

The Creative Industry Based on the Customary and Cultural Tourism: Art Performance Activities through Bina Nagari in Gurun Panjang, Pesisir Selatan

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ABSTRACT

This article provides information about the Community Service Program of the Assisted Nagari (PPNB) or Mitra Village, which also became the results of research in the Bayang District in 2016. The urgency of the study in Nagari Gurun Panjang Barat, which has been experiencing Nagari's expansion for three years, is challenging to find a solution to improve the community's economy. Even though the Nagari is a buffer for marine tourism destinations in the Mandeh tourist area, Carocok Painan Beach, and Sago Beach, it had not yet found a strategic solution that should be made. The solution is offered by completing the guided Nagari based on culture and tourism into a creative industry. The answer is to empower PKK (Family Welfare Program) groups of adult female and adolescents to be given skills with implementation methods, namely applying active learning strategies between instructors and community members in theory and practice. From the results of the training: (1) The groups of PKK are proficient and skilled at reading the Pasambahan pantun to welcome the bride and groom; (2) PKK female groups are adept at creating traditional clothing using takuluak that have been made by themselves and make-up that can be used for conventional marriage ceremonies and *alek nagari*; and (3) Youths have become proficient at playing *Randai* and established the *Randai Padi Sarumpun Group*, which was formed due to the implementation of PPNB. The training program was also complemented by religion and customs training to change the community's attitudes and mindset into a civilized and cultured nation. The formation of positive behavior can lead people to creative industries and open themselves to receiving tourists who come to visit. Automatically, the training held can create welfare and employment for the community.

Keywords: Nagari wisata; cultural arts based on customs; *randai*; *takuluak*

ABSTRAK

Menuju Industri Kreatif Berbasis Wisata Adat dan Budaya: Bina Nagari Melalui Kegiatan Pentas Seni di Gurun Panjang, Pesisir Selatan. Artikel ini memberikan informasi tentang Program Pengabdian Masyarakat Nagari Binaan (Program Pengabdian Nagari Binaan/PPNB) atau Desa Mitra yang mewujudkan hilirisasi hasil penelitian di Kecamatan Bayang tahun 2016. Urgensinya Nagari Gurun Panjang Barat yang sudah tiga tahun pemekaran Nagari, belum mampu mencari solusi untuk meningkatkan perekonomian masyarakat. Padahal Nagari tersebut merupakan penyangga destinasi wisata bahari kawasan wisata Mandeh, Pantai Carocok Painan, dan Pantai Sago. Faktor keterbelakangan pola berpikir, kecederaan tingkah laku dan kemiskinan, terutama para ibu dan remaja sangat memerlukan pembinaan. Mengatasi permasalahan tersebut ditawarkan solusi dengan menjadikan Nagari Binaan berbasis wisata beradat dan berbudaya menuju industri kreatif. Solusi yang ditawarkan adalah memberdayakan ibu-ibu PKK dan remaja untuk diberikan keterampilan dengan metode pelaksanaan, yaitu penerapan strategi pembelajaran aktif antara instruktur dan anggota masyarakat dalam bentuk pelatihan berupa teori dan praktik. Dari hasil

pelatihan: (1) ibu-ibu PKK mahir dan terampil membaca pantun *pasambahan* untuk menyambut pengantin; (2) ibu-ibu PKK mahir mengkreasikan memakai busana adat dengan memakai *takuluak* yang telah dibuat sendiri, serta tata rias yang dapat dimanfaatkan untuk upacara adat perkawinan dan *alek* nagari; dan (3) para pemuda telah mahir memainkan *randai* dan mendirikan Kelompok *Randai* Padi Sarumpun yang terbentuk dari hasil pelaksanaan PPNB. Pelatihan juga dilengkapi dengan ceramah agama dan adat istiadat sehingga dapat mengubah sikap dan pola pikir masyarakat menjadi bangsa yang beradab dan berbudaya. Pembentukan perilaku yang positif dapat mengantarkan masyarakat menuju industri kreatif dan membuka diri untuk menerima wisatawan yang datang berkunjung. Secara otomatis pelatihan yang diadakan dapat menciptakan kesejahteraan dan lapangan pekerjaan bagi masyarakat.

