

MODEL PARTICIPATION ACTION RESEARCH (PAR) AS A METHOD FOR DEVELOPING ENVIRONMENTAL ARTS IN NANGGALAMEKAR VILLAGE, CIANJUR

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ABSTRACT

This study aims to determine the implementation of the Participation Action Research (PAR) approach as a method of developing environmental artworks in the village of Nanggalamekar. This study uses a qualitative approach with a PAR research model design, the research location is in Nanggalamekar Village, Ciranjang District, Cianjur Regency. Data collection techniques using observation, interviews, and documentation. The research subjects were Village Management, PKK, Youth Organizations, community leaders, partners, and training participants. The technique used is purposive sampling, and data analysis used descriptive qualitative analysis. Through the Environmental Arts program, the community is invited to revisit their environment and how the environment in which they live becomes an interesting thing to display in the form of art so that it can become a means of learning about the environment, culture, as well as empowering the community to care for the environment and explore the economic potential in the environment. they stay. Environmental art is done by utilizing all objects that exist around our environment, can be in the form of plant objects, wood, stone, soil, or other natural objects. Other objects that can also be used are unused objects, such as used cans and others. Through this environmental arts program, it is hoped that the community will be more familiar with the potential of their natural environment that can be used more productively, both as a means of conveying artistic and cultural values and as a creative means that has an economic impact. The results showed that action research is an alternative research method in the study and action of community empowerment. Action research is based on the assumption that research should be linked to a change agenda in society. Action research is carried out not only to obtain the truth but also to create the expected conditions. Action research can be used effectively in studies and community empowerment actions given its characteristics that emphasize active community participation. Through action research, it will be possible to produce a formula that is by the conditions of the community in carrying out community empowerment efforts. The PAR model formulated with the development of environmental works of art in Nanggalamekar found that at the reflection stage it was necessary to monitor and evaluate the planning and action stages to know the outputs and outcomes of research and training activities that have been carried out.

Keywords: Art, Environment, Community Empowerment, Community Participation

INTRODUCTION

Nanggalamekar village is one of the villages in the Ciranjang sub-district with an area of 477,164 hectares consisting of a population of 10,107 people. The state of the area consists of lowlands and hilly areas, the lowlands are used for agriculture while the highlands are used for plantation areas. Therefore, most of the villagers' livelihoods are farming, both as land-owning farmers and as sharecroppers. In terms of education, the level of formal education in the community can be said to be quite low, this may be related to the existence of formal schools which are quite far from the village, while non-formal education related to religion can be accessed more easily because there are several Islamic boarding schools. traditional culture is scattered throughout the village. In

terms of art and culture, Nanggalamekar village is a village that has several types of art that are quite famous, namely Calung, Pencak Silat, and Kuda Lumping. In recent years, public interest in the arts has decreased, peaking during the COVID-19 pandemic, and each art group had difficulty surviving. Meanwhile, arts that are usually performed in Islamic boarding schools such as Hadroh and Marawis also have difficulty performing, only in a limited environment.

Apart from being caused by the impact of the pandemic, the innovative ability and creativity of the community are also relatively low, this can be seen from the unoptimized various natural potentials that can be developed into artistic and cultural products that have economic value. The low public interest in cultivating environmental potential is also caused

by the low level of education in the village of Nanggalamekar, as shown in table 1, most of the university graduates work outside the village, while high school graduates and below are mostly engaged in business activities in the village. The high school graduates are mostly graduates from equivalency schools.

A low level of education greatly affects the level of poverty and community productivity, the higher a person's education, the more skills will also increase will encourage work productivity (Aristina, 2017). This is one of the causes of the lack of innovation power in developing the potential of natural resources more productively in the village of Nanggalamekar.

