

## **Empowering and Fostering Creative Industries Entrepreneurs Based on Local Wisdom of Malay Deli**

**Juliana**

**Universitas Potensi Utama**

email: juliana.ssmsi@gmail.com

**Fatimah**

**Universitas Potensi Utama**

email: fatimah.ssms@gmail.com

**Apriliyanti**

**Universitas Potensi Utama**

email: apriliyanti.spd@gmail.com

### **Abstract**

This research aimed to provide an empowerment medium to the people of Medan city through fostering graffiti drawing base on the local wisdom of Malay Deli as a form of creative entrepreneurship. Employing a qualitative method, this research collected the data through observation, interview and documentation. The results showed that graffiti art creativity may be used as a medium to introduce and revitalize Malay Deli local wisdom values through the use of the icon Pak Belalang and Malay Deli Pantun. The icon Pak Belalang in this research served to be an informative, communicative and motivative icon in introducing and preserving Malay Deli Pantun. Malay Deli Pantun in this research has the local wisdom values of Malay Cultures such as moral values including the values of responsibility, tolerance, hard work, democratic and nationality, ethical values including the values of cleanliness, security, order, beauty and kinship and norms values including the norms of legal, morality, decency, and habit.

Therefore, it can be concluded that empowering and fostering Medan people to become independent and creative entrepreneurs can be conducted by optimising the graffiti drawing creatifity in making the souvenirs based on local wisdom of Malay Deli using Pak belalang icon and pantuns of Malay Deli.

[Penelitian ini bertujuan untuk menyediakan wadah pemberdayaan bagi masyarakat kota Medan melalui pembinaan penulisan grafiti berbasis kearifan lokal budaya Melayu Deli sebagai wujud wirausaha kreatif. Penelitian ini menggunakan metode kualitatif. Data diperoleh melalui observasi lapangan, wawancara dan dokumentasi. Hasil penelitian menunjukkan bahwa kreatifitas seni grafiti dapat digunakan sebagai media dalam memperkenalkan dan merevitalisasi nilai-nilai kearifan lokal budaya Melayu Deli melalui penggunaan ikon Pak Belalang dan Pantun Melayu Deli. Ikon Pak Belalang dalam penelitian ini berfungsi sebagai ikon informatif, komunikatif dan motivastif dalam memperkenalkan dan melestarikan Pantun Melayu Deli. Pantun Melayu Deli yang digunakan dalam penelitian ini mengandung nilai-nilai kearifan lokal Budaya Melayu diantaranya nilai moral meliputi nilai tanggung jawab, nilai toleransi, nilai kerja keras, nilai demokrasi dan nilai cinta tanah air. Nilai etika meliputi nilai kebersihan, nilai keamanan, nilai ketertiban, nilai keindahan dan nilai kekeluargaan. Dan nilai norma meliputi norma hukum, norma kesusilaaan, norma kesopanan, dan norma kebiasaan. Oleh karena itu, dapat disimpulkan bahwa pemberdayaan dan pembinaan masyarakat kota Medan menjadi wirausaha kreatif dan mandiri dapat dilakukan dengan mengoptimalkan potensi kreatifitas di bidang seni grafiti dalam membuat cinderamata berbasis kearifan lokal budaya Melayu Deli menggunakan ikon Pak Belalang dan pantun Melayu Deli.]

**Keywords:** graffiti; local wisdom; Malay Deli culture

## **Introduction**

Entrepreneurial creative industry fostering is the Government's important agenda to develop people's economy. The government's expectation, especially the Department of Cooperation and UMKM is to empower and foster the people to be able to become independent entrepreneurship. This agenda related to one example of the 2015-2019 national development policy program of the Indonesian government is to increase inclusive and sustainable Economic Growth through

UMKM. This government's program is known as the nine priority agenda or called the NAWACITA program in realizing an independent, fair and equitable national development.<sup>1</sup>

One of Nawacita government's program examples is to enhance national development through the UMKM program by utilizing potential local wisdom based on creative industry. Local wisdom is an idea and thinking of moral, character and behavioral values instilled in the mind of and followed by its community members. Local wisdom may be taken as rules and procedures based on cultural values, either in knowledge development, human resource improvement, or as solution for everyday life problems.

However, nowadays the local wisdom has begun to fade by the development of the times due to outside cultural influences so that moral values and norms get degradation. Therefore, it takes effort as a concrete manifestation to revive the local wisdom of the local people. One of solution to revitalize local wisdom to keep it existing in the community is to make the people to love their region by utilizing the local potency.

It is can be conducted through cultural development policy is useful in the governance of social problems, which as encompassing both economic and cultural goals. Cultural development should be developing sustainable communities as much as it is about developing sustainable cultural industries.<sup>2</sup> The sustainable cultural industries or local wisdom base on creative industry is appropriate solution since local wisdom is an example of human life development model, empowerment skill and local potential exploration in every region.

Local wisdom base on creative industry may be used as a medium to preserve any local potentials. Local wisdom should be developed from local potentials so that the people will love their region, be willing to work in and for their own region. Therefore, local wisdom base on creative industry is implemented to improve the people's appreciation of local culture by practicing traditional methods in managing human resources to gain the benefit of sustainable

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<sup>1</sup> Kementerian Koperasi dan Usaha Kecil dan Menengah, *Membangun Koperasi dan*

<sup>2</sup> Lianne Gibson, "Creative Industries and Cultural Development - Still a Janus Face?." *Media International Australia incorporating Culture and Policy* 102, no. 1 (2002): 3.

development. This can be done as a development way that meets economic, environmental and social needs of people of present and future generation, which is realised by people' active involvement in the processes of achieving it.<sup>3</sup> One effort to realise the sustainable development is to optimize and foster the Medan people's creativity of graffiti drawing art.

Graffiti may be utilized as an alternative solution to support people's creativity in creating a fostering medium to express their feeling or emotion into more meaningful and useful drawing form. For example, in Indonesian history, during the war of independence, graffiti drawing is employed as a provocative means to fight against Dutch colonialist, like the graffiti *Boeng Ajo Boeng!* written on street walls during that time. Now, graffiti drawing starts to develop as a form of youth community's expression of arts. Graffiti can be used as a medium for expressing creativity based on local wisdom by introducing local ethnic culture that is Malay Deli culture in the form of character of Pak Belalang and pantun as two icons of information in introducing culture from Medan so that directly help to revitalize local culture and improve creative industry of society to be self-entrepreneurs.