Kata kunci: Nagari wisata; seni budaya berbasis adat; *randai*; *takuluak*

Introduction

It was really fun when the author interacted with the women and youth of Gurun Panjang Barat Nagari, Bayang District. Those who lacked knowledge and were poor needed a touch of technology even though it was based on their local contents, meaning that this nagari was rich in cultural potentials, with abundant Natural Resources (SDA) and Human Resources (HR) potentials that needed development. This was where the role of universities outside of campus through their faculty members was required through direct interactions with the community. Community services done by lecturers in the forms of activities aimed at improving the economy of people far away in rural areas are their sincere efforts, and these need to be done with great patience to alleviate the poverty. It is indeed not easy to deal with people who lack knowledge, are constantly in negative thinking patterns, and ill behaved. This is even more so when their *nagari* has been included into the tourism development program by the government. Therefore, people are instantly in doubt. There are always suspicions and disbeliefs when people from cities visit their area. The author was stopped by a number of youths even though he had obtained a permit from the Regional Government. These youths were thinking that he wanted to seek political supports from the residents there. With

great patience, the author tried to convince the people of the nagari by stating that in principle the community service program must be carried out, that this was the author's duty as a lecturer, and it was at the same time his opportunity to do a good deed that was to contribute to the community.

Pesisir Selatan Regency with a distance of 76km from Padang City is astronomically located at 0° 59' - 2° 28.6' South and 100° 19' - 101° 18' East. Based on its geographical location, this regency is located on the west coast of Sumatra, consisting of 15 districts and 182 nagaris. Gurun Panjang Barat Nagari is one of the villages in Bayang District (*Kabupaten Pesisir Selatan Dalam Angka 2017*: 3 and 31). This district is located between Koto XI Tarusan District and IV Jurai District (*Kabupaten Pesisir Selatan Dalam Angka 2017*: 31). This nagari only has 2 kampongs, namely Tanah Kareh and Tanah Kareh Gadang (*Kabupaten Pesisir Selatan Dalam Angka 2017*, 2017).

Geographically, some of the settlements are located in the deep east area with its natural characteristics of wide stretches of rice fields, some of which are located along the Padang-Painan highway. The nagari is at a distance of 2km from Sago Beach, which has just been developed into a tourist destination. Therefore, as many as 30% of its population works as fishermen. This nagari that is situated at an altitude of 2-25 meters above sea level, with an area of 15km² and populated by

10.308 people, is located just 5 km from Painan that is the center of Pesisir Selatan Regency (*Kabupaten Pesisir Selatan dalam Angka 2017*, 2017).

The residents were living off farming, raising livestock, being a fisherman, and civil servants. In terms of the percentage of occupation of the population, 60% of men aged 40 years and older were farmers. Twenty percent of the youth did not have permanent jobs; sometimes they helped their parents with their rice fields, and sometimes they worked as fishermen. Because these types of work were seasonal in nature, sometimes the youth were unemployed. Kanagarian had not empowered the youth activities because as a nagari (a result of nagari proliferation by the government) Gurun Panjang Barat Nagari was only three years old. Thirty percent of the women worked together with their husbands, 20% of them received wages from the rice fields labor, and 30% of them joined PKK organization, which only organized Integrated Healthcare Centre (Posyandu) and Islamic teaching assembly (*majelis taklim*) activities. On the other hand, 20% of these women were staying home or homemakers.

In light of such situations, PPNB was carried out to help the people of Gurun Panjang Barat Nagari by providing training through which the residents could learn skills that could create jobs or new entrepreneurship in the creative industry. In addition, it was expected that they could also produce goods that become the identity of the nagari (Nerosti, 2017a).

