



An Inclusion Project of Collaborating Agrotourism and Performing Arts in Improving the Economy of the Setara Nanggalo Community

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Abstract

Nagari Setara Nanggalo has a hilly geographical area. It has 137,903 hectares of rice fields and 187 hectares of citrus agro - tourism. The agricultural land had been cultivated for 10 years since 2015. However, since 2019 the yield of oranges has decreased due to the damage caused by flood that happens frequently in that area. The farmers, apart from cultivating the rice fields, they are actively involved as performers of traditional performing arts. It was in this state/ Nagari that the development of randai art, Salawat dulang, and Ilau Traditional dance began. The solution offered through PPNB is collaborating Agro - tourism with Performing Arts. The potential of the existing performing arts is not only as a cheerleader for agro - tourism, but it is also considered as a professional livelihood that can improve the economy. When not in the fields they perform as professional paid artists. Three groups of respondents were the sample of this research namely: i) Male farmers that made liquid organic fertilizer (POC); ii) Female farmers that were given embroidery skills; iii) Teenagers group that offers packaged dance for wedding party or event including assuming the role of Master of Ceremony (MC). The research method used in this research is Participatory Rural Appraisal (PRA. The community plays an active role in finding and solving problems through groups or focus group discussions (FGD). The results of the PPNB counseling and training were categorized through their involvement in the activities as follows: (i) Processing and distilling Titonia leaves to produce liquid organic fertilizer (POC); (ii) Sewing embroidery. (3) Offering performing arts

packages for wedding parties such as Randai, Dance and MC. Participatory Rural Appraisal (PRA) method was used to facilitate residents in developing several activities with economic value. From the study, the findings are summarised as follows: i) the male farmer groups are 100% skilfully in distilling Titonia leaves to produce of liquid organic fertilizer (POC); ii) the women farmers/PKK group are 100% skilful in embroidery. iii) The youth group are 100% skilful in performing arts through the offer of Randai, Dance and Master of Ceremony services (MC) for wedding parties or event.

Keywords: Agro - Tourism, Liquid Organic Fertilizer, Embroidering, Performing Arts and MC Packages for Wedding Parties

Introduction

Agro - tourism and performing arts are two different fields which seems to be alien to each other. However, in the tradition of Minangkabau, a farmer can interchangeably switch their roles to become a traditional artist when they are not working in the rice field or go fishing in the ocean. Performing arts in Minangkabau are known as folk games (Navis, 1984: 263), or pamenan. Pamenan is done on a whim and in fact artistic activity is only as a filler of empty time, involving people who are able to provide entertainment in a situation of

togetherness (Utama, 2017: 64). Therefore, the time to do art activities is in between farming activities when they are waiting for the harvest season.

Agro - tourism has been prioritized as a means to improve the livelihoods of developing countries based on agriculture. Amid the growth of the tourism industry, many developing countries have promoted “agro - tourism” as a mean for the enhancement of local agricultural employment (Hall and Jenkins, 1998, as cited in Songkhla, 2022).

In this paper, the problem of overcoming agro - tourism and agriculture affected by flooding is dealt with, so that farmers need to be provided with skills related to their environment. Farmers need to be given skills that can be a source of livelihood and economic resources.

Geographically, Nagari Setara Nanggalo consists of the villages of Sungai Tawar, Teluk Raya and Nanggalo. This Nagari was established in 2011 as an expansion of Nagari Nanggalo. Koto XI Tarusan District, under the Pesisir Selatan Regency. Its geographical location is very strategic, with its hilly scenery and green rice fields. This nagari is easily accessible by transportation only 4 KM from the center of the District (Ganefi, 2019b). The potential of Nagari Setara Nanggalo, is in the area of agriculture, namely rice fields and citrus plantations owned by the community covering an area of 187 hectares cultivated by 100 farmers since 2013. In fact, every 1 hectare of land in this area has the capacity of harvesting 1/2 ton of oranges every week. Along with the development of the “mandeh” integrated tourism area, the orange plantation area was inaugurated by the

regional government as an orange agro - tourism area (2019). However, after the inauguration of the citrus agro-tourism, the farmer group did not receive guidance from the authorities. Hence, many citrus trees were damaged and some even died. Thabrani (2020) conducted a community service program entitled “Nagari Agro - tourism Assistance in the Mandeh Citrus Area, Tarusan Pesisir Selatan, which is regarded as a community service activity carried out in Nagari Setara Nanggalo, which turned out to be the same location as the proposed location in this study. In the previous service, it was stated that the results of the service included only the mapping stage since the village government was yet to have a map of its citrus plantations. Agro - tourism management has not been implemented properly at that time. Many farmers let their gardens grow by themselves and therefore the harvest does not produce maximum results (Thabrani et al., 2020). This community service is the main reference in the Assisted Nagari Development Program or “Nagari Binaan Development Program” or abbreviated as PPNB.