In fact, however, this graffiti art expression has not been well utilized. Many graffiti drawings are found on courtyard walls in some Indonesian cities, such as Medan. Medan city is currently full of graffiti on some locations. This phenomenon may be found on walls along the streets, toll road supporting pillars, public facilities and public spaces, which thus impair the beauty of the city. Some existing graffiti drawings in Medan city lack control and do not consider appropriate media, which should not impair the beauty of environment and the esthetic value of city order. In other words, graffiti drawing in fact causes some problems to environmental beauty. This youth community, known as bomber, prefers using existing walls and public facilities

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<sup>3</sup> Emiko Kusakabe, "Advancing sustainable development at the local level: The case of machizukuri in Japanese cities," *Progress in Planning* 80 (2013): 15. doi: doi.org/10.1016/j.progress.2012.06.001

around the streets as the media to express their existence, aspiration, critics and emotional overflow. This graffiti drawing also can be indicators of attitudes, behavioral dispositions and social processes of youth gang (community).<sup>4</sup>

Therefore, graffiti drawing is deemed less empowered that it affects the beauty and cleanliness of city order. These are some findings about illegal graffiti street art by Medan people of 5 areas in Medan shown in figure 1, 2, 3, 4 and 5.



Figure 1. Illegal Graffiti in Medan Petisah Figure 2. Illegal Graffiti in Medan Barat



Figure 3. Illegal Graffiti in Medan Timur Figure 4. Illegal Graffiti in Medan Helvetia

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<sup>4</sup> Roman Cybriwsky and David Ley, "Urban Graffiti as Territorial Markers." *Annals of the Association of American Geographers* 64 (1974): 491, accessed July 22, 2018, [https://www.jstor.org/stable/2569491?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/2569491?seq=1#page_scan_tab_contents).

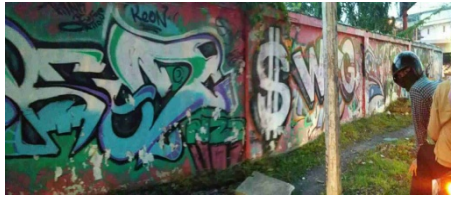


Figure 5. Illegal Graffiti in Tembung

In the figure 1, 2, 3, 4 and 5 are some illegal graffiti drawings by Medan people on the public transportation and roads that disturb the environment view. These illegal graffiti drawings were conducted to show the existence of street art community. Thus, it is necessary to create a suitable medium as effective and efficient media to express the creativity of graffiti work of the Medan people. One of ways to develop local creativity is through empowerment and fostering. The people empowerment strategy can be done to increase the capacity of individuals and groups through fostering UMKM based on values of togetherness and local wisdom by fostering creative and innovative souls of activists through motivation, sharing experiences, and challenges to create creative local products.<sup>5</sup>

Therefore, it is deemed necessary to create an effective medium to express Medan people's creativity. This research aims at preparing an empowerment and fostering medium for Medan people with a theme of revitalization and preservation of local wisdom values of Malay Deli cultures as an ethnic host of Medan city and as an alternative solution to empower local people by fostering graffiti drawing as a medium of creative entrepreneurship. The data are in the form of souvenirs or merchandises of graffiti work model as an embodiment of Medan people's creativity by using the iconic character Pak Belalang and pantun representing the characteristics of Malay Deli cultural works. The icon Pak Belalang is taken as the icon of information and communication to convey local wisdom values of Malay Deli culture. This indirectly introduces one ethnical culture of the host of Medan city

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<sup>5</sup> Gaharani Saraswati, "Pemberdayaan Masyarakat Melalui Wirausaha Kreatif Berbasis Kearifan Lokal." *Jurnal Edukasi* 1, no. 2 (2017): 16.

and simultaneously helps revitalize and preserve local culture and improve Medan people's creative industries. Therefore, the objective of this study is to optimize the creativity potential of Medan people to become creative and independent entrepreneurs using Malay Deli local wisdom of Pantun and Character of Pak Belalang.

## **Methods**

This research employed a qualitative descriptive method.<sup>6</sup> A purposive sampling technique was employed to choose the samples. The sample involves decisions not only about which people observe or interview but also about the settings, events and social process.<sup>7</sup> Based on the purposive sampling technique, the sample selection consisted of two phases.

First phase was to choose 5 areas of Medan city including the areas of Medan Petisah, West Medan, East Medan, Medan Helvetia and Medan Tembung. The selection of these areas based on the discovery of illegal works samples of Medan street art and the presence of Medan graffiti community known as ME&ART community that have creative potential that can be empowered and fostered to become creative entrepreneurs.

The second phase was to choose the people of Medan with creativity in the field of graffiti drawing art. Each person was chosen as a representative from each region. And the last was the selection of informants by using certain considerations in accordance with specific characteristics related to research.

The informant in this was Fahrizal Nasution who someone has expertise and knowledge about Malay Deli culture. In addition, Ilham Wicaksana was a member of ME&ART community of Medan. The sample total in this research is 11 people consisting of 3 people from the ME&ART community and 8 from the people of Medan. The informants and participants of this research can be grouped as follows: (a) Representative of the ME&ART Community in Medan; and (b). Representative of Medan people. The following

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<sup>6</sup> Mason Jennifer, *Qualitative Researching: 2nd edition* (London: Sage Publication, 2002), 8.

<sup>7</sup> Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis: An Expanded Sourcebook* (London: Sage Publications, 1994), 30.

table shows the data of participants in the research based on the 5 areas of Medan involved in this research.

Table 1. Research Participants

No	Participants	Regions
1.	Jaya Abadi Simanjuntak	Medan Petisah
2.	Mambang Herman Kusuma	Medan Petisah
3.	Alpizah Simah Budi	Medan Barat
4.	Abdillah Silaik	Medan Barat
5	Nurafifah Lubis	Medan Tembung
6	Nurul Azizah Lubis	Medan Tembung
7	Naufal M. Yusuf	Medan Helvetia
8	Raja Anas Fauzi	Medan Helvetia
9	Citra yunita	Medan Timur
10	Aditya Maisandi	Medan Timur
11	Ilham Wicaksana	Medan Timur

The data collection was conducted using field and participants observations, in-depth interviews, and documentation.<sup>8</sup> Field observations was conducted by field observing directly about the location of the research namely 5 areas of Medan including Medan Petisah, West Medan, East Medan, Medan Helvetia and Medan Tembung. (place), and the research participants were Medan people, especially the Medan street art community, known as the ME&ART community.