Referring to the above situation analysis, the urgencies that became priority issues were: (1) Gurun Panjang Nagari was a buffer zone of tourism for Mandeh and Carocok Painan. Both tourist destinations were the top priorities of the government to improve the community's economy. This government program was the enactment of the West Sumatra Governor's statement, in which the government was striving for West Sumatra to become the second gateway for Indonesian tourism (Soedarsono, 1999). For this reason, it was necessary to implement science and technology in the Assisted-Nagari program by higher education institutions, especially UNP (State University of Padang); (2) Sixty percent of

the male residents aged 40 and above worked as crop farmers. The youth had not had activities or jobs that could support the economy. Kanagarian had not yet empowered youth activities because as a nagari (a result of nagari proliferation by the government) Gurun Panjang Barat Nagari was only three years old. It was necessary to empower youth through the implementation of the Assisted Nagari program in the form of training that was expected to result in productions that lead to the creative industry; (3) Housewives who did not work joined PKK, and they needed to receive training in the form of learning skills that can improve their economy. Coaching and training in reading *pantun Pasambahan* to welcome brides and grooms, wearing traditional clothing and *takuluak tanduak*, as well as ready-to-wear makeup skills needed to be implemented as solutions to increase the residents' livelihood sources; (4) Human resources (HR) potentials had not been utilized for creative work because the residents did not have the skills to process and empower human resources. This program would provide training in the form of utilizing human resources to produce services that can generate money to support the community's economy; (5) *Randai* activities needed to be activated because this could change the mindset of young people who tended to do negative activities such as smoking, illegal street racing, and so on.

Research Method

The method that was used to solve the problem is to provide training for Gurun Panjang Barat Nagari community, which consisted of: (1) the Bundo Kanduang group/the women of PKK and (2) the Gurun Panjang Barat Nagari youth organization. In carrying out the PPNB or the Assisted-Nagari program, the method used was the participant observer method. This method is used at the beginning of activities made in collaboration with the community. The activities were not only carried out in buildings or rooms, but they were also carried out outdoor or in the field at times adjusted to local conditions. The more appropriate times were Saturday and Sunday; therefore, the activities were organized on these days. As for

PKK women, the schedule was adjusted to their activities.

The active learning strategy method that allowed two-way communication was between the instructor and the training participants. Therefore, exploring the potential of the participants was consequently prioritized by grouping the participants according to the types of the activities. However, 10 to 16 people were enough participants for each activity. The phases that were passed were as follows. (1) Problem solving stage through giving lectures. One by one approach by conveying the importance of skills in improving the economy towards the creative industry; in accordance with the development of Pesisir Selatan Regency which has opened tourism destinations. The ability to appreciate the activities carried out was the key to carry out the step-by-step training in accordance with what had been designed. Each participant was expected to seriously participate and have discipline and respect for each other and the instructors. (2) This method could be implemented through skill training that was provided either through counseling or in the form of workshops that could increase the appreciation of the younger generation to open up ideas and employment opportunities, both skilled in traditional arts in the form of a wedding party and for tourist attractions. (3) The training incorporating theories and practices was organized in accordance with activity groups; they were *randai* groups and *galombang* dance which were carried out by empowering the youth. (4) The training was also empowering the potentials of PKK women in reading *pantun pasambahan* and applying *takuluak* and makeup.

***Randai* Activity Formed Positive Character among the Youth**

The *randai* training began on 30 September 2017 in accordance with to an agreement with Ms. Nurmayasmi as the Bundo Kandung (a public figure of the Gurun Panjang Barat community). This date was selected because there many activities in the nagari in August. The trainer or instructor for the *randai* training was Ramadani, who was an expert in *randai*. Although Dani (Ramadani) is a

traditional artist, he had received a lot of training from Taman Budaya and the Tourism Office. In addition, the instructor always received directions from the author as the chief executive of the entire program. Each participant in learning *randai* was called *anak randai*. They were introduced to the meaning of *randai*, the history of *randai*, and the stories to be told through *randai*; therefore, the participants were trained to learn the dance movement known as *mamancak*.

The basic training for *mamancak* consisted of *langkah satu* (the first routine), which was to step or walk in a *pencak silat* manner following the first pattern that is moving in a double-file formation. This routine was made by putting the right hand in front of body, and the left leg forward. Hands/arms and feet/legs movements are always in the opposite directions with the legs are in lowered (*pitunggua*) position. The dancers carried out this routine in a double-file formation. The *randai* dancers/player entered from behind and advanced to the front then brought their hands together as shown in figure 2.