While the state of the natural environment began to change, agricultural land began to change its function into sand mining land or residential land. Sand excavation carried out in the area of Nanggalamekar Village has been carried out since 2017 and took place in 4 locations, this is certainly a serious problem considering the environmental impact that will be felt by the general public. The tendency to make rice fields or plantations a place for sand excavation is increasing, this is related to the economic benefits that can be directly felt by landowners in quite a large number of. The absence of village regulations related to sand mining has made landowners able to sell their productive land to be used as a sand mining area at any time. Whereas from a place that has become a former sand dug area, it will be difficult to turn it into productive land again, it will take several years to make it productive again.

The natural condition of Nanggalamekar Village which consists of rice fields, hills, and rivers, makes this village suitable to be developed into a tourist village so that all existing natural potentials can be optimized, including ex-sand excavation land. The tendency of landowners to sell the sand contained in their land can be reduced when through the land they get additional income outside of the crops they cultivate. Therefore we need a program that can provide additional income for the community, namely by utilizing the arts, culture, and natural conditions that exist. Through the environmental art program, the public is invited to find out the potential of art in the surrounding environment, which can then be used to develop cultural arts that have economic value. Existing arts can synergize to produce integrated environmental art. Through environmental arts, the community is invited to understand the importance of caring for the environment and utilizing nature by existing local wisdom.

The Covid-19 pandemic which has lasted for almost two years has had various impacts on the community, not only related to changes in people's behavior related to the implementation of health protocols (Agung, 2020) but also affecting the Indonesian economy which has experienced a slump, as can be seen from

the decline in purchasing power. society and increasing layoff rates (Nasution, 2020; Yamali, 2020).

This happens not only for people in urban areas but also has an impact on the economy in rural areas which is seen in the decline in the level of community welfare (Livana, 2020). Likewise, what happened in Nanggalamekar Village, located in the Ciranjang District, Cianjur Regency, about 60 km from the city of Bandung, even though the majority of the population work as farmers, both as landowners and sharecroppers who rent agricultural land for farming, but the covid pandemic has given the impact on workers in the formal and non-formal sectors who usually work outside the region, have to return to the village without having an income. Thus we need a program that can be a solution to the problem of how villagers can make breakthroughs in creating income opportunities by optimizing the natural potential that exists around the village. Seeing the natural potential and location of the village of Nanggalamekar which is easily accessible from various places and the conditions of the natural environment is still beautiful, the tourist village is one of the most possible options to be realized. This is to the statement from the Ministry of Villages which encourages the formation of tourist villages that can increase small and medium industries that utilize local products as raw materials and are useful as a means of promoting local products (kompas.com, 2021).

The village of Nanggalamekar itself has started to create a tourist village by establishing thematic villages to attract tourists, one of which is the sunflower village in the Bungbulang area, but the pandemic situation that limits mass gathering has made the object deserted and neglected. By only relying on sunflower-based tourism without being supported by tourist attractions and supporting products, the existence of the sunflower village is only visited by those who want to enjoy sunflowers and take pictures, there are no other activities that can make visitors spend longer at tourist attractions. the.

This situation is certainly contrary to the concept of a tourist village which must be able to empower the community by optimizing the utilization of the cultural potential and natural resources around it so that the community becomes more economically productive and able to improve their welfare. The development of rural tourism by utilizing the economic, social, and cultural potential of local communities is the basis for developing rural tourism. (Damani, 2013).

By basing on the utilization of the potential that exists in the village, through the implementation of the Participation Action Research (PAR) approach as a Method for Developing Environmental Artworks in Nanggal-

amekar Village, the community is invited to return to seeing their environment as a means of learning about the environment, culture, as well as empowering the community to care for the environment and explore the economic potential of the environment they live in. Thus, through this environmental arts program, it is hoped that the community will be more familiar with the potential of their natural environment so that it can be used more productively, both as a means of conveying artistic and cultural values and as a creative means that has an economic impact with the emergence of new products created by the community village.