In this changing era, all potentials in the community can be developed, especially those that lead to the creative industry and tourism. This program initially focused on tourism, namely revamping Nagari to become a new tourist destination, Agro-tourism has been a priority as a mean for improving the livelihood of farmers in the developing countries. Pragmatically, this promotion is associated

with multiple functional agriculture in the context of local agricultural occupation. (Songkhla, T. N, 2022).

But due to the problem of flooding in several sub-districts in Pesisir Selatan Regency, including Nagari Setara, which was also largely hit by flooding (Flood, March 7, 2024), this Community Service or PPNB program focused on 3 activities, namely i) Distillation of Titonia leaves to produce liquid organic fertilizer POC; ii) Embroidery sewing; iii) Offering of performing arts packages for weddings together with MC services.

These three activities are important because when flood hits the area, paddy cannot be planted which hinders farming activities in that area. Hence, the other three skills taught can open up opportunities for home industry. Fertilizer can be sold to other farmers. Embroidery sewing skills can become an industry especially for the fashion world. The process of making them on fabric involves the use of manual stitching or machines with a variety of decorative design and motifs to achieve the desired aesthetic value (Washington et al., 2023). In addition to shawls, embroidery can also be applied multi functionally to clothes, bags, tablecloths and bedding.

Performing arts and MC services are needed by the community both for government ceremonial events and weddings. These skills can be used as an economic source of income or livelihood to fill the absence of work activities due to the disability to work on the field.

Performing arts is one of the creative economy and tourism sub-sectors supported by the electricity, gas and clean water, mining and quarrying, agriculture, animal husbandry, forestry, fisheries, services and processing industries (Nerosti, 2020). This potential is found in Nagari Setara Nanggalo as a buffer area for integrated tourism in Mandeh.

There are seven eligibility requirements for tourist destinations, namely: (i) having transportation routes that are easily accessible to everyone to the village and tourist attraction. (ii) The beautiful nature which are represented by its hilly nature, clean and cool air the vast agricultural land that appease the eyes. (iii) All residents and the village authorities/ government fully support tourism activities which is reflected in their attitude when welcoming tourists to their village. (iv) The safety and comfort of tourists is an absolute requirement. In this regards, there is no conflict and disturbance from the villagers in promoting arts and tourism, (v) The residents and village leaders are friendly, (vi) Homestays are readily available in the village or its surroundings, (vii) There are stalls, offices and accommodation needs that make it easy for tourists to eat, buy cellphone credit or internet friendly network (Nerosti, 2021).

For these reasons, the community need to always improve their knowledge and skills or soft skills so that they can build their own economy individually (Nerosti, 2020). Any forms of human

creative works, whether in the form of art, hand craft, culinary, batik, embroidering, which results in an economic form, it is in many ways able to be mixed and matched or collaborated for tourist attraction at a given destination. A tourist by definition is a person who has the monetary capility/money. They will visit a destination to enjoy regardless of the price that they will pay. They wanted to enjoy doing various activities at the designated place such as enjoying nature, performing arts, culinary arts. This is what we now know as agro - tourism which is a destination pursued because of its natural nuance (Nerosti, 2020).

The problems discussed in this study are (i) The discrepancies in the orange agro - tourism which is not working well. Many orange trees were damaged resulting in the decrease of its production by 60%. However, previously the production in 1 tree was 40 kg, which has now drastically decreased to only 14 kg; (ii) Orange agro - tourism has not provided maximum economic benefits to local people other than the farmers. (iii) The current potential of Nagari in the field of traditional arts is seen to be almost extinct and therefore need to be promoted. Collaboration between performing arts and agro - tourism can be mutually beneficial and reciprocal. Performing arts has high tendency in attracting tourists to visit Setara Nanggalo. This collaboration of two different fields will have a positive impact on increasing the number of tourists visiting this area.

Three aspects of agro - tourism in this area namely the home industry of orange processing such as syrup and pack orange juice, traditional arts and tourism must be able to support each other. In this contexts, this form of tourism needs to promote interaction between tourists and local people (Ganefi, 2019a).

