understood, and shared within a community of people who are both steady and in a state of change.

Teater Koma's plays also generally deal with issues that are of great importance to the Indonesian people, such as governance, morality, justice, and everyday social realities. These issues often connect with the larger conversation about sustainability. Its plays, which mix satire, humor, and serious social commentary, are ways for people to think about themselves, their responsibilities, and their ability to bounce back. Teater Koma's artistic methods include socio-political critique, which provides them with a unique perspective on how theater can serve as a platform for discussing sustainability-related values, particularly when these values are linked to cultural preservation and social justice.

In this sense, choosing Teater Koma is not only practical but also necessary from a theoretical standpoint. The company's notoriety enables the study to investigate sustainability communication inside a prominent cultural institution. At the same time, its socially conscious repertoire offers avenues to evaluate how artistic activities can be perceived as acts of sustainability. This makes Teater Koma a good example of how to study the links between

performance, communication, and sustainability in Southeast Asia, where there is currently limited research on this topic, but it is essential.

Data Collection

The data-gathering technique in this study integrated various qualitative methods to elucidate the intricacies of sustainability communication within a performing arts organization. Five individuals participated in semi-structured interviews, including directors, actors, stage crew members, and audience members. These players were deliberately chosen to embody various positionalities within the theatrical ecosystem, facilitating a nuanced comprehension of how sustainability-related ideals are interpreted, negotiated, and implemented. For example, interviews with directors and senior performers provided us with a better understanding of Teater Koma's artistic vision, the decision-making process, and the values that guide their work on social and cultural concerns. Conversations with stage staff, on the other hand, provided me with insights into the material and technical aspects of production, such as set design, lighting, and resource utilization. This showed me how backstage procedures show worries about sustainability. Conversely, audience members provide insight into how messages embedded in performances are absorbed, reinterpreted, and integrated into broader cultural discourses.

In addition to interviews, long-term participant observation was conducted during rehearsals, workshops, and live performances. Through observational involvement, the researcher was able to examine both the formal aesthetic outputs and the everyday practices, rituals, and relationships that Teater Koma employs to create art. By attending rehearsals and workshops, the researcher could chronicle how creative decisions were argued and collectively molded, giving particular attention to the negotiation of values such as efficiency, originality, cultural preservation, and ecological responsibility. Observations during live performances provided an opportunity to examine the embodied aspect of sustainability communication, where meanings are collaboratively produced between performers and spectators in real-time. This immersive method enhanced the analysis by placing sustainability discourse in real-life, performative situations rather than abstract ideas.

Document analysis was incorporated into the empirical data, ensuring a well-rounded and historically grounded understanding of Teater Koma's methods. We reviewed scripts, production

notes, and internal organizational records to identify patterns, symbols, and artistic strategies that are relevant to sustainability. We also examined how the media covered the company and how critics reviewed it. This gave us an idea of how people outside the company see and judge its performance and stance. The use of archival records made it possible to examine things from a diachronic perspective, revealing how sustainability-related challenges have been incorporated into the company's work over time, either directly or indirectly. This archival perspective was crucial in illustrating Teater Koma's ongoing and evolving dedication to confronting social, political, and cultural issues since its establishment in 1977.

The study employed methodological triangulation by integrating interviews, observations, and document analysis, thereby enhancing the validity and depth of the findings. Each method revealed distinct aspects of sustainability communication, including strategic, performative, and discursive elements. At the same time, their integration offered a comprehensive understanding of how a cultural institution such as Teater Koma implements sustainability both internally and externally. This multimethodology aligns with qualitative research recommendations for elucidating the intricate and contentious characteristics of complex social phenomena (Denzin & Lincoln, 2018).