METHOD

The research method used in this study uses a qualitative research method with a Participatory Action Research (PAR) model approach. According to Yolanda Wadsworth, Participatory Action Research (PAR) is a term that contains a set of assumptions that underlie the new paradigm of science and contradicts the traditional or ancient knowledge paradigm. These new assumptions underscore the importance of social and collective processes in reaching conclusions about “what is the case” and “what are the implications of the change” that different people find useful in problematic situations, in leading to research. early (Afandi, 2013:41).

PAR is research that actively involves all relevant parties (stakeholders) in reviewing ongoing actions (where their own experience is a problem) to make changes and improvements for the better. For this reason, they must reflect critically on the historical, political, cultural, economic, geographical, and other related contexts. Underlying doing Bible studies is our need to get the changes we want. (Afandi, 2013:42).

The principles in this PAR method are as follows:

1. Participation. This principle requires that PAR is carried out as participatory as possible, involving anyone with an interest in the situation being studied and changing conditions for the better. With this principle, PAR is carried out together among community members through a process of sharing and learning together, to clarify and understand their conditions and problems. This principle also demands respect for any differences that cause citizens to be involved in PAR, including respect for gender equality (especially if a women's community has not had the same opportunities as men to participate in social activities). In contrast to conventional research, the research team in PAR acts as a facilitator for a participatory research process

among residents, not a research team that examines the condition of the community from outside as a foreign party.

2. Action Orientation. This principle demands that all activities in PAR must direct citizens to take transformative actions that change their social conditions for the better. Therefore, PAR must contain a clear, scheduled, and concrete action agenda for change.
3. Triangulation. PAR must be conducted using different perspectives, methods, and work tools to understand the same situation so that the understanding of the research team and the community towards the situation is more complete and by the facts. Any information obtained must be re-checked across citizen groups/community elements (crosscheck). This principle requires PAR to rely on primary data collected by researchers and residents in the field themselves. Meanwhile, secondary data (other research, literature, and formal statistics) are used as a comparison.
4. Flexible or Flexible. Even though PAR is carried out with very careful planning and careful or careful implementation, the researcher and the community must remain flexible in dealing with sudden changes in the situation, to be able to adapt the original plan to these changes. It is not the situation that is forced according to the research design, but the research design that adapts to changing situations.

Meanwhile, overall research activities are divided into four stages, namely the identification stage, the mapping and formulation stage, the manufacturing stage, and the evaluation stage;

1. The identification stage, which is carried out after the environmental arts group is formed and given training and uniformity of vision and mission that is adapted to the vision and mission launched by the Nanggalamekar Village government, namely “Nanggalamekar Motekar Village (Advanced, Innovative, and Good Attitude)”. Concerning the village's vision and mission, the Environmental Fine Arts development program was launched, namely empowering cultural arts in the community in the context of the advanced, innovative, and virtuous Nanggalamekar Village. The environmental arts program can be said to be aimed at making Nanggalamekar Village advanced in terms of cultural arts that are made innovatively through environmental art that can combine every potential of art, culture, social, and existing natural conditions, so that it is expected to be able to provide awareness for the community so that they have good character. be kind) towards nature, humans, and grateful to God

who has created everything. The identification stage produces data regarding the potential of fine arts related to materials, locations, and cultural values that exist in the village of Nangalamekar as a whole.

2. The mapping and formulation stages are all data collected and then mapped according to the needs of each region and then formulated what kind of environmental art will be developed in each region. At this stage, input from village leaders, village officials, to cultural arts activists is taken into consideration in formulating the program to be made. Likewise, after the program has been successfully formulated, it will be presented in front of stakeholders, thereby minimizing any misunderstandings or misunderstandings that will hinder the program's progress. After receiving input from various parties, the distribution map of environmental arts and the program to be implemented can be disseminated more broadly.
3. The stage of making or the process of working. At this stage, all the activities that have been formulated along with the schedule of activities will be tried to be implemented directly in the community. This of course requires assistance from the proposer to monitor the extent to which the program can be implemented as well as provide input if experiencing difficulties or obstacles related to the environmental artwork that will be made. Meanwhile, for the smooth running of the program, coordination from various parties is a must, therefore every activity will always ask for assistance from the local government.
4. At this stage of manufacture, three stages of work development are used, namely:
 - a. Explorative Experiments. At this stage, participants are given the freedom to create various forms of environmental art without being limited by materials or themes. The participants freely use all materials that are around the environment in which they live. At this stage, all participants' abilities in creating art are displayed without having to be bound by form or other technical constraints.
 - b. Development Experiment, The development experiment stage is carried out after the participants, accompanied by the research team, carry out various explorations of natural materials, and determine what form or work will be developed.
 - c. Making works, The stage of making works in this research is limited to making models of environmental works of art by using an accurate comparison scale, so that it will be easier when making this work in its original