The glaring problems found in this study are: (a) Citrus agro-tourism is not running well now whereby many oranges are damaged and production has decreased by 40% in contrast to the previous production of 40 kg for 1 tree which is now only 24 Kg. (b) Citrus agro-tourism has not had any economic impact on local communities other than farmers. (c) Communities other than farmers such as Karang Taruna groups and PKK women have not been empowered to support citrus agro-tourism. They can be empowered in the production/processing of oranges into syrup which has a better saleable market value which can in turn develop the economy of the community. (d) The potential of Nagari in the field of traditional arts has almost die off because it has not been nurtured, although it can be used as a productive leader in attracting tourists to visit this destination. Three problems relating to agro-tourism, citrus processing in the form of cottage industries such as making syrup, packaged orange juice, and the almost dying traditional arts industry are complaints from the non-RPJMD Wali Nagari district government, which shall be given priority by the Nagari.

Research method

The method used in the implementation of this PPNB is Participatory Rural Appraisal (PRA). PRA is an action research method developed to increase community participation in the development of certain issue or area. Robert Chambers asserts that PRA enables communities to express and analyse their own situation and hence, able to plan and implement this determination optimally in their own village or nagari (Mikkelsen & Nalle, 1999). The method was used to solve the problem in the training of the Nagari Setara Nanggalo community, Koto XI Tarusan District, which consists of : (i) the male farmer group with the given skill of distilling Titonia leaves to produce liquid organic fertiliser (POC); (ii) the female farmer/PKK group which was given the skill of embroidery. (iii) The youth with the given skills of performing arts and MC packages for wedding parties. In the implementation of PPNB, PRA is also used as an appropriate tool to assess community needs at the local level (Mueller et al., 2010).

The PRA method is carried out through Focus Group Discussion (FGD). It is carried out in collaboration with the community, involving farmers, PKK mothers or Bundo Kanduang, youth elements (Karang Taruna). The Entrepreneurship Capacity Building (ECB) model is being implemented to improve the capacity and quality of local human resources in the development of agro - tourism and performing arts through training and

consultancy activities. In the future, ECB will also be able to provide training in the production of compost and organic fertiliser, the processing of oranges into drinks such as syrup and orange juice, and the training of Landai performing arts, which has been discontinued since 2018 (interview, Erlisman, 7 July 2023). The PRA method will be combined with an active learning strategy program that allows for two-way communication between trainers and participants. The exploration of the participants' potential will sequentially be prioritized and the participants will then be divided according to the type of activity.

Result and discussion

The aim of this programme is to increase the number of agrotourism groups from the year 2015. Tourism activities are activities related to the efforts of satisfying the needs of human life for pleasure, which is one of the reasons why people want to travel. Apart from the desire to see other people's way of life and culture, there is also a desire to learn about other people's cultures (Oka Prasiasta & Widari, 2022).

The culture of other people is considered authentic and feels good when it is unique. It becomes a resource for tourist destinations, which is the main factor in attracting tourists to travel and seek pleasure. Tourism itself is an industry. In line with the term, the definition of industry according to U.S. Hornby is "quality of hard work, production of goods, creation of

wealth through human effort". Industrial activities require hard work to be successful, which will provide a number of products, satisfaction and welfare for people (Setiawan, 2016). This can be found in Nagari Setara Nanggalo, where agro-tourism - if properly organised - can have an economic impact on the community, as the naturally and potentially enhanced by its traditional performing arts.

Agro-tourism needs to be revived through programmes implemented by universities in the form of science and technology approach and touch. PPNB is the form of engagement of teachers and students in collaboration with village communities to build their Nagari. This approach is precisely providing the opportunity to assist and improve the community's economic capacity. (which has collapsed after the pandemic).

1. Making Liquid Organic Fertilizer for Male Farmer Groups

In general, Agro-tourism develops due to the development of natural tourism which is considered to have damaging impact to nature. Socio-cultural and environmental problems are the results of the concept of mass tourism. Physical development is directed at simultaneously supporting natural tourist objects has caused more severe environmental damage (Ervita et al., 2012).

As an alternative, since the 20th century agro-tourism has been developed as an area of tourism which is linked to the production of the

agricultural sector (Swastika, 2017). Besides agro-tourism is an alternative in tourism development, agro-tourism can also alleviate poverty (Utama, 2011).

Tourists while enjoying the agricultural nature also enjoy the dishes of agricultural products, both picked directly from agricultural products and processed as products that are characterised by the place where agro-tourism was developed.