The *randai* training began with the activity of providing the foundations of movements such as *pitunggua*, *mamancak*, *gelek*, *langkah satu*, *langkah duo*, and *langkah tigo* as well as the form of *pasambahan* or salute to the audience. Every movement was always closed with a tap on *Galembong* pants. Because there were no *Galembong* pants, there were replaced with fertilizer sacks or plastic sacks, and all the participants were asked to wear plastic sacks. The use of such sacks was to train *anak randai* with noise generated when they



Figure 1. The author with Gurun Panjang Barat Nagari youth who took part in the *randai* training. Documentation: Nerosti, 5 November 2017.

tapped the pants commonly worn in *randai*, the *galembong* pants.

Randai training usually takes a long time and is continuous. For children who do not master the foundations of *pencak silat* as in the case of participants of this training, it will take a long time to learn *randai*. The process of learning the routine of *mamacah galombang* was carried out when all *randai* players had entered the *randai* arena. *Anak Randai* lined up in a double-file formation, and they were trained to do *langkah satu* and *langkah duo*. *Langkah satu* was walking in *pitunggua* or *mamancak* foot position, and *langkah duo* was done by moving the right foot forward, then backward, and stepping forward again. These *mancak* motions were made in accordance with a *randai* pattern, the circle pattern.

This training required discipline. The 16 *randai* members must be diligent and regularly attend the training. The art of *randai*, which originates from a martial art (*pencak silat*), is Minangkabau youth activity carried out in a *sasaran*. A *sasaran* is a field for practicing *pencak silat*. This is a means of non-formal education and a place for Minangkabau teenaged boys to mature. There are many values that can be learned in the learning process in *sasaran*; these values are cultural values that can be referred to as local wisdom or local genius. Local genius is a cultural identity or national cultural identity that enables the nation to absorb and manage foreign cultures without leaving its own cultural identity. Local genius is also a local cultural wealth that contains a philosophy of life or a way

of life that accommodates policies and life wisdom by upholding the issue of social harmony (Nerosti, 2019). Various art forms that have emerged from the *sasaran* include traditional Minangkabau dances. Mulyadi (1994) classified the martial art style dances with Minangkabau *sasaran* style dance. In addition, there are also Minangkabau dances in the Malay style and *surau* style. This *sasaran* style dance has sharp and energetic movements. Gusmiati Suid, a Minangkabau female choreographer, created *sasaran* style dances, including Rantak, Alang Babega, Gandang and Panen dance. Rantak dance as Gusmiati's masterpiece is often performed and represents the Minangkabau ethnic group in national and international forums. The dance, which gained popularity in the 1980s, is recognized as a traditional creative dance (Surheni, 2015).

Randai movements or routines such as *mancak*, *langkah satu*, *langkah duo*, *langkah tigo*, and *tapuak galembong* have varied movements and several dimensions. There are three dimensions of motion in dance, namely: the one dimension, motion is only seen from one direction or from the front; the two dimensions, if the dancer's movements can be seen from two directions, the front and the side of the body; and the three dimensions, found in a motion that processes space in a varied way, such as spinning motions. The third dimension was also found by Lomax (1978) in hard-working societies; from spinning motion, it can be seen that it reflects flexibility and dynamism. This three-dimensional motion has a high level of complexity as this routine is intricate and complex (Nerosti, 2017b).



Figure 2. *Mancak* opening practice and *mancak* in *legaran*, practice pants made of plastic fertilizer sacks that produce noise. Documentation: Nerosti, 30 September 2017.

The training of *mancak galanggang* and varied basic movements of *randai* that was carried out three times in a row produced neat and harmonious routines. Along with the participants' high enthusiasm when attending the training, full day training could be done in three sessions. The extraordinary enthusiasm of the participants in learning and rehearsing *randai* made the training run smoothly. The practice to improve *tapuak galembong* was the practice of tapping the pants that were replaced with sacks at the beginning. These sacks were used as a substitute for the *galembong* pants. To learn how to do *tapuak galembong*, the same technique as martial arts was used. Firstly, this routine required strong stamina and endurance because when the hand tapped the *Galembong* pants, the sound produced is the one enlivens the *randai* play.

