



## TAMBAK BAYAN TOURISM VILLAGE THROUGH LOCAL POTENTIAL OF JAVA CULTURE AS A CULTURAL ACTTRACTION

Iskandar Muda, Nurwani, Elya Siska Anggraini

Universitas Negeri Medan-Indonesia

**Abstract-***The tourism sector is currently the leading sector in obtaining foreign exchange as a substitute for oil and gas. In practice, tourism with rural tourism is the concept of choice. So that its development requires knowledge, assistance in utilizing this potential. In relation to this paper, Dusun Tambak Bayan is the location designated as an effort to develop rural potential with the concept of cultural/ethnic tourism, directed at activities, arts and culture, education, involving the community as actors and cultural potential, as well as being the basis for realizing a tourism program in Tambak Bayan Village. This program is organized by making arrangements in the form of assistance in the creation of new works of art, for tourism needs based on local content (local traditional arts). In its implementation, scientific strengthening of the creation of works of art is given, by mapping Javanese traditional art (folklore), exploration of Javanese culture, as the basis for developing works. Provide basic training in composition, choreography, and theater that adapts to tourism packaging. From the program carried out, one theater art work was obtained for tourism consumption as a reinforcement in making Tambak Bayan Village a tourist village.*

**Keynote:** *Tourism village, creation, traditional art.*

### INTRODUCTION

The world of tourism is currently the prima donna in earning foreign exchange for the State as well as business actors and the community. This is made possible by the many local potentials possessed by the tribes in Indonesia, including the Tambak Bayan Hamlet which is located in Saentis Village, Kab. Deli Serdang. With a fairly large population of 1300 families, and the majority of the people are Javanese, making this village very potential to be developed through local potential in the form of culture (dance, music, crafts, traditional activities, and so on). In addition, there are riverbanks covering an area of 50 ha. and become a village program that is planned to be used as a tourist location, enabling the desire to become a tourist village to be realized. This is also an entrepreneurial opportunity for citizens, of course, in developing their potential. Entrepreneurship itself is an activity carried out based on creativity in innovating to produce something new, has added value, provides benefits, creates jobs and the results are useful for others [1].

So far, Tambak Bayan Hamlet has carried out cultural activities in various events, especially in traditional Javanese activities. These traditional events are carried out at the initiative of the people who are members of the "Paguyuban Tresno Budoyo" community. They do it as a form of love, respect, for their ancestors which is done in mutual cooperation. These traditional activities, carried out on the sidelines of their routine farming, are also a place for them to establish intimacy and meet to discuss everything. There are many customary activities, and carried out, such as; marriage customs, death customs, birth customs, new house entry customs, circumcision, uploading (at the beginning before the entry of the month of Ramadan), which gave rise to a very strong Javanese tradition and was carried out from generation to generation.



From all these activities, observations show that these activities are still limited to activities carried out in traditional events. The community has not managed it properly for the needs that support the village program, which utilizes riverbanks by providing local potential. Although the youth who are members of the Tresni Budoyo Community have made various efforts, including bringing up youth activities by making a "Creative Kitchen". Creative kitchens provide a new atmosphere for residents, especially for children, teenagers, and adults, who are trying to develop the ability of the young people of Tambak Bayan to practice art. So that the confidence to make something new can be realized.

Based on this, it is necessary to provide assistance by designing activities that take advantage of local potential by creating local cultural traditional activities in the form of performing arts. Together with the Dapur Kreatif group and the Tresno Bedoyo Paguyuban as the parent site of the Javanese community in Tambak Bayan.

This performing arts mentoring activity is designed based on current needs and conditions, which shows a shift in performing arts activities in the form of theater art based on the environmental life of the Tambak Bayan community, which has various problems among its citizens, into performances by taking stories " Siti", by utilizing the potential of local culture as a source in its cultivation.