The 187-hectare orange orchard owned by the Setara Nanggalo community has been developed since 2013. This orchard was pioneered by Yan Anas, a businessman from Jakarta. Additionally, Yan Anas also has a 20-hectare orange orchard on its own. He pioneered this orange orchard with the aim of helping farmers in Setara Nanggalo to produce more oranges. For this reason, as an addition to complement farming, he also raises cattle to produce manure. The problem of damaged oranges was overcome by providing counseling and practicing composting carried out by Prof. Hermansah, M.S, M.Sc from Andalas University, Padang, an expert in the field of "Soil Fertility and Tropical Soil Nutrient Management". This activity is also a part of the Community Service from UNP (Nerosti, 2022). The farmer groups were given a demonstration on how to make organic fertilizer/compost from leaves and then practiced how to apply it to the orange trees. However, on March 7, 2024, a major flood hit Pesisir Selatan, 7 sub-districts, namely Ranah

Pesisir, Lengayang, Batang Kapas, IV Jurai, Bayang, Sutera, and Koto XI Tarusan Sub-districts. The Jeruk/ Orange Agrotourism Area in Setara Nanggalo was affected by the flood. Corresponding to the plight, this year 2024 the Community Service Team of Padang State University provided a solution for farmers by conducting training in making organic liquid fertilizer (POC). This Nagari bina program also collaborates with Prof. Dr. Hermansah, M.Sc., M.Sc from the Faculty of Agriculture, Andalas University as an expert in the field.

Organic fertilizer is the final result of the decomposition of parts or remains of plants and/or animals that have undergone engineering, in solid or liquid form (Nurbaiti, 2021), composed of living materials that are processed through a decomposition process by decomposing bacteria, such as the weathering of plant, animal, and human remains. Organic fertilizer is able to loosen the surface layer of the soil (top soil), increase the population of microorganisms, increase water absorption and storage, so that soil fertility increases. Organic fertilizer can be in solid or liquid form. One of the organic fertilizers is liquid organic fertilizer, which is a fermented solution with raw materials available in the environment (locally) (Yuliarti, 2009; Sutedjo, 2010).

In order to have a clear understanding of how to produce the fertilizers, here are the processes in preparing the liquid organic fertilizer (POC)

a. A. Prepare the following ingredients: 1 sack of chicken manure, half a sack of bran, 30 kg of forage (straw, banana leaf, leguminous leaves), 100 grams of brown sugar, 50 ml of bioactivator (EM4), enough clean water.

B. Prepare a 100-liter airtight plastic barrel as a medium for making fertilizer, one meter of transparent aerotor hose (approximately 0.5 cm in diameter), a 1-liter plastic bottle used for aqua. Punch a hole in the lid of the barrel the size of the aerotor hose.

b. C. Cut or chop the organic materials that will be used as raw materials.

c. D. Put them into the barrel and add water, the composition: 2 parts organic material, 1 part water. Then stir until evenly distributed.

d. E. Dissolve bioactivators such as EM4 and brown sugar as much as 5 liters of water stirring until evenly distributed. Then add the solution to the barrel containing the fertilizer raw material.

e. F. Close the barrel tightly, then insert the hose through the lid of the barrel that has been given a hole. Tape the place where the hose enters so that there is no air gap. Let the other end of the hose enter the bottle that has been given water (Figure).

f. Make sure it is really tight, because the reaction will take place anaerobically. The function of the hose is to stabilize the temperature of the dough by removing the gas produced without having outside air enter the barrel.

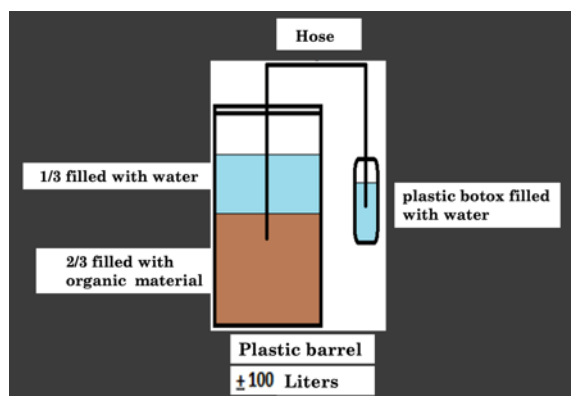


Figure 1. Process of making Liquid Organic Fertilizer (POC)



Figure 2. Preparation of water into the bucket and the hose channel where the POC is done by Prof. Dr. Hermansah. M.S., M.Sc (taken on 11 July 2024)

g. Wait for 7-10 days. To check the level of maturity, open the barrel cover and smell the dough. If it smells like tape, the dough is considered matured and ready for further processes.

h. G. Separate the liquid from the pulp by straining it. Use a cloth strainer. The dough dregs can be used as solid organic fertilizer.

i. H. Put the liquid that has passed through the filter in a plastic or glass bottle, close it



Figure 3. Cutting sprouts and the process of making POC

tightly. The liquid organic fertilizer is finished and ready to use. If packed well, the fertilizer can be used for up to 6 months.