The research design was formulated based on the problems in the research and adjusted to the objectives in the research. The earliest step was conducted in the research was the identification of problems as the objectives of the research that was to empower the people of Medan through fostering graffiti drawing as a form of Creative Entrepreneur based on local wisdom as a solution to the illegality of graffiti art by the Medan street art community to become a more valuable and useful art of creativity. The next step was conducting research process consists of

<sup>8</sup> S. Nasution, *Metode Research* (Jakarta: Bumi Aksara, 2004), 98.



three stages including: the preparation stage, the implementation stage, and the final stage.

In preparation stage, the library research and field survey were conducted to finding literature material related to the theme of community empowerment and the values of local wisdom of Malay culture. Next, in implementation stage, the data collection and analysis were done. Data collection was carried out by applying three methods, namely field observation, in depth interviews and documentation. Then the data was analyzed by reducing, displaying and analyzing data qualitatively through stages according to procedures and interactive data analysis models.<sup>9</sup>

This data analysis model consisted of several stages, namely data reduction, data presentation and conclusion drawing. The workings of interactive data analysis in this research process are as follows. Firstly, the activities were carried out in the data reduction are finding the creativity potential of the Me&ART community in Medan to adjust to the research objectives. The selection of participants was adjusted from the creativity, role and activeness of the members of the Medan street art community. Secondly, the activities were carried out in data display are describing the place, ways, processes of empowerment activities and fostering creativity of ME&ART community to become creative entrepreneurs based on local wisdom by providing teaching and direction of local wisdom values of Deli Malay culture through pantun and providing good organizational processing. And thirdly, the activities carried out at conclusion drawing and verification stage are to draw conclusions from the results of data analysis on the place, ways, process of empowering and fostering the creativity of street art in Medan city to become creative entrepreneurs based on local wisdom. The results of the research is souvenirs in the form of graffiti art by the ME&ART community and the place of drawing graffiti by revitalizing Pantuns of Malay Deli which full of local Wisdom of Malay culture.

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<sup>9</sup> Ibid., 11.

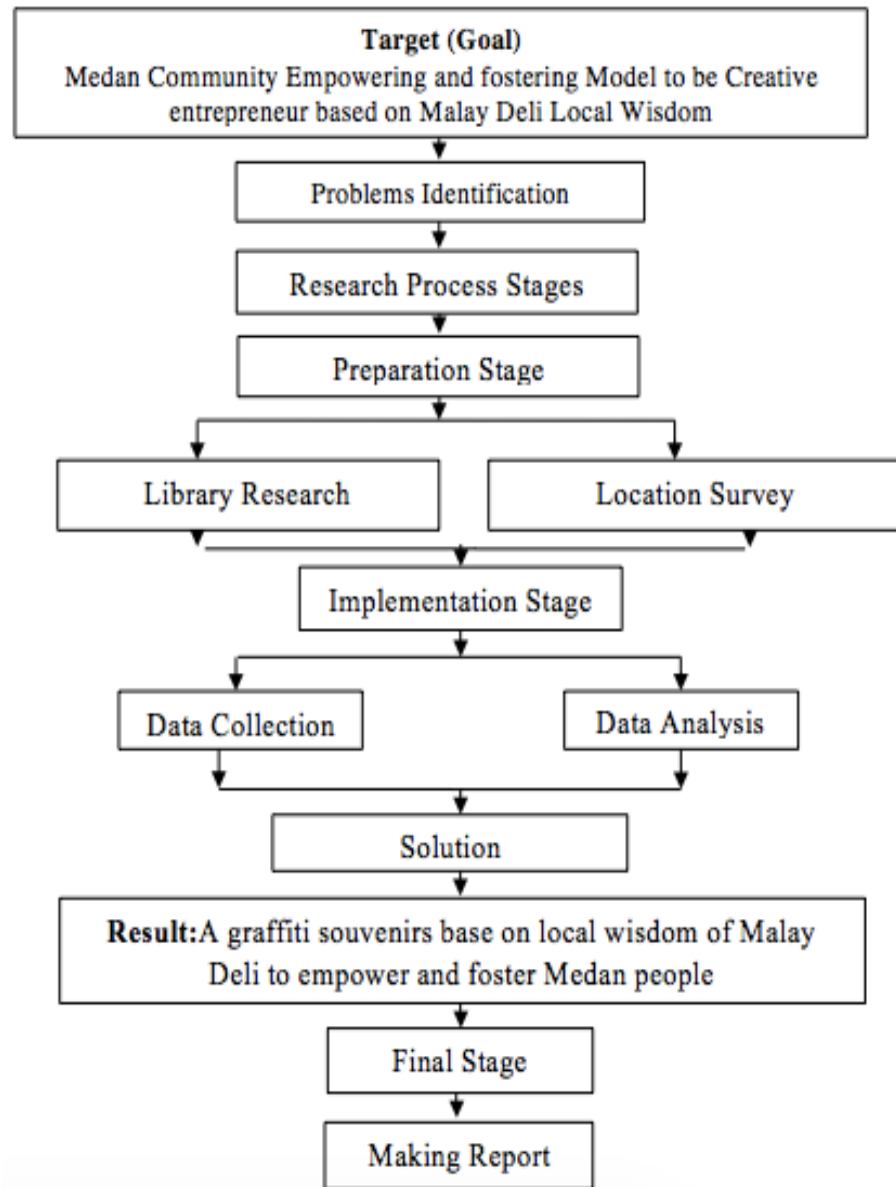


Figure 6. Research Design Scheme

In the figure 6 shows that the research scheme design consists of some steps to conduct the research. Firstly, the purposive sampling techniques used to limit and choose the participants and areas involved in the research. The research was began deciding the purpose and the target of the research. The target of the research is to develop Medan community to become creative entrepreneur. After deciding the goal, the researcher identify the problem with surveying the location. Then, the researcher find the solution by collecting the data from library research, other researchers and informant profile. These data helped the researcher to find the solution in the research.

After that, the researcher conducted the solution to the Medan people such as fostering the Medan people giving entrepreneurship lessons like the way to produce the product and the way to market the product. The researcher also provided the materials and modals to be creative entrepreneur such the tools for drawing and a place to develop their hobby and their creatifity. Besides, the researcher also help the medan people to promote and market the product by making media social like instagram and facebook to sell the product and also make the Id card to share to other people who want to purchase the unique graffiti souvenirs that have local wisdom of Malay Deli culture. The data that have been collected then synconized with the observation schedule checklists and the documentation details, the data result. These data then were analyzed and help the researcher in the last activity of the research is making report.