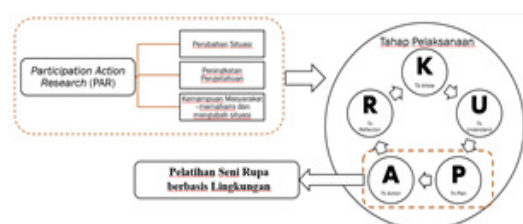
size so that it becomes a work of environmental art that can become a tourist attraction in the area. Nangalamekar Village.

5. The last stage of this program is evaluation, where all activities are evaluated starting from the identification stage to implementation, deficiencies that occur at all stages will be analyzed and the appropriate solution determined for any problems that arise. Evaluation relates to the management of the implementation of activities, community responses, and environmental artworks that are displayed. Thus, obstacles or deficiencies will be found that can be corrected in subsequent activities. To maintain objectivity, at the evaluation stage, we will ask for responses from festival participants, especially from invited artists from outside Cianjur. The results of the evaluation will determine how this program will be carried out after this program ends. The village itself has committed to continue this as long as it can have a positive impact on the people of Nangalamekar Village, both from a social and economic perspective.

All activities carried out in the environmental arts program, apart from involving the community and cultural arts activists in Nangalamekar Village, can also be carried out properly with the support of the main partner, namely the village government. Some of the plans for the Nangalamekar Village program to be carried out are the art development program, activating youth organizations, and establishing a village/tourism village based on cultural arts and environmental conditions that are very in line with the proposed environmental arts program so that through partner collaboration with field implementers and researchers it can guarantee program implementation can be carried out properly.

By referring to the PAR method, the stages of carrying out the research carried out include 5 (five) stages known as KUPAR, namely the to Know, to Understand, to Plan, to Action, to Reflection (Rahmat, 2020). In this study, the five methods will be applied according to the needs in the field and by the empowerment material that will be carried out.

Chart 1. Metode Penciptaan



The stages of KUPAR in the process of creating this work are;

1. To Know (K), is a stage to find out the initial conditions of the community related to the living conditions of rural communities, including identifying human resources (HR), natural resources (SDA), and building agreements so that they have the same perception about the program to be implemented. At this stage, identification is carried out on community groups that have potential in the field of art or are interested in developing creative ideas related to community empowerment through fine arts. In addition, building an understanding with policymakers in the village regarding the program to be carried out.
2. To Understand (U) is a step to understanding the various problems that occur in the community to be empowered. In this process, the community is invited to jointly identify the problems that occur in their lives which are then linked to the potential of their human resources and natural resources. So they understand the advantages and disadvantages that must be addressed.
3. To-Plan (P) this stage can be interpreted as the process of planning the main activities that can solve problems that arise in the community. In planning, consideration of the capacity of human resources and natural resources as well as interested parties is an important thing to pay attention to. By balancing these three things, the planning process will be able to accommodate all needs, thus avoiding conflicts of interest. Likewise, the role of the community is fully actively involved, thus becoming a means of learning for the community. At this stage, input from village leaders, village officials, to cultural arts activists is taken into consideration in formulating the program to be made. Likewise, after the program has been successfully formulated, it will be presented in front of stakeholders, thereby minimizing any misunderstandings or misunderstandings that will hinder the program's progress. After receiving input from various parties, the distribution map of environmental art and the program to be implemented can be disseminated more broadly.
4. To Action (A) or to implement is the embodiment of the product of public thought to build, manage, change, and sharpen the assets owned so that they can function optimally and proportionally. At this stage, all the activities that have been formulated along with the schedule of activities will be tried to be implemented directly in the community. This of course requires assistance to monitor the extent to which the program can be implemented as well as