There are five variations in *tepuak galembong*, namely *tapuak tangan*, *tapuak paha*, *tapuak tangah*, *tapuak sampieng*, and *tapuak loncek*. *Tapuak tangan* is the clapping of hands; *tapuak paha* tapping both thighs with two hands, and it can be done alternating between the two hands or using both hands. When both hands are tapping the pants, the legs should be opened with the same width as the pants' width. A figure in black with loose pants and shirt who takes a wide standing position with bent knees and body leaning diagonally and outstretched arms conveys a challenge, defense or attack, and this attitude shows strength and alert (Holt, 1967).

Tapuak sampieng is done when the body is in the *legaran* or *randai* circle. One leg is then



Figure 3. Randai costume. Documentation: Nerosti, 14 October 2017.

lifted and both hands tap the *galembong*. *Legaran* moves in clockwise direction; therefore, when the right leg is raised, the right hand moves behind or behind the *galembong*, and the left hand moves forward, giving a space between the two hands for the big tap on the *galembong* to produce audible sound. On the other hand, the *tapuak maloncek* is done when the feet are in the air in a powerful jump, resulting in lively clapping sound. This jumping motion is a creative movement taught by Ramadani. While jumping, *anak randai* taps the *Galembong* along with a shout "taa". The *tapuak galembong* training was carried out together with *mancak galombang* movement and the motion of each variation of the song played.

The vocals of *randai* consist of a shout "*hep ta hep ti*", chants, and dialogues. The shout "*hep ta hep ti*" was practiced by all *randai* participants. This vocal heavily depends on respiratory management, by releasing the chest voice and continuing it with head voice. The production of this vocal is powered by the stomach by holding the breath when the vocal is released. The vocal goes in tune with *randai* movement in a circle pattern and followed by a chant started by a singer. The singer sings a one-verse song like the following example.

Dayang Daini

Manolah sagalo niniak jo mamak (solo voice)

Cukuik rombongan kasadonyo (solo voice)

Cukuik rombongan kasadonyo (group)

Rilah jo maaf nan kami pinto (solo voice)

Kami sagalo anak mudo (solo voice)

Kami sagalo anak mudo (group)

There were two sessions in the vocal training; the first session was for singers and the second session for all the participants. The practice for the



Figure 4. Randai Padi Sarumpun Performance at the Gurun Panjang Barat Culture Festival organized by Bina Nagari UNP. Documentation: Nerosti, 2 December 2017.

solo singer took a long time, and the group vocal exercises was done at the same time as the solo vocal exercises but in an alternating manner. Since this exercise was only to enhancing the participants' singing skills, this was often carried out together with practicing the dance movements, so that the participants could live and appreciate these movements and the vocal. Through the training, the vocal could be 100% mastered by the members of Sanggar Padi Sarumpun, and the group vocal was 100% mastered by the participants. The vocal training was continued when the whole performance was rehearsed, thus the other elements, the routines and the dialogue or drama were also practiced

The story that was performed was Gadih Batu Basanggua, which was a folk tale that developed in Mandeh area. There were 14 characters in this story with Nilam as the main character, and she was Puti Batu Basanggua. At the beginning of the development of *randai* in Minangkabau, female figures were performed by men who wore women's clothes. However, there has been a shift in the Minangkabau cultural art. The art that was formerly known as men plaything is now dominated by women. Art is considered not lively if women do not participate in it (Utama, 2017).

The practice for this performance was focused on training the storyteller. After the *randai* script was distributed to the *randai* characters, they were trained individually and also practiced independently. They memorized the dialogues for the characters they played in their spare time while they were being trained in the *legaran* since the beginning of the *randai* training. The 6 casts had to be ready and have memorized the script after the 5th practice, so that they could join the *randai* group

practice. After she underwent the vocal training, Nilam was able live up to her role. The mastery of the *randai* script could be achieved 100% by the casts playing the characters in the *randai*. This was because the *randai* script was distributed in the first meeting.

The Randai Padi Sarumpun practice that had been running since 30 September 2017 had often encountered obstacles because the new Wali Nagari (head of village) did not support this activity. According to him, this activity was the previous Wali Nagari's program. However, because the members of Randai Padi Sarumpun that was led by Ms. Nurmayasa were very determined to continue the training, they continued practicing the *randai* performance in the front yard of Ms. Nurmayasa's house.