The use of organic materials such as tithonia, in addition to contributing nutrients, also brings hormones and enzymes and compounds that can function as natural fungicides (Gusnidar & Prasetyo, 2008). Tithonia that has been distilled into organic liquid fertilizer (POC) is considered as an alternative fertilizer to save the use of artificial fertilizers (Gusnidar, 2017). The four criteria for achieving agro - tourism are namely: (i) something to see, (ii) something to do, (iii) something to sell and buy, and (iv) something to learn. (Rai et al., 2016). Liquid Organic Fertilizer (POC) that has been made by Setara Nanggalo farmers is something that can be sold and purchased.

2. Embroider

Embroidery is one of the skills cultivated in



Figure 4. Storing in a bucket for 2-3 weeks and filtered ready to be distributed

the Minangkabau community. A variety of embroidery creativity exists in West Sumatra such as Nareh Pariaman embroidery, West Pasaman gold thread embroidery, South Coastal shadow embroidery, and Koto Gadang suji caie embroidery (Hendra & Sari, 2021). The Suji Caie Koto Gadang shawl is in great demand by Minangkabau women to attend weddings and other official events. For this reason, mothers who are also active in the Family Welfare Empowerment (PKK) organization are given training in embroidery or manually hand sewing. In the previous year, embroidery sewing using machines was taught (Nerosti, 2023). The word Caie means liquid, not water, which means embroidering using colorful threads but blending with the original color. Usually, the thread used is silk or satin which has five to six levels of color, with shiny texture, so it will cause shadows like three dimensions on the motif (Sita & Juni, 2011, p.24).

The origin of embroidery activity was taught by an aceh royal princess, the daughter of Ali Mughayatsyah, who was married to Raja Ibadat of Sumpur Kudus. Princess Lambeuja fled from Sumpur Kudus with her three children due to her disappointment with Raja Ibadat. She followed her entourage to Koto Gadang, where she began a new life in 1511 (Hendra, 2021).

In order to understand the delicate processes of embroidery clearly, the followings are the steps to embroider:

a. Prepare the image

Embroidery is basically the same as drawing implying that embroidery must initially have a shape. So before embroidering, you should prepare the desired image. The design can be taken from an existing design or you can make your own. When the design is ready, it is transferred to the fabric to be embroidered. There are several ways to do this, namely

b. Tracing

Tracing involves placing the design underneath the fabric to be embroidered. Then use a fabric pencil to trace it directly onto the surface of the fabric.

c. Pasting

The image is placed on the fabric to be embroidered, facing up. Then sew basic stitches along the lines of the image. The paper is then torn off, leaving only the outline of the stitches.

d. Redraw

This method is used to redraw the

embroidery design directly on the fabric by copying. This method must be done in one go, and not to let the scribbles leave dirty marks on the fabric. It is better to use a pencil that is not too black.

e. Attaching the fabric to the panel or frame

According to Basic Embroidery Techniques for Beginners (2005) by A. J. Boesra, the hoop is very helpful when embroidering by stitches. The hoop or roller is designed to hold the fabric firmly so that it does not move. It is important to ensure that the fabric is properly placed on the panel.

f. How to start and finish embroidery

There are two things to consider when embroidering, namely starting and ending the embroidery. Before making the first stitch, make two small backstitches and slip the thread between the stitches. Then pull and make sure the thread is tucked firmly. When the embroidery is complete, finish by making two small stitches on the bottom of the embroidery in the same way as at the beginning.

g. Finishing the embroidery

To finish an embroidery, insert the needle from the good part to the bad part. It is then wrapped around the embroidery piece on the bad part before the thread is cut. In the art of embroidery, there are several types of stitches that can be used to make embroidery. These include basting stitch, stabbing stitch, cross stitch, flannel stitch, garland stitch, chain stitch, thread-attached stitch and stem stitch.