Data Analysis

Thematic analysis served as the primary analytical method, supported by NVivo software, which allows for the systematic arrangement, retrieval, and interpretation of qualitative data (Bazeley & Jackson, 2013). The analytical process employed a hybrid coding strategy, integrating deductive coding guided by theoretical frameworks such as sustainability communication and cultural performance theory with inductive coding, sourced directly from participants' narratives, observational notes, and textual materials (Fereday & Muir-Cochrane, 2006). This two-pronged approach ensured that the analysis remained grounded in theory while also being open to new meanings that emerged in specific contexts.

Several types of triangulation were used to increase trustworthiness and reliability. Data triangulation involved comparing insights across several participant groups (directors, actors, stage crew, and audience members) and across diverse data sources (interviews, observations, and document analysis). Methodological triangulation was achieved by combining textual,

performative, and experiential evidence to mitigate potential bias associated with relying on a single technique (Denzin, 2012). Additionally, iterative cycles of coding and recoding were employed to enhance categories, with evolving themes consistently evaluated against raw data to prevent hasty conclusions of interpretations (Nowell et al., 2017).

The coding procedure consisted of several steps. The first round of open coding produced many descriptive labels. These were then categorized along the axial lines, illustrating how different ideas were interconnected, such as resource use, cultural continuity, and organizational negotiation of sustainability. Lastly, selective coding brought out the main ideas that connected the different parts of Teater Koma's sustainability communication, such as the conflicts between tradition and innovation, aesthetic choices and ecological responsibility, and the need to balance artistic freedom with organizational sustainability.

Through the meticulous application of thematic analysis, the study successfully identified both overt depictions of sustainability and the underlying cultural significances inherent in theatrical activities. The use of NVivo made things even more transparent by providing an auditable record of coding choices, memos, and thematic structures. This research style enhances the reliability and validity of the data, providing subtle insights into the interpretation, communication, and practice of sustainability within Indonesian theatre.

DISCUSSION

Internal Communication about Sustainability

Teater Koma's internal communication about sustainability primarily occurred through informal yet regular channels, particularly between senior leaders and production staff. The director and stage manager often gave orders verbally during production planning meetings. This emphasized the need to use resources wisely and reduce unnecessary expenses. Even if these messages did not include the exact words "sustainability," they still showed a sense of duty and conservation. For instance, the group emphasized the reuse of stage props and costumes, a practice they had been adhering to for a long time, not just as a practical measure but also as a moral obligation to conserve resources.

Some training sessions and workshops also included talks and activities that emphasized the importance of being environmentally conscious and the theater's broader societal responsibilities. Nevertheless, these sessions were not part of a planned schedule; they happened

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randomly instead. This inconsistent integration is a common issue in cultural organizations, where sustainability is often learned through unspoken rules and group behaviors rather than written rules or formal policies (Arts Council England, 2015; Bennett et al., 2016). However, the continual reinforcement of resource consciousness through leadership examples and group storytelling ensured that sustainability, however implicitly, became part of the corporate culture of Teater Koma.

Communicating Sustainability Outside the Company

Teater Koma's sustainability philosophy was evident in its performances' subject and symbolic dimensions. Many plays use stories about corruption, exploitation, and moral decay to discuss social and environmental decline subtly. Teater Koma's plays transformed abstract concerns about sustainability into culturally relevant and morally charged stories by situating ecological damage within the context of broader narratives about injustice. This aligns with academic research suggesting that theatre, through its symbolic function, can transform environmental concerns into comprehensible ethical dialogues (Kershaw, 2007; Arons & May, 2012).

Outside the stage, media coverage and public discourse were used to communicate with people. Journalists and cultural critics often highlighted Teater Koma's capacity to thrive despite political, economic, and social challenges, seeing the enterprise as a representation of cultural sustainability in Indonesia's quickly evolving urban environment (Throsby, 2017). This story demonstrated how the corporation navigated tough times, portraying itself as the guardian of cultural values and collective memory.