After rehearsing the *randai* performance as a whole involving or joining all of its elements, namely *mancak* (movements or routines), vocals, and dialogues, finally Randai Padi Sarumpun was performed on 2 December 2017.

PKK Women Activities: Reciting *Pantun Pasambahan*

PKK women had an activity of reciting *pasambahan* to welcome a *marapulai* (grooms). When the *marapulai* comes to the house of the *anak daro* (brides) to attend the couple's *ijab qabul* (marriage contract ceremony), he is greeted with yellow rice and the *pantun pasambahan*. In the past, *pantun pasambahan* was only recited by men when they picked up a *marapulai* and in wedding ceremonies. This *sambah manyambah* ceremony involves speeches; it takes place at night, and can



Figure 5. PKK women are practicing reciting *pantun pasambahan* and welcoming a *marapulai*. Documentation: Nerosti, 9 December 2017.

last until dawn (Navis, 1984). Nowadays this event is still organized, but it is arranged by an event organizer. Usually, a woman becomes the master of ceremony complete with her *pepatah petitih*

(a form of Malay oral literature in Minangkabau that include words of wisdom, advice, and life philosophies). This training was deliberately conducted because nowadays this job was in demand.

Script of *pantun pasambahan* in a *marapulai* welcoming ceremony.

Harum baunnya si bungo rampai

Hiyasan sanggua bidodari

Jauah bajalan kinilah sampai

Marapulailah tibo di tampek resepsi

(The fragrant smell of potpourri

Hair ornament of an angel

It was a long walk, and now he has arrived

The groom has arrived at the reception)

Ladies and gentlemen, please rise.

Dietong kilek jo piobang

Bundo kanduang alah malenggang

Disonsong silek jo galombang

Tando rang Minang baralek gadang

(Rapidly calculated and *piobang*

Bundo Kanduang has been dancing along

Welcomed by *pencak silat* and *Galombang* dance

It is a sign that Minang people are having a big party)

Sekapur Sirih Foreword in Welcoming a *Marapulai*

Marapulai sambah nan kami puhunkan

Sungguahpun marapulai surang nan kami sambah

Tapilah sarapek pameknyo sagalo alek nan datang jamu nan tibo,

tampek ambo maantakan sambah, manibokan salam

(We sincerely pray for the groom

We truly pray for the groom

The wedding has been discussed in a family meeting attended by all members
all the invited guests, this is where we deliver our prayers, and say our greetings)

Dipihak kami silang nan bapangka, karajo nan bapokok,

kami hadokkan carano nan basaratoan jo sakapua sirieh.

Sirieh sacabiek mintak dikunyah, pinang sagatok mintak dimakan

Kok indak tasusun nan bak sirieh kok indak sarumpun nan bak sarai Maaf jo rilah kami puhunkan.

(From our extended family and all the committee members,

we present to you *cerana* along with *sekapur sirih*

A pinch of betel asks to be chewed, a small betel nut asks to be eaten,

if it is not neatly arranged and not as beautiful as its *serumpun serai* arrangement, please forgive us)

Cubadak tangah halaman, dijuluak di pagi hari,

usah lamo tagak di sinan, bakisa kito bakeh nan balinduang,

naiak janjang tingkeklah tanggo,

duduak baselo di palaminan

(Chempedak in the yard was nicked this morning,

do not stand there too long, let us go to a place to take shelter,

go up each step of the stairs,

and sit on the dais)

We invite the groom entourage

Please be seated

At the tables that we have prepared for you

PKK Women Activities: Clothing, Makeup, and Putting on *Takuluak*

The PKK women were also trained to wear Minangkabau traditional clothing and *takuluak* and applying makeup. These activities consisted of putting on *takuluak*, applying makeup, and the steps in wearing *baju kurung*. *Takuluak* is usually made of *balapak* fabric, *songket* base, long cloth, or batik cloth. It is assembled by inserting newspaper inside it to make it sturdy and easily shaped like horns (see Figure 6).