In the process of assisting the implementation of this activity, the activity implementation team has prepared resources that are tailored to what partners want/need (Dusun Tambak Bayan). Resources in the form of facilities and infrastructure and humans as instructors/trainers, are prepared to assist the community in realizing village programs by making performing arts (theater performances) as the basis for developing other cultural potentials..

a. Target

The targets to be achieved from this tourism village activity are:

1. The creation of theater scripts sourced from local culture
2. The creation of theatrical performing arts by taking the story "Siti"

b. outside

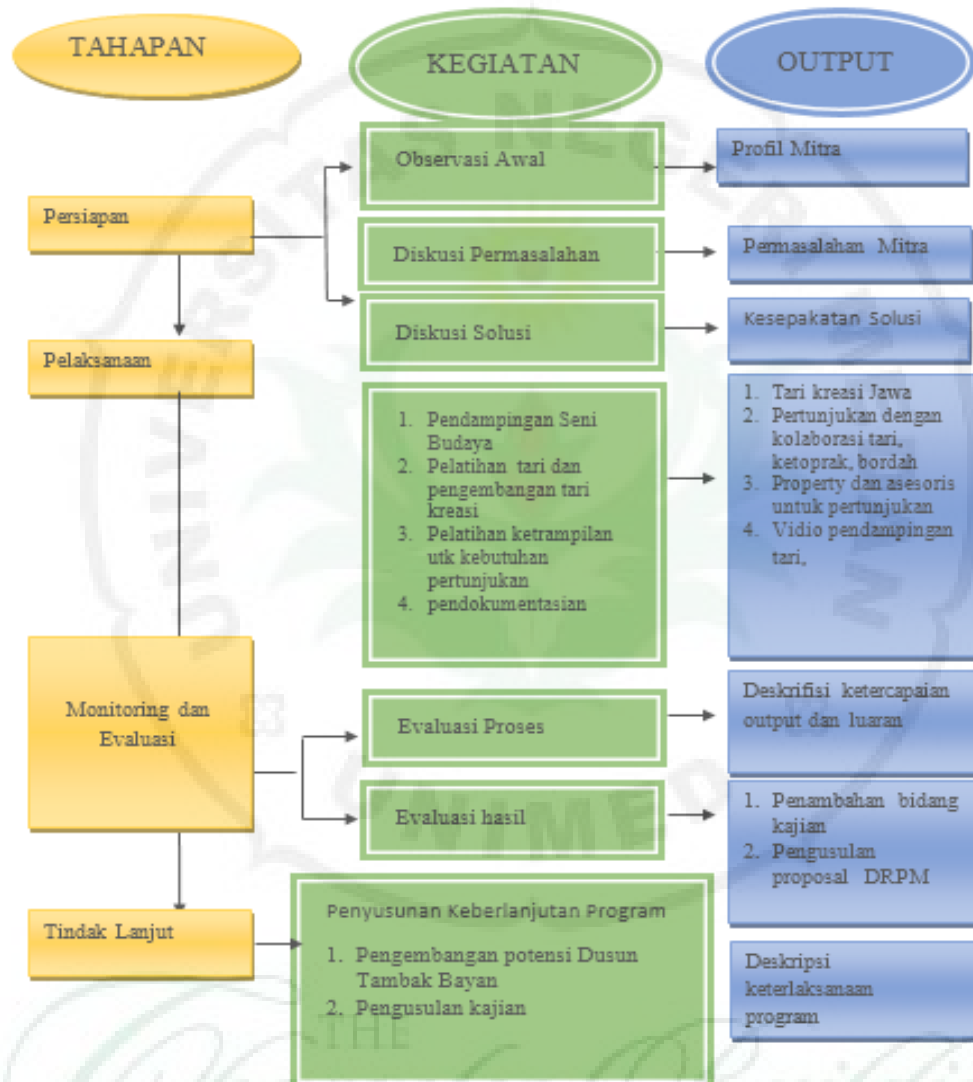
The outputs resulting from this mentoring activity, in general, are 1) making local culture a potential developed for tourism needs. 2). Making the community as cultural actors by becoming players from theatrical performances, 3) creating theatrical performing arts, 4) publicizing Tambak Bayan Hamlet through the theatrical performance "Siti"

## RESEARCH METHOD

The stages of the Bayan Pond Potential Development activity towards a Tourism Village are divided into three main stages, namely Preparation, Implementation and Evaluation can be seen in the image below:



**Figure 1 Activity Program Implementation Method**



### Applied Approach Method

The approach methods applied to the Potential Tambak Bayan activities include: basic theater training, script preparation, art practice training (in theater), mentoring and evaluation.