provide input if experiencing difficulties or obstacles related to the environmental artwork that will be made. Meanwhile, for the smooth running of the program, coordination from various parties is a must, therefore every activity will always ask for assistance from the local government.

5. To Reflection (R) is the stage where researchers and the community evaluate and monitor the empowerment actions that have been carried out so that empowerment becomes directed and measurable.

RESULTS AND DISCUSSION

Model approach Participation Action Research (PAR) used in the environmental Artwork development program in Nanggalamekar Village found various problems faced by community members, including environmental damage due to sand mining that was not by procedures, and low levels of education. so that it affects Human Resources and the level of creativity of the community, the low level of education has a big influence on people's knowledge to take advantage of the potential of the surrounding environment as a medium for making environmental artworks that can create innovations and new alternatives for community empowerment.

Based on the results of the analysis of the problems in Nanggalamekar Village, a formulation was found to improve women's living standards, namely by implementing the Participation Action Research (PAR) used in the Environmental Artworks Development program in Nanggalamekar Village.

Nanggalamekar Village has advantages and potential that can be processed into works of environmental art. Natural resource potential, cultural potential, and environmental potential are important elements in the development of environmental Fine Arts programs. Awareness of all elements of society in developing rural potential needs to be considered because the community is no longer the object of study and the object of empowerment but the community must be the perpetrator of empowerment, both empowering themselves and empowering the surrounding environment.

In the next stage, the location is determined to be the center of assistance for the program to be implemented. At this planning stage, the location and human resources who will receive assistance are also decided. For the location which is the center of activity, it is placed in Bungbulang Village, Nanggalamekar Village. The selection of Bungbulang village as the place of activity is based on the condition of the village that has tried to roll out thematic tourist villages with sunflowers as a leading tourist destination. (Pikiran Rakyat, 2020)

Sunflower tourism, which was crowded

Chart 2. Training Stages



with people around Cianjur, has experienced a setback since the implementation of PPKM. In addition, an unsuitable planting strategy has hampered the sustainability of sunflowers in bloom, coupled with unsuitable land, making sunflowers unable to grow. long-lasting. This condition is the main reason for choosing Bungbulang village as the location for empowerment activities.

Meanwhile, the people involved are limited to the millennial generation, namely young people born after the 80s to 2000. The selection of the millennial generation is due to their ability to be very close to the use of gadgets and other technological devices, making it easier to interact and disseminate information more broadly with a variety of media. The characteristics of this millennial generation itself are creative, informative, have strong and productive abilities (BPS, 2018). This will certainly support the running of the mentoring process which requires partners who have creative and productive abilities. For this reason, the partners in this empowerment are the millennial generation of Bungbulang village youth.

As for the program plan in empowering village communities through environmental art through training and mentoring. The training program created is an art training which consists of several stages, starting from the basic stage to the practical stage. In terms of materials for developing a tourist village, the potential in Bungbulang village is quite a lot, ranging from wood, stone, bamboo, and others. Through training, these materials can be developed into goods of economic value.

After going through the planning process that resulted in an empowerment activity plan, the next stage is the moving or acting stage. Concerning the plan, the implementation stage of the work is divided into the basic vi-



Figure 1. Fine Arts Training
(Source: Researchers, 2021)

sual training stage, the application of basic elements to natural materials, and the stage of making works. The resulting work is a continuation of the basic art training so that they can understand how to apply the elements to the work. In this training, participants color the stones so that they give a new impression. Another experiment is the composition of twig waste into works of art.