In order that a woman appearance in this clothing look elegant and harmonious, it is necessary that the *takuluak* match the *baju kurung* and her makeup. Makeup steps consist of cleaning the face,

using moisturizer, and then applying foundation so that face powder is able to stick properly and long lasting. A wedding party lasts for a whole day; therefore, the long lasting makeup depends on the application of foundation, powder, and the tips on applying makeup. It does not depend on the price of the makeup but on how to apply it properly to get a long lasting effect on the bride's face.

The results of the training showed that although not all of the PKK women became proficient in applying makeup, assembling *takuluak* and putting on the clothing (*baju kurung*) properly, 5 out of the 15 PKK women from Gurun Panjang Barat who participated in the training were successful and became skilled at applying makeup, assembling *takuluak*, and mix-matching colors. They showcased



Figure 6. Learning how to wear Minangkabau traditional clothing and *Takuluak*. Documentation: Nerosti, 16 December 2017.



Figure 7. Welcoming ceremony for the groom and bride at Gurun Panjang Barat Culture Festival as the closing event of Bina Nagari Community Service Program. Documentation: Nerosti, 2 December 2017.



Figure 8. The Malamang culture was revived in Bina Nagari Program. Documentation: Nerosti, 1 December 2017.



Figure 9. The performance as an outcome of PPNB in Gurun Panjang Barat Nagari, Bayang District, Pesisir Selatan Regency. Documentation: Nerosti, 2 Desember 2017.

these skills at the Nagari Gurun Panjang Culture Festival, which was held on 2 December 2017. The empowerment of women is defined as an emancipation of women in every aspect of life; this means that women are given the freedom to choose anything, and that they are free from oppressions (Putri & Handayani, 2020).

Every output of the training was either performed or showcased in this festival, such as *randai*, welcoming ceremony for a *marapulai* using *pantun pasambahan* and Galombang dance. *Takuluak* was also exhibited as another proof that the Bina Nagari training was a success. The elegance and the color harmony between the *songket*, *baju kurung*, *takuluak*, and makeup represented the skills that were learned during the training as a part of the community service activities. A traditional cooking activity, Malamang, was also carried out to cater for a Tabligh Akbar (a mass religious meeting organized and attended by Moslems). At the time, this was a part of the celebration of Prophet Muhammad SAW's birthday (Maulud Nabi Muhammad SAW).

Conclusion

After carrying out the training programs as the implementation of PPNB, it was discovered that there were still a lot of community potentials that needed explorations. Wali Nagari's cooperation was very essential in carrying out the Bina Nagari program. Without the cooperation of the Wali Nagari who was the respected elder in the nagari, the activities would have been hindered. However, the community could assess and feel the benefits of the training provided. With the cooperation

of the local community in Gurun Panjang Barat Kanagarian, Bayang District, the activities of the Bina Nagari program were successfully carried out. These activities were: (a) *Randai* training; through this training the performance group *Randai Padi Sarumpun* was formed, (b) *pantun pasambahan* recital complemented with a *marapulai* welcome dance for weddings, and (c) putting on traditional clothing and *takuluak* and applying makeup. These three activities were carried out successfully.

From the outcomes of the training programs, it can be concluded that: (1) The people of Gurun Panjang Barat Nagari, Bayang District understood 100% and could practice the cultural values that are polite, environmentally friendly, and comfortable; (2) The PKK women of Gurun Panjang Barat Nagari, Bayang District mastered 100% the skills to create ready-to-use *takuluaks*. By using this skill, the women and the community were able to partake in the creative industry. The women's empowerment enables women to destroy stereotypes, social construction or values, and norms that limit their movement (Putri & Handayani, 2020). This industry did not yet exist in Pesisir Selatan Regency; and (3) The youth group managed to 100% improve their skills in *Randai Padi Sarumpun*, so they were able to perform professionally before tourists. The choice of *randai* training was very suitable for the youth of Gurun Panjang Barat. In addition to its story about the Mandeh legend, this story was highly recommended to be performed as an art and cultural performance in Mandeh tourism area. The story is also in the form of *kaba* which reflects the socio-cultural life of Minangkabau. This conveys wisdoms and views of life that cannot be separated from the values, norms, and teachings of Minangkabau customs. A sense of togetherness and active participation from the people of the *nagari* made the *Randai* performance at the end of community service program lively.

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