The research result is souvenir or memento merchandise, typical works of Medan people's creativity in utilization of the icon character Pak Belalang and Malay Deli pantun, which are rich of local wisdom values of Malay Deli cultures. This will indirectly create and produce a fostering and empowerment medium for Medan people through graffiti drawn media on typical souvenir models of Medan city in revitalization and preservation of Malay Deli Local Cultures.

## **Results**

### **Medan Graffiti Community (ME&ART Community)**

The Medan street art community is better known as ME&ART community. This community was formed on October 6, 2010 in Medan.

The ME&ART community is one of the graffiti communities in Medan city where still exists because of the uniqueness activities, creativities and lifestyles of this community.<sup>10</sup> Street art activities by the ME&ART community are known as *bombs*. *Bombs* stands for Bomber, which means the drawer of graffiti art. The word *bomb* is used as a call for community members who become their own identity. Another word that is often used by this community members when drawing street art is *ngebombing*. *Ngebombing* means drawing graffiti, this is a term only understood by members of the ME&ART community. The informant of this research is the member of ME&ART community named Ilham Wicaksana. He was the founder of the ME&ART community. Ilham formed this community on the basis of the desire to gather people with the same interests and hobbies. In addition, he also wished that this community not only be vacuumed at one event but will be active and develop even though there were no activities or no events and sponsors from an event organizer or private entrepreneur.

### **Empowering and Fostering Medium**

The empowering and fostering medium for ME&ART community to become creative entrepreneur base on local wisdom of Malay Deli was equipped with computer facilities as well as drawing equipments. This medium was also very strategic located in the Armada Ujung road of Medan. The location of conducting the empowerment for ME&ART community through graffiti drawing as creative entrepreneur media base on local wisdom was focused on one medium which is a medium for development and guidance in Jalan Brigjen Katamso Gang Aman No. 1, Lingkungan VI Sei Mati Village, Medan Baru District, Medan City Dati II Medan Postal Code 20159 Medan Indonesia. Here are some figures that show the empowering and fostering medium for Medan people especially ME&ART community

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<sup>10</sup> Nova Yohana., "Fenomena Komunikasi Anggota Komunitas Graffiti." *Jom FISIP* 2, no. 1 (2015): 8.

by drawing graffiti as a form to optimise their creativity to become creative entrepreneurs base on local wisdom Malay Deli.



Figure 7. Empowering Medium for Medan People



Figure 8. Fostering Medium of Graffiti Drawing

In the figure 8 and 9 showed the medium and the process of empowering and fostering for ME&ART community to optimize their creativity in the concept of graffiti souvenirs using “pantun” (a Malay poetic or limerick) form and icon Pak Belalang concept.

### **Local Wisdom Values Development Process**

The empowerment and development processes of local wisdom values of Malay Deli was conducted by giving instructions and guidances for ME&ART community about local wisdom values from pantuns and iconic character of Pak Belalang. There are three stages developed to teach the ME&ART community with local wisdom values of Malay Deli.

Firstly, teaching and developing local wisdom values of Malay Deli pantun. In this stage, one researcher taught the moral values of Malay Deli pantun. In this case, teaching and coaching were conducted by giving instruction and guidance about the moral values of Malay Deli pantun.<sup>11</sup> The moral values of Malay Deli pantuns can be seen in the following table with the modification of the researcher.

Table 2. Moral Values of Malay Deli Pantun

<b>Moral values</b>	<b>Malay Deli Pantuns</b>
Responsibility Value	<i>Alangkah asyiknya chatting di Dumai Membuat orang lupa akan waktunya Apa yang hendak dilakukan didunia Adanya pertanggung jawabanya</i>
Tolerance Value	<i>Jarum disimpan di dalam laci Anak mengaji sangat mulia Janganlah kita saling membenci Agar hidup kita aman dan bahagia</i>
Hard work value	<i>Perut gembung terasa mules Badan pun terasa lemas Kalau ingin hidup sukses Haruslah berkerja keras</i>
Democracy value	<i>Jangkrik berjalan diatas sangkar Berjalannya ditengah malam Jika suara kita mau didengar Berdemokrasilah dengan sopan</i>
Nationality value	<i>Terang cahaya bulan menawan Tempat muda mudi bersuka ria Tanah airku cantik rupawan Tumpah darahku Indonesia Raya</i>

<sup>11</sup> Mahyudin Almudra, *Pantun Melayu Pilihan* (Yogyakarta: Balai Kajian dan Pengembangan Budaya Melayu, 2015), 115-121.

The moral values of Malay Deli Pantun are taught in this research including the values of responsibility, tolerance, hard work, democracy and nationality. Each Malay Deli pantun has moral lessons to be learned and taught. The moral lessons such as advice and suggestion to be a good human in life.

The moral lessons are usually put in the last verse of Pantun. For Example, the responsibility value in the last quotation of pantun verse “*Apa yang hendak dilakukan didunia, Adanya pertanggung jawabanya.*” It means that everything that human do in the world, there is responsibility to be obeyed”. Tolerance value in the last quotation pantun verse as “*Janganlah kita saling membenci, Agar hidup kita aman dan bahagia*”. It means that to live comfort and calm, human must ignore hate in their heart. The hardwork value to teach in the research is in the last quotation of pantun verse, “*Kalau ingin hidup sukses, Haruslah berkerja keras*”. It means that as human to be succes, it neede to word hard. Democracy value in the last quotation pantun verse as “*Jika suara kita mau didengar, Berdemokrasilah dengan sopan*”. To get democrized, please be honest and be polite to give aspiration. Nationality value in the last quotation pantun verse as “*Tanah airku cantik rupawan, Tumpah darahku Indonesia Raya.*” It means that our land is Indonesia and we must love and proud to be Indonesian.

Here is a figure that showed the process of teaching the moral values of local wisdom of Malay Deli pantun for Medan people.



Figure 9. Teaching Moral Values of Malay Deli Pantuns

In the figure 9 shows the development process of local wisdom of Malay Deli was conducted using pantun and character icon of Pak Belalang. The use of icon Pak Belalang ito help people to be interested

learning the moral values of Malay Deli pantun. This figure shows one researcher was trying to deliver the moral values of pantun. The researcher conveyed the value of the local wisdom by quoting the last verse of pantun that usually have moral lesson for the reader. Then she explained the meaning of the last verse of the pantun. For example: Researcher taught patience value from the last verse of pantun “*Kalau memakai petunjuk islam, Bersahabat hormat berkawan sabar*”. Then the researcher explained the meaning of last verse using their own words.