Figure 5. Embroidery sewing activities and results

3. Performing Arts Activities and Master Ceremony

As discussed in the previous section, traditional Minangkabau artists generally work as fishermen, if not farmers. For them, doing arts or involving in art activities is just a parenting or something to fill their free time.

Traditional performing arts activities are embedded in the heart and soul of Minangkabau farmers or fishermen. Although it is only done when waiting for the harvest season or during the bright full moon for fishermen, performing arts is considered as a part time job for them. Performing arts is a form of culture that is born out of social interaction and is a form of expression of its creators, composed in the form of works that contain noble values. Modernisation and

globalisation have changed people's taste and enthusiasm for traditional arts. In such a situation, there are artists who remain steadfast on the path of traditional arts and maintain their idealism for the preservation of traditional arts.

For this reason, a coaching programme has been created to help farmers who are also artists to balance economic factors and their professional work. The programme is called the Nagari Binaan Development Programme. Nagari Setara Nanggalo, a Nagari that was originally one of the villages in the Nanggalo sub-district. Setara Nanggalo (Sungai Tawar, Teluk Raya and Nanggalo). These localities used to be the agricultural centre for Nagari Nanggalo. The farmers have potential in the field of traditional performing arts, which they have always been involved directly and consistently throughout time.

Randai

Traditional arts practiced by the community include dance and randai, a traditional theatre. Randai comes from the word if (andai) or handai, and some say that this word comes from the word rantai, which translates into english as chain. Andai or handai is interpreted as one of the meanings because the dialogue in randai uses figurative words, rhymes, and petatah and petiti. While the word chain refers to the circular pattern in an unbroken randai performance (Zulkifli, 2013). Randai, which has storytellers in its performances, uses rhymes that make

assumptions or parables about the daily lives of the Minang people. If you look at the circular pattern in Randai, there is a chain of thought. Initially and traditionally, Randai performers were men, and when a female role or character was needed, the men dressed and styled themselves like women (Precillia & Darmadi, 2022).

It is also in line with the law of the Republic of Indonesia no. 10 of 2009 on tourism that a tourist attraction is anything that has uniqueness, beauty and value in the form of diversity of natural, cultural and man-made wealth that is the target or destination of tourist visits (Ganefi, 2019a).

In addition, the performing arts found in Setara Nanggalo, such as Randai, Ilau dance, Ratik, Dikie Rabano and reject reinforcements? have potential to be developed as tourist attractions. Nagari's proximity to mandeh provides opportunities for the development of new tourist destinations. This is in line with the government's aim to make west Sumatra the second tourism gateway after Bali. The provincial government aims to make west Sumatra the second gateway for Indonesian tourism (Nerosti, 2020). Bali tourism relies heavily on elements of art and culture in addition to the natural beauty of Bali to attract tourists. The arrival of tourists who come and go also indirectly introduces Balinese culture to other countries, even many tourists tried to mix with the local culture in many aspects of their work. This cultural assimilation also affects the artistic packaging created for

tourist offerings. There are so many tourist attractions in Bali that offers performing arts treats, for example along the Batubulan village road, Ubud and its surroundings. There are many Kecak, Legong, Sanghyang, Barong dance performances and so on performed every day in Bali (Setiawan, 2016).

Of course, artistic creations should not be eroded, and the era of globalisation and rapid information will certainly bring about changes in various aspects of culture. Information is very important to see both national and international culture as a benchmark, so that the various activities of artists are able to produce new works without leaving the special characteristics of art (Yulianto, 2021).

Randai as a traditional art has been developed in Setara Nanggalo for a long time. Since 2013, the Pincuran Batu Studio led by Erlisman, S.Pd has been activating traditional art activities in Sungai Tawa, the village of Nagari Setara Nanggalo. However, since 2018, this studio has been in a state of halt/torpor, with no activities as there are no teachers to train. PPNB revived the Randai activities in 2024. Thanks to the cooperation of the community supporting Randai, especially Pincuran Batu Studio and the surrounding community whereby 20 young people were gradually brought together to continue the legacy of performing Randai. Twenty people were selected for special dances as dancers in a circle, some as storytellers, singers or vocalists of Gurindam/lead singer,

and musicians. The cooperation and support of the local community is a step forward towards the development of community-based tourism development, which is expected to support the interests of tourism management towards new tourism destinations. (Situmorang & Suryawan, 2018).

The Randai activity has begun performing on June 25 2024. The training started from scratch, which indicated that the training pattern was taught and given again from the basics, such as Tapuak Galembong and Mamancak and choral singing together.