The audience's reactions made it even clearer that Teater Koma's performances served two purposes: they were both entertaining and a platform for thinking about moral issues. People who watched the plays often thought of them as a means to reflect on their own responsibilities to the environment and society. So, external sustainability communication was not just top-down; it was also built in the space between the performance and the audience, showing that sustainability communication is a two-way and participatory process (Moser, 2016; Cox, 2010).

Getting beyond problems and pushback

Even though Teater Koma had achieved these successes, it faced significant pushback when it attempted to integrate sustainability into its artistic and organizational operations. One of the most significant problems was money. Sustainable production options, such as using environmentally friendly materials or technologies that consume less energy, often require a higher initial investment. Additionally, adopting new eco-friendly methods was challenging due to a lack of technical knowledge, and long-standing production routines remained in place. These kinds of problems align with what other studies have found: arts organizations often encounter structural issues when attempting to make their operations more sustainable (O'Brien, 2016; Brown et al., 2018).

Teater Koma made incremental changes over time to address these issues. One significant example was the progressive transition toward modular and reusable stage setups. This cut expenses, reduced waste, and made production more flexible at the same time. Leadership played a crucial role in demonstrating how to do things in an environmentally responsible manner. Directors and senior team members clearly supported tiny but important changes to how things were made. These efforts were significantly strengthened by partnerships with NGOs and advocacy groups, which enabled the theater to utilize outside experts and disseminate its sustainability message to audiences beyond its own community (Holden, 2015).

Facilitating intergenerational discourse within the firm was another critical factor in overcoming reluctance. Younger members, who were typically more aware of worldwide discussions about sustainability, talked to elder members, who had the troupe's history and customs. This debate helped everyone recognize the value of both tradition and innovation, making it easier to adopt sustainable methods without compromising the group's creative character. Teater Koma showed how sustainability communication can be a developing, negotiated practice inside a cultural organization by bringing together people from different generations (Innocenti, 2020).

The results of this study indicate that the implementation of sustainability in Teater Koma is not uniform, but rather complex and contextually integrated. First, industrial methods focusing on being aware of resources put material sustainability into action. The company's ongoing efforts to recycle stage props, reuse costumes, and utilize modular stage designs that are flexible and generate less waste demonstrate this. Such behaviors, typically driven by financial constraints,

have evolved into an implicit ethic of resource efficiency that aligns with modern discussions on sustainable production (Brown et al., 2018).

Second, preserving and reviving Indonesian theater traditions is a way to achieve cultural sustainability. Teater Koma incorporates stylistic aspects, story tropes, and performance aesthetics derived from local cultural heritage, while concurrently addressing modern challenges within its plays. This dual orientation illustrates that sustainability encompasses both ecological and cultural dimensions, safeguarding historic performance forms while adapting them to contemporary audiences (Throsby, 2017). By protecting cultural continuity, the enterprise strengthens the group identity and keeps a range of meanings alive that might otherwise be lost in the face of multinational cultural uniformity.

Third, the results indicate that communicative sustainability stems from the symbolic and metaphorical aspects of Teater Koma's plays. Allegory and satire are frequently employed to illustrate environmental degradation, corruption, and social injustice. These stories use ecological and social metaphors that people can relate to. Moser (2016) refers to this approach as a "translation" of complex sustainability issues into forms that people from diverse cultures can comprehend. Teater Koma ensures that conversations about sustainability extend beyond scientific or policy discussions and into popular culture by incorporating metaphors into their art. This helps raise awareness and interest in the issue among a wider audience.

These findings significantly demonstrate that Teater Koma's methodology contrasts with Western eco-theatre traditions, which often emphasize overt ecological activism or highlight environmental issues as primary dramaturgical concerns (Kershaw, 2007; Arons & May, 2012). Western eco-theatre typically focuses on ecological disasters in direct and didactic ways, but Teater Koma situates sustainability within a broader context of cultural resilience and social critique. Teater Koma does not separate ecological problems from the socio-political state of Indonesian society, which includes authoritarianism, inequality, and corruption. This perspective on sustainability communication originates from the Global South and challenges narratives rooted in Western contexts. It emphasizes the necessity of considering specific cultural contexts when examining the intersections of performance, communication, and sustainability.