Secondly, teaching and developing the ethical values of Malay Deli pantun. In this stage, teaching and coaching were conducted by giving instruction and guidance about the ethical values of Malay Deli pantun. The ethical values of Malay Deli pantun were taught in the research including the values of cleanliness, security, order, beauty, and kinship.<sup>12</sup> The following table showed some examples of Malay Delipantun that containing ethical values of local wisdom of Malay Deli with the modification of the researcher.

Table 3. Ethical Values of Malay Deli Pantun

<b>Ethical values</b>	<b>Malay Deli Pantuns</b>
Cleanliness value	<i>Sinar mentari kemerahan Memancar cahaya ke alam raya Sangat indah ciptaan Tuhan Marilah kita menjaganya</i>
Security value	<i>Wilayah Indonesia sangat indah Kemilau keindahan seperti di surga Walaupun kita berbeda-beda Hidup rukun harus dijaga</i>
Order value	<i>Pantang menyerah walaupun sulit Semangat membara di kandung hayat Patuhilah tata tertib Agar hidup biar selamat</i>

<sup>12</sup> Tenas Effendi, *Tunjuk Ajar Melayu: Butir-Butir Budaya Melayu Riau*. (Propinsi Riau: Pemerintah Daerah Tingkat I Riau, 1993), 177-179.



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Beauty value	<i>Alangkah indahnya penari saman Cantik-cantik memakai perhiasan Alam terbentang penuh keindahan Cantik sungguh ciptaan Tuhan</i>
Kinship value	<i>Hilang dahaga minum air telaga Matahari bersinar berwarna jingga Hidup tolong menolong sesama keluarga Mempererat silaturahmi antar keluarga</i>

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Malay Deli pantuns also have ethical values to be learned and taught. The ethical lessons such as advice and suggestion to keep attitude and behaviour as a human life. The ethical lessons are usually also put in the last verse of Pantun.<sup>13</sup> For Example, the cleanliness value in the last quotation of pantun verse as: “*Sangat indah ciptaan Tuhan, Marilah kita menjaganya*”. It means that to be safe in life, human must keep the environment”. Security value in the last quotation pantun verse as “*Walaupun kita berbeda-beda, Hidup rukun harus dijaga*”. It means that to save comfort, human must tolerance with the diference. Order value in the last quotation pantun verse as “*Patuhilah tata tertib, Agar hidup biar selamat.*”It means that to live regularly, human must obey the regulation”. Beauty value in the last quotation pantun verse as “*Alam terbentang penuh keindahan, Cantik sungguh ciptaan Tuhan*”. It means that God with His almighty creates the earth and the world with beauty and attractive. Kindship value in the last quotation pantun verse as “*Hidup tolong menolong sesama keluarga, Mempererat silaturahmi antar keluarga*”. It means that in the family, human must help each other.<sup>14</sup>

Here is a figure that showed the process of teaching the ethical values of local wisdom of Malay Deli pantun for Medan people.

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<sup>13</sup> Ibid., 200.

<sup>14</sup> Balai Pustaka, *Pantun Melayu*. Cetakan Ketigabelas. (Jakarta: Balai Pusataka, 2003), 215.



Figure 10 Teaching Ethical Values of Malay Deli Pantuns

In the figure 10 showed the development process of local wisdom of Malay Deli was also conducted using pantun and character icon of Pak Belalang. The use of Pak Belalang icon to help people to be interested learning the norm values of Malay Deli pantun. This figure shows one researcher was trying to deliver the norm values of pantun. The researcher conveyed the value of the local wisdom by quoting the last verse of pantun that usually have ethical lesson for the reader. Then she explained the meaning of the last verse of the pantun. For example: Researcher taught Cleanliness value from the last verse of pantun “*Jangan buang sampah sembarangan, Kebersihan itu sebagian iman.*” Then the researcher explained the meaning of last verse using their own words.<sup>15</sup>

Thirdly, teaching and developing the the norms values of Malay Deli pantun. In this stage, teaching and coaching were conducted by giving instruction and guidance about the norm values of pantun Malay Deli. The norm values of Malay Deli pantun were taught including the norms of legal, morality, decency, and customary.<sup>16</sup> The following table shows some examples of Malay Deli pantun that containing norm values of of local wisdom of Malay Deli culture .

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<sup>15</sup> Tengku Lukman Sinar, *Pantun dan Pepatah Melayu* (Medan: Sinar Budaya Group, 2013), 11.

<sup>16</sup> *Ibid.*, 61.

Table 4. Norms Values of Malay Deli *Pantun*

Norm values	Malay Deli <i>Pantuns</i>
Legal norm	<i>Kerbau makan rerumputan Gulai semalam rasanya asam Kalau keadilan ditegakkan Gunakan asas Prejudice of Innocence</i>
Morality norm	<i>Belajar melukis dengan kuas Melukis dengan cat minyak Belajar kita hendaklah ikhlas Agar berguna dihidup kelak</i>
Decency norm	<i>Orang antri di Bank dengan teratur Letih berdiri menunggu panggilan Otak kosong omongannya melantur Lebih baik jadi orang pendiam</i>
Customary norm	<i>Buah markisa tumbuh menjalar Buah apel disebut buah surga Buku dibaca rajin belajar Budi pekerti diamal juga</i>

Malay Deli *pantuns* also have norm values to be learned and taught. The norm lessons such as the rule to be obeyed in life. The norm lessons are usually put in the last verse of *Pantun*.<sup>17</sup> For Example, the legal norm value in the last quotation of *pantun* verse as: “*Kalau keadilan ditegakkan, Gunakan asas Prejudice of Innocence*” It means that to uphold the justice, human must use Prejudice of Innocence principle. Morality norm value in the last quotation *pantun* verse as “*Belajar kita hendaklah ikhlas, Agar berguna dihidup kelak*”. It means that to get succes, human must live sincerely. Decency norm value in the last quotation *pantun* verse as “*Otak kosong omongannya melantur, Lebih baik jadi orang pendiam*”. It means that calm person is better than nonsense person Customary norm value in the last quotation *pantun* verse as “*Buku dibaca rajin belajar, Budi pekerti diamal juga.*” It means that as human life must keep their attitude.