## **FINDINGS AND DISCUSSION**

### **1. Description of activities**

#### **1.1 Activity Procedure**

In general, the activities of the Tambak Bayan Potential program at the Tresno Budoyo Institute in Tambak Bayan Hamlet have been able to contribute to partners, in increasing knowledge in developing traditional arts into new works for certain purposes (tourism), and developing an entrepreneurial spirit by developing creativity, especially the ability practicing arts (theater, music, dance) and strengthening the ability to make other skill products that can be used for various purposes. The strengthening of the skills provided is the initial basis for Tambak Bayan Hamlet as a Tourism Village as expected by the community, and in accordance with the program launched by Saentis Village.

This mentoring activity focuses on the knowledge of creating and developing traditional culture by providing basic training in playing theatre, which utilizes the folk stories that are owned. The sciences that exist in theater such as elements in the art of play are things that must be understood and are the main thing in a person's ability to pursue the world of play art. The elements in the art of play become a very important part in understanding the elements that exist in the world of roles. Role art itself is a part of art that focuses on learning techniques for creating and playing roles or in other words acting in playing certain characters.

When acting out certain characters, there are things that become a concern for someone when acting, such as understanding from the role in the play in the script being played, body, voice, appreciation, musical and other things that are incorporated in the elements of acting. Once someone understands these elements, then his ability when playing the character/role being played can be done well. Because the players' ability to think is the basic capital in understanding, and not only in mastering the body.

Thus, mentoring begins with providing an understanding of theater and how to play it. For this reason, participants/players are given knowledge about methods, roles, body exercises, characterizations, characters, so that they can master and be able to play the script according to the story. All of these methods are an integral part of the mentoring program implemented in Tambak Bayan Hamlet.

#### **1. Preparation Stage**

The activity of developing the Potential of Bayan Ponds towards Tourism Villages at the Tresno Budoyo Institute, began with a team discussion to determine the pattern of assistance according to the programs and fields that were prepared. The discussion started with the preparation of training materials, the determination of potential tenants, the mentoring schedule, and program implementation. The stages in the preparation of the mentoring program are the basis for the implementation of the Bayan Pond Potential Development program towards the Tourism Village. This design is prepared to run according to the planned scenario. The initial stage in the form of FGD is carried out with the following mechanism:

- a. Discussion with village heads, traditional leaders, head of the Tresno Budotyo studio, Head of the “Kreatif Kitchen” Group, youth leaders, with the Bayan Pond Potential Development team towards the Tourism Village
- b. Determine participants who participate in mentoring, and divide male participants and female participants. The participants who took part were the Tambak Bayan community who came from groups of children, youth, and adults.
- c. Provide socialization of the Bayan Pond Potential Development program towards Tourism



- Villages by identifying other potentials of Saentis Village for the future.
- d. Determination of the number of partners as participants in Bayan Pond Potential Development towards Tourism Villages.
  - e. Determine the exercise schedule, where participants are generally people who are already working, and are already married, so the schedule is carried out at night from 20.00 WIB to 22.00 WIB.
  - f. The training ground is carried out door to door in the community's house with the willingness they provide.
  - g. Furthermore, after the FGD was conducted, it was found/determined the number of participants as many as 20 people, with 10 people as performers, and the rest as artistic teams who prepared everything in the context of the performance.

### Implementation

This stage is part of strengthening the knowledge skills of the players by providing training in the form of:

#### a. Basic training

The basic theater training will be held in July 2021, after the FGD with village officials, traditional leaders, and others. This training was attended by groups of teenagers and adults as well as 2 trainers. This process was carried out as a start to strengthen the trainer's ability to develop traditional arts, in this case the folklore of the Javanese when they arrived on the island of Sumatra, especially in the village of Saentis.