Randai which is a traditional Minangkabau theater has these elements namely: dance, dialogue, and vocals. These three elements aim to deliver a story called kaba. The power of the dance is more interesting with the simultaneous patting of the galombang.

If the bearer of the gurindam sings one stanza of the rhyme, the last stanza is repeated together by the children/ players of the Randai. The success of the Randai performance is in the beauty of the dance moves used in the Randai circle or pattern. Aesthetic dance moves are found in the flexibility of movement so that the dance in the performance has a charm to amaze the audience.

With regular practice every Saturday and Sunday, on September 8, 2022, the Randai was scheduled to perform at Nagari Setara Nanggalo, located at the Pincuran Batu Studio.



Figure 6. Learning of tapuak galembong movement



figure 7. Teaching mancak motion in the randai legaran



Figure 8. Randai exercise from PPNB implementers (June, 2024)



Figure 9. Renda of a singer and delivery of gurindam at the opening of the Puti Sari Mulie kaba



Figure 10. The opening ceremony of Randai Puti Sari Mulie accompanied by the dendang of Dayang Daini



Figure 11. Silat Scene in The Randai Performance from PPNB

In this Randai performance, the story of Puti Sari Mulie was brought to the scene. Puti Sari Mulie's story tells the story of a rich king who has two wives, who are unfair to his wife. His first wife was named Puti Sari Mulie.

Puti Sari Mulie has two brothers, Jockey and Gambuik. There was always a quarrel between the two brothers which resulted in their mother crying over the behaviour of her two sons. Puti Sari Mulie has extraordinary patience and strength in the face of life's trials. This story has many values that can be used as lessons for young people, especially the residents of Setara Nanggalo, especially to the Randai group members.

Even if it is limited to the revival of traditional performing arts in Nagari Setara Nanggalo, they have at least offered/ prepared a dying state traditional performing arts for the benefit of tourism. In the tourism industry, the so-called term "offer" is all the products produced by a group of related companies in the tourism industry that are given to the audience to watch or offered to tourists, both those who come directly and those who come through intermediaries (Yoeti, 2003). In Yogyakarta, the Ramayana Ballet is performed in the Amphitheatre, a 600-seat stage performance building. In addition to interesting performances, it also offers special dinner packages at the Gazebo Restaurant, with a garden atmosphere and beautiful and magnificent Javanese architectural designs,

accompanied by gamelan music and Javanese dances (Caturwati et al., 2022).

Tour packages require creativity according to the criteria for tourist art packages, namely: imitation of the original, concise, full of variations, does not contain magical elements, cheap ticket prices so that the audience can see it (Nerosti, 2021). Even though the criteria for imitation are determined by the original version, it must be full of variations. In the Randai performance it contains the elements of dance, where the movements of the galombang are very attractive, with the dancers shout hep ta hep ta in a circular pattern while patting their trousers, known as galembong.

The sound of the galembong galloping along with the enthusiasm of the galembong clapping, applause and shouts of taa, greatly encouraged all the players, while the audience was carried away by the enthusiasm of the Randai players who were agile as well as their witty drumming sung by the Gurindam carrier and then followed by all the players singing along For tour packages, it requires creativity in accordance with the criteria for tourist art packages, namely Imitation of the original performance, concise, full of variations, does not contain magical elements, cheap ticket prices so that the audience can see it. (Nerosti, 2021).

Even though the criteria for imitating the original have been established, it must be full of variations creatively established by the Director of the performance. In Randai, which contains

the elements of dance, the movements of galombang appeared to be very attractive to the audience. The dancers call hep ta hep ta in a circular pattern while slapping their trousers, known as galembong. The sound of the galembong clapping, along with the enthusiasm of the galembong clapping, applause and shouts of taa, greatly encouraged all the players, and the audience who indirectly was also carried away by the enthusiasm of the randai players, being agiled as well as their witty drumming, sung by the Gurindam carrier, followed by all the players singing along.

However, the movements of the Randai players still need to be improved in terms of creativity. In fact, it is not difficult to be creative in the movements of the Randai show because creative dance is a new dance based on traditional or old dance. Contemporary dance, on the other hand, is a dance genre that is being developed and adapted to the current times. Contemporary dance is usually only for one show (Fatonah et al, 2022).