<sup>17</sup> Tenas Effendi, *Tunjuk Ajar Melayu: Butir-Butir Budaya Melayu Riau* (Provinsi Riau: Pemerintah Daerah Tingkat I Riau, 1993), 103.

Here is a figure that showed the teaching process the norm values of local wisdom of Malay Deli pantun for Medan people.



Figure 11 Teaching Norm Values of Malay Deli Pantuns

In the figure 11 shows the development process of local wisdom of Malay Deli was also conducted using pantun and character icon of Pak Belalang. The use of Pak Belalang icon to help people to be interested learning the norm values of Malay Deli pantun. This figure shows one researcher was trying to deliver the norm values of pantun. The researcher conveyed the value of the local wisdom by quoting the last verse of pantun that usually have norm lesson for the reader. Then she explained the meaning of the last verse of the pantun. For example: researcher taught decency norm value from the last verse of pantun “*Jika mau tidak celaka, sifat buruk harus dibuang*”. Then the researcher explained the meaning of last verse using their own words.

### **Creative Entrepreneur Development Base on Potencial Creativity**

The development and empowerment process of Medan people was conducted by optimalising the people’s creativity and using local potency such as pantuns of Malay Deli. Optimalising the creative potency can be used to enhance the national economy. Local potency that Klaten have is forest tree and it can be used to make the tree watch. Through this empowerment, people of Klaten who have development training can get experience and knowledge to explore their creativity and innovation to create the newest and creative product suitable for market demand. Beside the people of Klaten also got knowledge to

produce and sell the products (marketing) through the entrepreneur empowerment.<sup>18</sup>

The development process in the research using the graffiti art creativity that the ME&ART community have then explored using some lessons about entrepreneurship like the way to produce product based on market demand using their creativity (production), the way to sell the product by following PRSU or Medan Gallery to market the product (marketing to Medan gallery), and also the way to manage the modals.

These are some following figures that shows the way to utilize graffiti art creativity in the souvenir by ME&ART community for the Medan people.



Figure 12 Teaching way to draw graffiti art on hat

In the figure 12 shows the process of teaching the way to create the graffiti art in the hat souvenir. Here is one of ME&ART community members explain the way he used the canvas to create graffiti art on hat. He used some bright colours to make the product more unique.



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<sup>18</sup>Abdul Malik and Sungkowo Edy Mulyono. "Pengembangan Kewirausahaan Berbasis Potensi Lokal melalui Pemberdayaan Masyarakat." *Journal of Nonformal Education and Community Empowerment* 1, no. 1 (2017): 93.

Figure 13 Teaching way to draw graffiti art on bag

In the figure 13 shows the process of teaching the way to create the graffiti art in the bag souvenir. Here is one of ME&ART community members explain the way he used the canvas to create graffiti art on hat. He used some natural colours to make the product more interesting.



Figure 14 Teaching way to draw graffiti art on T-Shirt

In the figure 14 shows the process of teaching the way to create the graffiti art in the T-Shirt souvenir. Here is one of ME&ART community members explain the way he used the canvas to create graffiti art on T-Shirt He used some colourful to make the product more attractive.

Thus, the development of innovation in realizing creative entrepreneurship is done by fostering the creative and innovative souls of SME activists through motivation, sharing experiences, and challenges to create creative local products. UKM activists are given the freedom to develop innovation through the introduction of problems or needs by looking at market share in starting, going through, and when the business has developed.<sup>19</sup>

Therefore, From some activities were conducted through empowerment and development in the research can be concluded that the graffiti art creatifity can be used to become creative entrepreneur by optimalization creativity, open their mind by teaching and giving

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<sup>19</sup> Gaharani Saraswati, "Pemberdayaan Masyarakat Melalui Wirausaha Kreatif Berbasis Kearifan Lokal." *Jurnal Edukasi* 1, no. 2 (2017): 18.

guidance the way to produce the product that can be useful and have selling values, the way to market the product by following the government event and program. Besides, using social media such as Instagram, Facebook and others. Also in the production process which is still constrained by production machines. and also the way to develop the product using local wisdom values like pantuns and Pak Belalng icon which have attractive item.

Here are some interview questions quotations with the ME&ART people after giving some training, developing, empowering with entrepreneurship. “We hold a training and empowerment forum in a creative way by utilizing your creativity. “What are your expectations from the next empowerment forum?” *“Hopefully if the development can be success for along time. Our works can be accepted by the Medan people so that there are new activities for us to be entrepreneur and we won't focus on just one job, and we are happy that our graffiti creativity can be used as a media to get money and to change people's negative thinking about graffiti street art that we can also work and from this art we can be seen more again by society “.*

“What about the program or the concept of souvenirs that we made to optimalize your creativity and give you the opportunity to become entrepreneurs?” *“I'm happy, Mom, we are so happy Mom. if anyone wants to care about us and give us work like this”. So we have job Mom through the graffiti art creativity that we have Mom”*

“What are your hopes for the development and the empowerment that we offer in the future?” *“If this activity doesn't stop here, Mom, there are other activities that we do Mom, so every month we hope you want to continue giving us work like this Mom”*

From this answer quotation of interview can be stated that the development and empowerment program is very effective to optimize their street art creativity. It not only benefit to open employment but also helps the economy of the people. The following is a figure showing the process of interviewing researchers with the ME&ART community in Medan.



Figure 15. Interview Process

In the figure 15 tells about interview process with ME&ART community. In the figure there are totally 3 researchers and 3 Members of ME&ART community involved in the interview. There are some questions the researcher asked to the people related to the development and empowerment program that the researcher offered.

### **Graffiti Souvenirs based on Malay Deli Local Wisdom**

The graffiti souvenirs were created by optimizing the potential creativity of Medan people and utilizing Pak Belalang Icon and Malay Deli pantun. Here are some examples of graffiti works by Medan people using Pak Belalang icon and Malay Deli pantun which become the goal and target in this research in the form of t-shirts, bags, hats as a form of creative industries based on local wisdom.