Teater Koma enhances sustainability communication studies by emphasizing cultural survival, collective memory, and socio-political critique, illustrating that sustainability is

inextricably linked to its cultural, political, and historical settings. In this regard, the company exemplifies how sustainability rhetoric in the performing arts may transcend environmental stewardship to embrace a more expansive conception of justice, resilience, and cultural continuity (Innocenti, 2020). This sophisticated, multidimensional approach provides significant insights for sustainability communication and highlights the necessity for more comparative studies that integrate viewpoints from both the Global North and the Global South.

CONCLUSION

This study has elucidated how Teater Koma, a prominent Indonesian theatrical company, integrates sustainability into its narratives, organizational methodologies, and communication methods. This research demonstrates that the performing arts can serve as potent vehicles for sustainability communication by integrating sustainability into both material practices and cultural preservation and symbolic representation. As a socially integrated art form, the results suggest that theatre is uniquely equipped to transform abstract sustainability discourses into narratives that resonate with collective memory, cultural identity, and socio-political critique (Schechner, 2013; Cox, 2010; Moser, 2016).

The study advances theoretical discussions in sustainability communication and performance studies by introducing an integrative framework that acknowledges the complex dimensions of sustainability within the arts. The findings emphasize the cultural and communicative aspects of sustainability, rather than limiting it to ecological or operational considerations. This enhances sustainable communication theory by expanding the analytical framework to include creative and symbolic modes of participation, which have frequently been overlooked in conventional discourse (Moser, 2016; Kershaw, 2007; Arons & May, 2012).

The study provides empirical observations from the Global South, specifically Indonesia, thereby rectifying the geographical imbalance prevalent in much of the current literature on sustainability communication and eco-theatre. By focusing on Teater Koma's experience, the study shows how local socio-political histories, cultural values, and institutional contexts affect sustainable practices in the performing arts. This offers a counterweight to Western-centric methodologies and underscores the need for enhanced comparative and cross-cultural perspectives in global studies (Throsby, 2017; Innocenti, 2020; Brown et al., 2018).

Regarding practical consequences, the findings hold relevance for theatrical practitioners, cultural policymakers, and arts organizations looking to integrate sustainability into their operations without sacrificing artistic integrity. Teater Koma's techniques, which include utilizing resources wisely, crafting meaningful stories, and collaborating with NGOs, demonstrate how to make artistic output more sustainable. These instances may serve as a benchmark for other performing arts organizations navigating the balance between fiscal limitations, audience expectations, and environmental accountability (Brown et al., 2018; Filho et al., 2019).

Nonetheless, the report recognizes various limitations. Due to its nature as a single case study, the results cannot be extrapolated to the broader range of performing arts groups in Indonesia or elsewhere. The reliance on qualitative methodologies and a constrained sample size further limits the scope of the conclusions (Yin, 2018; Denzin & Lincoln, 2018). Nonetheless, these constraints also provide avenues for subsequent investigation. Comparative research among Southeast Asian performing arts institutions would facilitate a deeper understanding of regional parallels and differences in sustainability approaches. Longitudinal studies could also reveal how sustainability methods evolve in response to environmental changes, societal shifts, and political developments. Such investigations would further elucidate the convergence of sustainability communication and performance studies, aiding in the consolidation of an emergent academic domain (Innocenti, 2020; Filho et al., 2019).

Ultimately, this research emphasizes that sustainability in the performing arts cannot be confined to mere operational efficiency or ecological activism. It is also about cultural survival, narrative imagination, and symbolic communication. Teater Koma's case illustrates that performance can function as a pivotal arena where sustainability is both practiced and re-envisioned, providing practical guidance for theatre practitioners and theoretical insights for scholars aiming to expand the scope of sustainability communication (Schechner, 2013; Throsby, 2017).

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