In this training, basic mastery of theater is given by understanding the play. Where the story in theatrical performances is a supporting part of the entire series of performances. The play or story is usually without a written script, while the dialogue develops spontaneously. Sometimes the story will follow the plot of the show. This means that theatrical performances are performed without a script, which are given in the form of plots and characterizations of the roles played, and given to the players first. Thus, participants are given an understanding of the play and dialogue.



Photo 1: Discussion with the Village Head, Tresno Budoyo Institute, and the Mentoring Team



### **a. Training**

Training At this stage, the trainer is given mastery of the ability to play characters according to a script compiled based on folklore. Preparation starts from an understanding of form. Forms in theater consist of:

- a. elements, plot or storyline (themes, characterizations, characters, settings, point of view)
- b. technique. (translation technique, adaptation technique, adaptation technique, sanggit)
- c. creativity

This understanding of the shape becomes the basis for strengthening in expressing imagination based on stories, and its implementation by training participants in body sports, so that the body becomes flexible. Vocals also become the basis for training so that players are able to perform roles according to the character of the characters being played. Next is the practice of the soul, which is to train the energy of concentration to get used to focusing the mind so that it remains focused.

This method of practice should be tried by the performers in the theater rehearsal process, and become the basis for its delivery. So that each player is able to do it well and maximally, by self-discipline and group to get the realization of the work. To get good results, the following stages in the training provided:

1. Review of the script: all the supporters of the performance, gather to discuss in reviewing the script, and discuss with the rest of the crew for the arrangement of the performance of the show.
2. Reading (reading practice): The director briefly explains the theme of the play, its interpretation, and how to perform it.
3. Dialogue: doing reading exercises repeatedly, until the players can memorize and are able to act and convey dialogue
4. Blocking: Movement exercises for each player to be able to express roles according to the script.
5. Follow-up exercises: exercises are carried out by adjusting all the supporting elements of the performance.
6. Dress glagy: Dress glagy is usually done before the day of the performance, or 1 day of the performance. In the mentoring process, Glady Resik is done by making a trailer for the publication of the show before the actual show. besides that, Glady dress was also part of the evaluation of the performance of the show on the D day.

### **3. Mentoring and evaluation**

Mentoring visits were carried out 3 times with the mentoring schedule adjusting the training schedule and based on the agreement. This is because players, who are generally workers, sometimes have activities that cannot be avoided, so the predetermined schedule cannot be carried out. However the schedule is set 3 times a week on Tuesday, Thursday, and Saturday nights.

Each mentoring team provides material according to the stages that have been designed at the beginning of the activity, with the accompanying team according to the field of activity. For the field of literature, the companion team discussed traditional (folklore) materials that could be developed for the creation of new works of theater, dance, and music aimed at performing arts.

In its implementation, there are several obstacles faced, related to the mastery of the trainer who has never received an in-depth understanding of the world of theater. So far, they have only carried out traditional cultures that have existed from their predecessors. So there are doubts from them, whether they are able to play a role in translating scripts with characters that are not the same



as their everyday characters.

Through discussion and evaluating progress in previous exercises, they are given the strength and independence to be confident that they are capable, even though they have never experienced the world of theater arts. This is done to see if the material provided is conveyed, and participants can display the script optimally.

Furthermore, the mentoring team evaluates the activity program based on 1) the presence of participants, 2) the material provided, 3) the ability of the trainer, 4) the ability of the participants, 5) character development, 6) exploration, 7) adjustment of accompaniment, incorporation of all supporting elements. Of the entire series of activities, at the stage of participants' abilities, it requires focused training and mentoring, especially in self-confidence. So that players can accept and do it as expected. In addition, the Tresno Budoyo institution has only focused on existing arts in practice. Together with Dapur Kreatif, which tries to develop the ability of the young people of Tambak Bayan in practicing the arts, they can awaken their self-confidence..

## CONCLUSION

Based on the activities that have been described, the following conclusions can be drawn.

1. Entrepreneurship Development Program Assistance training activities are able to increase tenants' knowledge of entrepreneurship.
2. Development of the Potential of Bayan Tambak Towards a Tourism Village can be used as an embryo in developing the local potential of Bayan Tambak

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