

Conference Paper

Empowering *Medan Art Community* through Developing Graffiti Writing as *Creative Industry Model* (The Local Wisdom Of Malay Deli)

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Abstract

This paper promotes a concept to empower *Medan art community* through the development of writing graffiti as a media of creative industry entrepreneurs based the local wisdom with reintroducing and as well as maintaing the local wisdom of the Pantuns of Malay Deli. The method of this paper is an ethnographic method, using a qualitative descriptive approach. The data on this paper are obtained using observation and interview. The analysis of this paper are: (1) The pantuns of Malay Deli that have the local wisdom values of cultural behaviors for general public environment which consists of cleanliness, security, orderliness, beauty and kinship values. And (2) the iconic character of *Mr. Belalang* as a characteristic figure in the Malay story as an icon to introduce, inspire and form the distinctive personality as well as embody the instilling of high cultural values for the culture of the terrain community. The result of this paper are that (1) Marchandise or sourvenirs using the pantun of Malay Deli with the icon of Mr. Belalang as a form of creative industry based on local wisdom of Malay deli culture, (2) The place of graffiti writing as a media for developing *Medan art community* in expressing creativity based on local wisdom of Malay Deli. Briefly, the model of graffiti writing as a media for empowering *Medan art Community* in reintroducing and maintaining the culture of Malay Deli which are applied effectively as the form of creative industry entrepreneurs based the local wisdom.

Keywords: local wisdom, Pantun of Malay Deli, graffiti, *Medan Art Community*

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1. Introduction

Nowadays, the behavior of creative industry entrepreneurs based on local wisdom is growing rapidly and its implementation has inspired the development of entrepreneurship model. Creative industry based on local wisdom can be applied directly through

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the language, both oral, written, and symbols to strengthen the economy of the local community. As one form of creativity to implement local culture is to utilize graffiti. Graffiti can be used as a media to introduce the cultural values of local wisdom by utilizing the pantun of Malay Deli with richness of the nuances of personality characteristics so that the benefits of graffiti as a form of creative industry in introducing the cultural treasures of local communities can be felt more. In Indonesia, based on the history during the war of independence graffiti became a tool of propagation against the Dutch colonizers like the slogan writing "*Boeng Ajo Boeng*"! which is then written on the street walls. Nowadays graffiti has changed its function not only as a provocative aspiration but as an expression of young community art.

However, in reality the writing of graffiti as an art expression has not been well utilized. This case can be seen from some graffiti writings that are in the community environment still very under control and regardless of the right place as a place that does not damage and influence the aesthetic value of the urban planning. These activities are often result graffiti writings that damage the environmental view. In other words, graffiti sometimes creates some problems with the beauty of the environment. This community of graffiti prefers to use existing walls as a media around the road to express creativities, aspirations and criticisms. Graffiti writing is considered less efficient because it causes graffiti that affect the beauty and cleanliness of urban planning. Thus, it is necessary to make the development place as an effective and efficient place to express the creativity of graffiti writings of the local community such as *Medan Art Community*.

Therefore, the objective of this paper is to empower *Medan Art Community* with graffiti writing development as creative entrepreneur media in expressing the creativity as well as introducing the cultural treasures of the local community that is the local wisdom of Malay Deli in the form of the pantun of Malay Deli so that directly helps to preserve the culture and improve the creative industries of society. The results of the paper are (1) Merchandises or souvenirs using the *pantun* of Malay Deli with the icon of Mr. Belalang as a form of creative industry based on local wisdom of Malay deli culture, (2) The place of graffiti writing as a media for Medan art community in expressing creativity based on local wisdom of Malay deli. Briefly, the model of graffiti writing as a media for empowering Medan art Community in introducing and maintaining the culture of Malay Deli which are applied effectively as the creative industry entrepreneurs based the local wisdom

2. Literature Review

2.1. The concept of graffiti

Based on the history, In Indonesia the graffiti are began in the wartime of independence in 1945. Graffiti are ususally used as a tool of propagation by the fighters in spreading the spirit of the struggle against the colonists at that time such as graffiti writing "*Boeng Ajo Boeng*"! on street walls. Then in 1990, graffiti writing in Indonesia developed rapidly in the same time with the birth of several graffiti communities such as *Taring Padi* and *Apotik Komik*. Their works are mostly found during the period of reformation in 1998 which contained political themes such as anti-corruption.

But, in 2000, graffiti began to develop as a form of creativity expression among the young community. Some street art communities (street art) are developing in big cities like Jakarta, Bandung, Yogyakarta and Medan. Medan is as one of the most decorated cities with graffiti writing. The roads and the public places in Medan are almost full of all the graffiti images that contain messages to be conveyed for the public figure especially the government. This problem can be found along the road walls, the pillars of the roads, general public facilities and other general public places, so there is appearing the negative perspective or the steorotype about the graffiti writing is an illegal activity, because it is created inappropriate place like in the general public walls along the roads or even in the general public facilities. The community create the graffiti to deliver their own inspiration or critics to the government and sometimes the messages are controversial in the in appropriate place. Therefore, it is better to create a media as the right place for the Medan art community especially to express their own creativity using graffiti as the model of creative industry entrepreneur.