The development of local wisdom lessons also used Pak Belalang as a role model to inform, to communicate and to motivate the Medan people about the local wisdom values of Malay Deli. The iconic character of Pak Belalang is taken from the name of the main character of the funny story of Malay people.<sup>20</sup> Pak Belalang is known for his cleverly and willy characters. In this research, the character of Pak Belalang is used as an icon of revitalization and preserving in introducing Malay Deli pantun culture. In addition, the use of the iconic character of Pak Belalang is also intended to convey or communicate

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<sup>20</sup> Sahril, *Cerita Jenaka Masyarakat Melayu* (Medan: Penerbit Mitra, 2011), 50.



the message, content and message of the pantun based on the function of Malay folklore (1) as a teaching and educating tool (2) as a criticizing tool (3) as a communication tool and (4) custom tools, regulations and abstinence. There are three roles and functions of the iconic characters of the Pak Belalang as a form of creative industries base on the local wisdom of Malay Deli Culture in this research.

Firstly, Pak Belalang was as an informative icon. Secondly, Pak Belalang was as communicative icon and the thirdly, Pak Belalang was as a motivational icon of Malay Deli pantun. The iconic characters were applied to souvenirs such as bags, hats and shirts as a form of creative industries based on local wisdom. Here are some figures that showed the use of Pak Belalang icon in the form of souvenirs as a form of creative industry base on local wisdom in showing the values of local wisdom of Malay Deli culture.



Figure 16 Pak Belalang as Informative Icon

In the figure 16 shows the hat souvenir using the Malay Deli pantun is "*Sejuk udara di Brastagi, Selamat datang di Kota Medan bestari*". In this souvenir, the icon of Pak Belalang serves as an informative icon because it conveys information that the city of Medan is known as the welfare city.



Figure 17 Pak Belalang as Informative Icon

In the figure 17 shows the hat souvenir using the Malay Deli pantun is “*Buah jeruk diatas tanah, Brastagi sejuk dan indah*”. In this souvenir, the icon of Pak Belalang serves as an informative icon for conveying information that the city of Brastagi is known as a cool and beautiful city.



Figure 18. Pak Belalang as Informative Icon

In the figure 18 shows the hat souvenir using the Malay Deli pantun is "*Padi ditanam ditengah sawah, pantai cermin sangatlah indah*". In this souvenir, the icon of Pak Belalang serves as an informative icon for conveying information that the Cermin beach is known as a beautiful beach.



Figure 19. Pak Belalang as Informative Icon

In the figure 19 shows shirts souvenirs using Malay Deli pantun is “*Jangan dicabut bunga di taman, Jangan buang sampah sembarangan*”. In this souvenir, the icon of Pak Belalang serves as an informative icon because it conveys information that advices not to throw garbage carelessly.



Figure 20. Pak Belalang as Communicative Icon

In the figure 20 shows the bag souvenir using the pantun of Malay Deli is “*Macan melompat turun gunung, Mari berhemat Ayo menabung*”. In the souvenir, the icon of Pak Belalang serves as a communicative icon because Pak Belalang icon serves to encourage people to save money.



Figure 21. Pak Belalang as Communicative Icon

In the figure 21 shows the souvenirs of t-shirts and bags using the pantun Malay Deli namely “*Raja duduk sambil minum jamu, Raih masa depan kejar cita-citamu*”. In the souvenirs, the icon of Pak Belalang serves as a motivational icon because Pak Belalang as icon serves to encourage people to pursue their goals and achieve success.

Graffiti souvenirs as a model of creative industry based on local wisdom of Malay Deli is produced by the utilization of creativity, skills and individual talents to create welfare, employment through the creation and utilization of creative power and creativity of individuals in strengthening the economy of society.

One example of artwork that can be used for the creative industry is graffiti. Graffiti can be utilized as a form of creative industries based on local wisdom by applying Malay culture in the field of information and art. For example, by using the legend of Malay folklore as Pak Belalang as an communicative icon of public service information in the form of pantun Malay Deli which full of moral and cultural messages of the people, so that directly this can introduce and revitalize Malay Deli culture as well as a media for expressing artistic creativity. As a form of creative industry, pantun and Pak Belalang can be used as a medium for delivering messages of public service information so that in other words, it can grow the economy of the people of Medan city by generating a creative masterpiece of souvenir from Medan.

Souvenir in the form of T-shirts as a form of creative industry based on local wisdom.



Figure 22. T-shirt Based on Local Wisdom of Malay

In the figure 22 shows T-Shirt souvenir use pantun “*Malam melompat turun gunung, mari hemat ayo menabung*”. The icon of Pak Belalang function as communicative icon to ask people to save money with saving.” Souvenir in the form of hat as a form of creative industry based on local wisdom of Malay Deli.



Figure 23 Hat Based on Local Wisdom of Malay Deli.

In the figure 23 shows the hat souvenir use pantun “*Sejuk udara di Brastagi, Selamat datang kota Medan Bestari*”. The icon of Pak Belalang functions as informative icon to inform people about Medan is a welfare city.

Souvenirs in the form of bags as a form of industry creative based local wisdom of Malay Deli.



Figure 24. Bag Based on Local Wisdom of Malay Deli.

In the bag souvenir use pantun “*Raja duduk sambil minum jamu, Raih masa depan kejar cita-citamu*”. The icon of Pak Belalang function as motivative icon to ask people to get his ambitions



Figure 25. Bag Based on Local Wisdom of Malay Deli.

In the bag souvenir use pantun “*Balai Selasa Kambang Pelangai, Ke seberang jalan Indrapura, Jaga-jaga pegang perangai, Sebarang laku jangan sahaja*”. The icon of Pak Belalang function as informative icon to ask people to keep their attitude.

### Discussion

Empowerment of street art had been carried out by several previous researchers. Some researches related to empowerment were carried out depending on the goals and targets expected from the empowerment program. Each researcher has a different empowerment program depending on the goals and targets to be achieved and offered. For example, music training programs to explore interests and talents in the field of music. In other words, this empowerment process was conducted depending on the objectives expected from the empowerment program offered.