The last stage of this program is evaluation, where all activities are evaluated starting from the identification stage to implementation, deficiencies that occur in all stages will be analyzed and the right solution determined for any problems that arise. Evaluation relates to the management of the implementation of activities, community responses, and environmental artworks that are displayed. Thus, obstacles or deficiencies will be found that can be corrected in subsequent activities. The results of the evaluation will determine how this program will be carried out after the Flutes program ends. The village itself has committed to continue this as long as it can have a positive impact on the people of Nangalamekar Village, both from a social and economic perspective.

In this mentoring process, there are also interesting things to be used as evaluation materials, firstly, the training of abstract visual elements was not completely completed properly, other than because it requires high concentration to form it, also because the form does not display objects that they recognize. . Thus, providing examples of works from various materials is one way to make it easier for participants to work with various models, techniques, and styles. The concept of observing, imitating, and developing is one way so that the training program can be directly perceived by them. In addition, the existence of examples that can be imitated becomes the basis for the development of further works.



Figure 2. Various references as the development of the concept of observing, imitating, and developing
(Source: Pinterest, downloaded in August 2021)



Figure 3. Development of Environmental Fine Arts
(Source: Personal Documentation, 2021)

Through a community empowerment program based on environmental art, the people of Kampung Bungbulang provide new things by seeing the potential of their surrounding environment that can have economic value. A lot of stone in the Cisokan

the river can be one of the materials that can be used as a product that has economic value. Rock painting is one of the efforts to attract tourists to participate in the painting. If you only offer rock painting activities, after the simulation, it doesn't attract the attention of tourists to paint, because not all visitors like painting activities. Therefore, other tourist attractions have been developed, namely using stones as a medium for visual play, namely by arranging the stones to form an interesting composition. This trend has been done by many foreign artists, but with differences in stone materials, both in terms of size, shape, and color, they can produce unique and challenging environmental works of art for visitors.

The next process is to create tourist attractions using stone but still related to the concept of environmental art. Where inspired by the game of arranging and throwing stones as is usually done by the people of the village of Nanggalala when playing in the river. For this reason, a stone game was developed based on the ancient children's game, namely establishing an oval stone, this game is called Batih, in Sundanese means, Batu Tatih in Sundanese means Standing Stone. Through this game, vis-



Figure 4. The concept of Environmental Fine Arts in the form of a stone game tourist attraction
(Source: Researchers, 2021)



Figure 5. Stages of planning-making a monumental work model
(Source: Personal Documentation, 2021)

itors are invited to play establishing an oval with stone. The second stone game is a game of stacking stones which are done in groups. This is done so that each student can interact with each other and begin to break away from gadgets, this game is called Bantep, Batu Entep, namely stacked stones. The last game is the Balung game, meaning throw stone, a game that relies on accuracy, speed, and measuring distances to be inserted into the square box (Masagi) that has been made.

Through rock painting activities equipped with stone games, it is hoped that it will become an attraction for visitors to Bungbulang Sunflower Village. So that visitors can not only enjoy the beauty of flowers, they are also given the experience to make art and play with stones. To realize this, art learning through training must take place regularly, considering that tourist attractions require continuous innovation and creativity so that they continue to provide interesting novelties for visitors.

The development of other flute works that are sourced from natural waste is the work of Jenjing wood twigs. Around the village of Nanggalamekar, there are many areas where Jenjing wood is planted, which is a type of wood used for making frames, chairs, and other materials. The plant parts used with high selling value are tree trunks that grow straight up, while the twigs are cleaned and disposed of or made into firewood. These twigs are explored to be used as raw materials for making works of art. The exploration stages for this work with wood materials are targeted at monumental works, namely the stage of sketching the work, the stage of making a model, and the stage of creation.