Besides, infact, the graffiti isn't all bad. According to Werwath (2006) in his paper describes that graffiti is an aesthetics art. The techniques and forms are used to create these works separates graffiti in the negative perspective from graffiti art. The graffiti art are created using the use of patterns, colors, typography, and even unconventional tools such as computer-created graphics. Anyone can create graffiti by writing something on a wall to communicate a message to the general public. But, the important one, graffiti can be considered as the graffiti art as long as the graffiti writing is created on the right place. Graffiti actually can be used as artifacts of Medan art community that contain art, moral and behavioural values such as aesthetic meaningful kindness, honesty, respectness, cleanliness, orderliness, beauty, kindship values. For example,

graffiti that is related to culture, philosophy of life, psychology, and sociology by interpreting the meaning of the graffiti using hermeneutic study as a method of interpreting the meaning of an object, both real and abstract dimensions.

Therefore, this paper proposes a concept about the place for writing graffiti as an alternative solution for empowering *Medan art community* by promoting local wisdom of Malay Deli culture for the creation of graffiti writing that has a meaningful and cultured nuance. By making a good and proper coaching media, the *Medan art community* is able to express their creativity that has many positive effects, so that the general public are aware that the community can be a creative entrepreneur if they provide a right place to express their creativity.

2.2. Medan art community

The activity of writing graffiti by *Medan art community* are started in 2010. The purpose of this community as a place to express the members' creativity. Medan art community is as a platform between youth who have interest in art especially graffiti and also has the similar passion in the field of painting in the city of Medan. Bomber is the term for the member in this street art community. This term is given to individuals who do and create graffiti activities on the road in Medan. The reason for the bombers doing illegal graffiti in public places is to beautify the city and want to show the existence of the groups or individuals who perform these activities (Wicandra & Angkadjaja, 2005, *Securities of Visual Ecology and Socio Culture through Artistic Graffiti in Surabaya*, pp. 102, para. 1). This reason is certainly not acceptable for society. People still consider that the activities undertaken by the bombers are destructive to the city view, so that the public still gives negative stigma to their graffiti works in Medan. These are some following illegal graffiti writings along the roads or even walls and general public places in Medan by *Medan art community*:

2.3. Local wisdom

Local wisdom is an idea and idea of moral values, character, behavior that is embedded and followed by members of the community. Local wisdom can be used as a rule to control the character or behaviour human and also has cultural values to develop science, improve human resources, and also can be a solution to the problems of everyday life. Local wisdom is a form of wisdom for the environment that exists in human life in a place or area so that it refers to certain locality and community. According to



Figure 1: Illegal Graffiti on the wall of Amir Hamzah and Yos Sudarso Street.



Figure 2: Illegal Graffiti on the wall of Pancing dan Jalan S. Parman Street.

Putu Oka Ngakan in Andi M. Akhmar and Syarifudin (2007) local wisdom is the values or behavior of local people living in interacting with the environment where and live wisely. Meanwhile Keraf (2002) asserts that local wisdom is all forms of knowledge, belief, understanding or insight and customs or ethics that guide human behavior in life in the ecological community. All forms of local wisdom are lived, practiced, taught and passed down from generation to generation as well as forming the behaviour or charater of human towards fellow human beings. Thus, the local wisdom is the order of values and behavior of the people of a place as a characteristic or uniqueness of characteristics in running and passing cultural values on the next generation. These are some following examples of Pantun of Malay Deli that have some cultural behavioural values:

2.4. The behavioral values in pantuns of Malay Deli

Effendy (1993: 51) states some pantuns of Malay Deli that have some Behavioural Values for General Public Environment. They are:

Firstly, *Pantun* with the Order behavioural value

*"Kalau hendak pergi memekuk'
Elokkan sampan dengan pukatnya
Kalau hendak mencari mufakat
Elokkan iman dengan adatnya"*

The *pantun* has meaning that if people want to get the best solution for everyone. They must obey the rule.

Secondly, *Pantun* with the kindship behavioural value

*"Kalau pandai memahat tiang'
Tentulah tahu memahat tangga
Kalau pandai menasehati orang
Tentulah tahu menasehati keluarga"*

The *pantun* has meaning that if the member of family can be useful for other people, it also can be automatically useful for their family.

Thirdly, *Pantun* with the security behavioural value

*"Jangan menebang kayu di rimba
Kalau ditebang binasalah hutan
Jangan dibuang adat lembaga
Kalau dibuang binasalah iman"*

The *pantun* has meaning that if the people don't obey the rule, so the people will be died without *Iman*.