Some researchers that have conducted research related to empowerment as the following. Firstly, the efforts to empower street children in Diponegoro Shelter House are implemented by providing guidance in the form of talent and potential optimization, for example in terms of music has formed a band named Dipa Band and produced the album “Tuan Tuan Jalan”. Empowerment program in the form of the existence of Diponegoro Shelter is very needed by street children and is one of the alternative models of effective and efficient street child

empowerment in changing the attitudes and lifestyle of street children who are fostered to be more independent, creative and normative so that street children will not go down to street again and can live a normal life like children in general.<sup>21</sup> Then, next resercher stated that there were 3 models of empowerment process by mapping goals namely micro, mezzo and macro intervention. An intervention micro method (individual and family) is to provide direct assistance to children and families. Interventions to children were done by tutoring, spiritual, guidance, and social guidance and also savings. Intervention to families were done by providing counseling and programs intervention. Mezzo method of intervention focuses on people and social environment by improving the welfare of society. People involvement and people elements in empowering street children by motivating and arousing awareness through empowerment programs are directly in contact with the children by involving all stakeholders. Factors supporting that sense of kinship, enthusiastic street children, in cooperation with people elements, and adequate facilities.<sup>22</sup>

Then, the empowerment of street children has been done in the House of Music. This program used KKSP that have some kind of empowerment programs such as the field of non-formal education, the arts of music and sports. Program services in the field of non-formal education and the art of music in its implementation has been effective because it has been the achievement of each of these programs. While services in the field of exercise undertaken by the manager of street children is still not effective. Limitations fasilitas and supplies to make street children prefer to practice the skills of music rather than sports.<sup>23</sup>

Thus, the empowerment ware conducted through the music training program and the advantages of music training in empowering street children in Sanggar Alang-Alang Surabaya. The results showed

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<sup>21</sup> Ibnu Ariwibowo, "Upaya Pemberdayaan Anak Jalanan Melalui Rumah Singgah Diponegoro Yogyakarta". *Jurnal Dimensia* 3, no. 1 (2009): 41.

<sup>22</sup> Suryadi, "Pemberdayaan Anak Jalanan Berbasis Komunitas." *ORASI: Jurnal Dakwah dan Komunikasi* 7, no. 2 (2016): 8.

<sup>23</sup> Ferdinan Sinulingga and Hodriani Hodriani, "Pemberdayaan Anak Jalanan di Rumah Musik Yayasan Kelompok Kerja Sosial Perkotaan Medan." *JPPUMA: Jurnal Ilmu Pemerintahan dan Sosial Politik UMA (Journal of Governance and Political Social UMA)* 3, no. 1 (2015): 76.

that the music training program for street children have work structured in terms of the components Non Formal education so that the learners can apply their musical ability to fulfill the invitation to perform at various events. Secondly, the music training program for street children have empowered citizens to learn because it can provide a variety of benefits for them. Third, an excess of musical training in an effort to empower street children has produced results.<sup>24</sup>

From some previous reserchers can be concluded that this research was conducted by the empowerment and fostering the Medan people, especially ME&ART community to become creative entrepreneurs by optimising the creativity they have in drawing graffiti in public places and the illegal courtyard terraces in the city becomes more useful by producing graffiti works that are described and applied in souvenir products such as T-shirts, bags, hats base on the Malay Deli local wisdom.

The implementation of Medan people empowerment and fostering especially for ME&ART community was conducted by giving entrepreneurship lessons through coaching and teaching such as production aspects by providing materials, tools andmedium to carry out entrepreneurial activities. Then they also were taught how to produce goods with the sale value such as how to make souvenirs by applying the creativity of graffiti owned. In addition, coaching was also carried out from the management aspects by managing the organization by creating a system of division of labor, and also taught marketing the product and promoting products that have been made through social media, namely instagram and Facebook. In other words, the empowerment and foster process was carried out from all types of production, management aspects and marketing aspects. This process depends on the target and objectives to be achieved from each of the reporting programs implemented.

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<sup>24</sup> Yehuda Herlianto, "Pemberdayaan Anak Jalanan Melalui Pelatihan Musik di Sanggar Alang-Alang Surabaya." *J+ Plus UNESA* 3, no. 1 (2014): 3.



The result of the products from the empowerment and fostering process were graffiti souvenirs based on local wisdom of Malay Deli culture using pantun and icon Pak Belalang characters to produce products that sell local culture values and more useful. In other words, this souvenir product can be promoted as a regional superior product or the work of the creativity of the Medan street children people.

There are some recommendations for the next researcher who want to conduct the empowerment process. Firstly, there are other graffiti communities except ME&ART community that have not yet had the opportunity to be empowered and fostered to be creative entrepreneurs. For this reason, next researchers can then research other communities to be empowered to become creative entrepreneurs.

Secondly, this research only produced three types of souvenir items, for that the next researcher can empower and foster other graffiti communities to produce souvenirs in addition to bags, hats and T-shirts by producing a variety of souvenirs such as raincoats, pencil boxes, shirts, wall pictures, handbag, shoes, and so on.

Thirdly, for the next researcher, its better promoting ME & ART community more widely so that they can participate and play an active role to become creative entrepreneurs base on local wisdom and the last, support the ME& ART community to further highlight the local wisdom in packaging ME&ART products by strengthening the character of the product and it is better to make the same research using icons of good character and more known by the people such as the hero icons of Medan and using proverbs or proverbs Malay

## **Conclusion**

Based on the above discussion, it can be concluded as follows:

1. Malay Deli Pantun has local wisdom values that are inherited for Malay people from generation to generation. Pantun describes Malay culture and traditions. This research uses Malay Deli local wisdom values of icon of Pak Belalang and pantun. The values of Malay Deli cultural local wisdom are the moral values including the values of responsibility, tolerance, hard work, democratic and nationality, ethical values including the values of cleanliness, security, order, beauty and kinship and norms values including the norms of legal, morality, decency, and habit. The icon Pak

Belalang and Malay Deli pantun can be used to revitalize and introduce the Malay Deli culture through empowering and fostering the people of Medan to become creative entrepreneurs based on the local wisdom of Malay Deli.

2. The process of empowerment and fostering Medan people is conducted by giving entrepreneurship lessons such as coaching and teaching in production, management and marketing aspects. In production aspect, Medan people are provided with materials, tools and medium to carry out entrepreneurial activities. They also are taught the way to produce goods with the sale value such as the way to make souvenirs applying the creativity of drawing graffiti owned. In management aspects Medan people are coached and taught to manage the organization by creating a system of labor division. In marketing aspect, they are taught to promote their products through social media, namely Instagram and Facebook. In other words, the empowerment and foster process was carried out from all types of production, management aspects and marketing aspects. This process depends on the target and objectives to be achieved from each of the reporting programs implemented.
3. The research shows the souvenirs in the model of graffiti drawing base on the local wisdom of Malay Deli culture by the people of Medan using icon Pak Belalang and Malay Deli pantun. In other words, this souvenir product can be promoted as a regional superior product or the work of the creativity of the Medan street children people.

### **Acknowledgement**

The researcher would like to express his/her gratitude to the Ministry of Research and Technology and Higher Education of the Republic of Indonesia (Kemenristekdikti) for its funding of this research.

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