The work plan is in the form of a monumental work, namely by processing the branch material into the same pieces and then tied into a cylindrical or box shape, which can be used to become modules. The branch module can be arranged according to a predetermined design so that it can become a work of art that contrasts with its environment. Through simple shapes, such as triangles, cubes, or rectangles which are relatively easy to make by the people



Figure 6. The process of making a work in the form of a module
(Source: Researchers, 2021)

in the village of Nangalamekar, they can produce interesting monumental works of art.

In addition, it can also be made into small pieces of raw materials, visual works in the form of souvenirs with selling points, or works of art for interiors. The process of using Jenjing wood has to be explored further. This is because when you just cut the wood it is still wet and the bark must be peeled first. The process of skinning, then sanding should also wait for the wood to dry and cut lengthwise before cutting into small modules or pieces of various sizes according to the type of work to be made. In this process, together with the youth of Bungbulang village, the wood processing was carried out in cooperation. Constraints that occur are due to limited tools, so the results obtained are not optimal.

Awareness to continue to innovate by utilizing human and natural resources around the village of Nangalamekar must always be developed. Through the Flute program, awareness to develop environmental-based visual arts will continue to be maintained, which in the end can become a program run by millennial youth driving village tourism. Thus, the role of universities is not only to make village communities objects of research or service, but they are the main actors in developing the potential of their human resources and natural resources. The use of the PAR method is considered successful to encourage people to know their potential and understand that with this potential they can answer various problems related to community empowerment. Furthermore, based on the above knowledge, the community can make action plans according to their abilities and skills to optimize the potential of their environment. For the action plan to take place properly, it is necessary to take action that is adjusted to the plan that has been prepared.



Figure 7. The production process for processing Jenjing wood twigs
(Source: Researchers, 2021)

In the final stage, the community conducts an evaluation to review the advantages and disadvantages of the activities they carry out. This will be taken into consideration in designing the program for the following year.

The next plan after this research process is to emphasize the branding of the flute program which can also produce products with economic value. Meanwhile, to maintain the creativity of the community, the flute training program will continue through visual product training by involving local trainers who have undergone previous training. Wider coverage will be disseminated in schools in local villages, and youth organizations and also become tourist attractions in village villages.

CONCLUSION

The practice of environmental art aimed at encouraging changes in people's behavior in preserving the natural environment and increasing public awareness of the potential of natural resources, in its application in the community does not always run well and achieves the expected target. This is caused by many factors, especially related to the capabilities of the existing human resources in an area, so various approaches are needed that can optimize the existing potential. In this study, the PAR (Participatory Action Research) method was able to optimize the potential of natural resources and human resources in the local village.

In practice, the PAR method is derived in the form of research stages, namely KUPAR, which stands for to Know, to Understand, to Planning, to Action, to Reflect. Through these five stages, environmental works of art made from natural waste can be realized into three

forms of work based on the function of the work. The first is a work of art that functions as a game using stones as a medium for the game, namely Tiluba, Tilu Ulinan Batu in Indonesian means Three-Stone Games. Second, works of art that function as souvenirs, in the form of painted stones, aesthetic elements, wooden key chains, and decorations made from natural waste. Third, works of art that function as pure works of art that emphasize aesthetic value by emphasizing the formal aspects of arranging various visual elements in the work, so that they can be widely appreciated and become a form of tourist attraction.

In developing the three forms of environmental art, the active role of the community becomes the most important thing, it is through the people who become participants that innovative and creative works will continue to emerge. With this KUPAR method, participants receive various training in the field of fine arts and together with researchers develop environmental works of art that are by their abilities which are supported by the potential of the existing natural environment. Therefore, in conducting research, the target of the artwork produced is adjusted to the existing situation, conditions, and competencies. So that in its implementation, the target of the work often undergoes adjustments, both in terms of form and function.

This research, in addition to producing the three works of environmental art mentioned above, has also succeeded in forming an independent business group that will process, form, and market products from environmental art to consumers, either directly or by utilizing the digital market available in Indonesia by various applications.

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