Dance

The dance taught is the Selendang Dance, a welcoming dance for the bride when the king's son attends the marriage ceremony at the bride's house. The Salendang Dance developed in the 18th century among the daughters of royal descendants in Tarusan and died out with the extinction of the royal system in Tarusan. As a result, the community is unaware of the

existence of the Salendang dance and it has not been developed in the studios of Koto XI Tarusan District. Although the dance has become extinct, its heiress, Princess Darna, who is a descendant of the 8th King of Tarusan, is still alive. Hence, the writer, Nerosti reconstructed this dance accompanied by vocals known as dampieng. Therefore, this dance was called the Dampieng Salendang Dance in the first study (Nerosti, 2019).

The theory used is Richard Powers' theory of reconstruction in Siegel (Nerosti, 2017:10-11), which outlines the steps to be taken when reconstructing dance, namely: (a) conduct research using primary sources and their records, (b) look for traces of historical relics, both written and in the form of objects, pictures, paintings, sculptures that can evoke memories of primary sources to get the terminology of the dance, (c) read the entire book or source before reconstructing the dance, (d) understand the language or terms of the source, both dance terms or everyday language, which must be strengthened by the researcher, (f) if no biographical information were found about the author, the researcher must at least go back and read the whole book, which may influence the interpretation of the dance description, (g) the researcher must also be aware of what is ideal in their personal eyes about the dance, which relates to public needs, (h) include iconographic evidence and translate iconography, which often contains a lot of information that you will never

find in printed media.

Iconography is a branch of art history that studies the identification, description and interpretation of the content of images. One name does not mean one dance, terms and styles which vary from place to place and year to year. The results of the study in reconstructing the movements of the Dampieng Salendang Dance in Koto XI Tarusan District can combine movements that have been divided into 8 movements, namely: anta, bakuruang/kuriek kundi, balabeh, paga, labapeh, warih, anjuang, and ikek.

Next, Nerosti (2020) developed the Salendang dance choreography write up with the title "Salendang Dance Choreography Developing the Arts of Tourism Performance in Mandeh Area", Nerosti developed the Salendang dance choreography into 2 dance forms, namely one in the form of a performance on stage and the second in the form of a welcoming dance for guests seated in 2 rows in a row backwards. The Galombang version is in accordance with its function of welcoming the king's son to get married. In the first year of the development of the choreography for the dance on stage, involving the development of the motif, which was initially a short, repetitive motif, then developed in a variety of ways. The floor pattern for the stage dance also varies. 8 dancers form two lines in a row, a diagonal line, four in front and four behind, a circle and two lines in a row.

The Galombang version of the Selendang dance is a welcome dance for guests. The movements are arranged in two rows, four in front and four behind and facing each other. In the performance, sometimes a martial artist is used in front of 3 people. This dance is exactly the same as the Galombang dance, which ends with the performance of sekapur sirih, but it seems to have its own characteristics because it is accompanied by music dominated by singing (Nerosti, 2020). This version of the Galombang Dance was taught to the Setara Nanggalo youth who are members of the Pincuran Batu Studio.

Conclusion

With the implementation of the Community Service Programme “Development of the Nagari Setara Nanggalo (PPNB-2024), it is considered important to train and transform the knowledge and skills of the people of Nagari Setara Nanggalo in a sustainable manner. In overcoming poverty, skills have been provided to the farmers: 100% of whom are already proficient in the production of organic liquid fertiliser (POC); 100% of the farmer mothers who are members of the PKK are also proficient in embroidery and the production of shawls and headscarves that can be used by the community. Even as a home industry, it will be stronger if there is financial support to support equipment and materials such as sewing machines, embroidery equipment. In terms of performing art package,



Figure 12. The result of PPNB training at the Pincuran Batu Setara Nanggalo Studio, the Selendang Dance Welcoming Guests



Figure 13. MC practice of welcoming the marapulai and prostrating to the parents before the marriage contract is signed.

it is more ideal if the package are short in terms of duration with interesting stories being offered as a theme. In terms of proven track record, The Setara Nanggalo youth have been able to package dances to welcome the bride and groom at weddings and have attained the skills to become masters of ceremony at weddings: welcoming marapulai, sambah sujuik to the parents before the marriage contract takes place. The community is very enthusiastic and seems to give positive feedbacks whereby they showed their support and need for this kind of

activities 100% of the youth were found to be able to revive the Randai, to offer the packages of the welcome dance for the bride and the service of MC. The people also show positive support towards the development of new skills in enhancing the economy. Hence, it is important for the activities and creativity need to be continued and supported with adequate financial aids so that the skills taught in the training can be more useful and impactful in supporting the economy of the Setara Nanggalo community. ●

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