Fourthly, *Pantun* with the Beauty behavioural value

*"Elok kayu buahnya lebat
Elok buah sempurna masakanya
Elok Melayu ibadahnya taat
Elok ibadah sempurna akhlakanya"*

The *pantun* has meaning that if the people have good iman, so the people are also automatically have good behaviour.

Fifthly, *Pantun* with the cleanliness behavioural value

"Apa tanda ibu sejati

Kasih sayangnya tidak memilih

Apa tanda Melayu terpuji

Hati penyayang watakpun bersih"

The *pantun* has meaning that if the people have good iman, so the people are also automatically have positive perspective..

2.5. Creative industry entrepreneur

The creative economy is a concept that puts creativity and knowledge as the main asset in controlling the economy. This concept has inspired the interest of various countries to study the creative economy and make the creative economy as the main model of economic development. According to the The UNCTAD in the Creative Economy Report 2008 (2008: 33) states that economic creativity is a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is closely linked to gaining competitive advantages in the economy. Besides, According to the UNCTAD in Creative Economy and Industries Programmes (2006), the concept of the "creative economy" focusing attention on the role of creativity as a force in contemporary economic life, embodying the proposition that economic and cultural development are part of a larger process of sustainable development in which both economic and cultural growth can occur hand in hand. In particular, the idea of the creative economy in the developing world draws attention to the significant creative assets and rich cultural resources that exist in all developing countries. The creative industries that use these resources not only enable countries to tell their own stories and to project their own unique cultural identities to themselves and to the world but they also provide these countries with a source of economic growth, employment creation and increased participation in the global economy. At the same time, the creative economy promotes social inclusion, cultural diversity and human development. In other words, the creative economy in relation to the creative industry is an economic activity that encompasses industries with human resource creativity as the main asset for creating economic added value.

3. Research Method

The paper uses an ethnographic method, with a qualitative descriptive approach. The data on this paper are obtained using observation and interview. The analysis of this paper is: (1) The pantuns of Malay Deli that have the local wisdom values of cultural behaviors for general public environment which consists of cleanliness, security, orderliness, beauty and kinship values. And (2) the iconic character of *Mr. Belalang* as a characteristic figure in the Malay story as an icon to introduce inspire and form the distinctive personality as well as embody the instilling of high cultural values for the culture of the terrain community. The data sources are obtained in two forms, namely secondary and primary data sources. The primary data sources are obtained from Medan art community through method of observation and interview from informant. The secondary data sources are obtained from some books related to the topics or through the library research. The data collection is conducted with observation to *Medan Art community*, and also interview the informant or the members of *Medan art Community* by asking some questions about the related problem. The data analysis is conducted using some following procedures. Firstly, providing the right place for *Medan art community* to express their creatifity, secondly, teaching them about the pantuns of Malay Deli that have some behavioural values for the general public environment, thirdly, making a concept for the souvernir or merchandise based on the local wisdom, and lastly, souvenirs as the model of creative industry based on the local widom of Malay Deli.

4. Discussion

4.1. Creative industry entrepreneur based on local wisdom

The creative industry is a related part to the creative economy. Creative industry is an industry derived from the utilization of creativity, skills and individual talents to create welfare, employment through the creation and utilization of creative power and creativity of the individual and strengthen the economy of the community. One example of the creative industry is graffiti. Graffiti can be utilized as a form of creative industries based on local wisdom by using the culture of Malay Deli in the field. For example, by using the legend of Malay folklore such as Pak Belalang as a fasilitator and communicator icon of public information services in the form of pantun of Malay Deli which contain the moral and behavioural values for the community. These are

some examples of graffiti works modified by authors and based on local wisdom of Malay Deli by *Medan art community* using Mr. Belalang as informative icon and pantun of Malay Deli as the result of the research:



Figure 3: Souvenir As the model of Creative Industry Entrepreneur Based On Local Wisdom.



Figure 4: Souvenir As the model of Creative Industry Entrepreneur Based On Local Wisdom.



Figure 5: Souvenir As the model of Creative Industry Entrepreneur Based On Local Wisdom.

5. Conclusions

The paper proposes (1) the creative industry entrepreneurs based on the local wisdom of Malay Deli by using the icon of Mr. Belalang as a Malay figure from the folklore of Malay Deli culture, (2) The place for the *Medan Art Community* in expressing creativity

based on local wisdom of Malay deli through developing graffiti writing (3) Souvenirs or merchandises based on local wisdom of Malay Deli. Briefly, the model of graffiti writing as a media for empowering *Medan art Community* in reintroducing and maintaining the culture of Malay Deli which are applied effectively as the form of creative industry entrepreneurs based the local wisdom

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