

Identification of Local Wisdom-Based Creative Economy in the City of Kediri

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ABSTRACT

This study aims to describe the creative economy based on local wisdom in Kediri City, namely Weaving, Jaranan and Yellow Tofu. This research is a type of qualitative descriptive research. Methods of data collection using interviews, observation and documentation with research instruments using a list of questions and check lists. The results showed that weaving is located in the Bandar Kidul weaving industry center which began to stand around the 1950s with the main production being goyor sarongs, in its development weaving has now diversified into clothing fabrics, bags, shoes, cushion covers, tablecloths, pencil cases, tissue box and various other creative products. Jaranan Show: 1) Jaranan Dance, 2) Celeng Senggi Dance, 2) Penthul Tembem Dance, and 4) Barongan Dance, all of which feature dances. This Jaranan dance was inspired by the story of the Panji warriors who were training for war, which at first was just imitating with banana fronds and then developing into braids or woven bamboo with a long process of time. Jaranan dance became what we see today. Currently jaranan art has economic value, which is often responded to (performed) at certain events both the government and the community. History Tofu in Kediri was introduced by Chinese traders around the XII century and was only produced for commercial purposes in 1912 by Lauw Soen Hok or Bah Kacung. It was around 1970 that new producers appeared who produced Yellow and White Tofu in all corners of the city of Kediri. The conclusion of this study is Weaving, Jaranan and Yellow Tofu fulfill the requirements as a creative economy or creative products based on local wisdom in the City of Kediri and can be used as

references or learning resources for creative economy subjects or courses.

Keywords: Creative Economy, Weaving, Jaranan, Yellow Tofu

INTRODUCTION

Local wisdom is one of Indonesia's cultural heritages, whose existence is sometimes not known by the younger generation. In the era of globalization accompanied by increased technology, it will be able to assist in introducing local wisdom to the younger generation or abroad. With so much local wisdom that a country has, it will help improve the tourism sector. (Grahinda27, 2018). This can be started by introducing local wisdom that is around us, for example by developing a tourism village in which local wisdom is added in the village such as houses of residents who have local philosophy or beliefs, village culture or events that are often carried out by the community in that village.

Local wisdom will provide good economic value if the local government is able to manage and provide good support. Within local wisdom there are many creative economic actors. And this is able to give identity to an area, including the City of Kediri, East Java. Some of the creative economy is the process of creating products or services that provide added value through ideas or ideas or thoughts which are usually through competencies produced by formal, non-formal schools or talents based on

creativity, culture and the environment. According to RI Law Number 24 of 2019 there are 17 creative economic business fields, namely applications; architecture; visual communication design; product design; design interior; photography; music; crafts; culinary; fashion; publishing; film; animation; videos; advertising, interactive games; performing arts; art; TV, Radio. The City of Kediri as a developing urban area has many industrial business units with varying business scales, including large, medium and small industries. Major industries are engaged in the sugar and cigarette industries. Meanwhile, the Small and Medium Industries (IKM) are mostly engaged in food production and processing of agricultural products and creative industries. The superior products of the City of Kediri in the booklet of the Office of Industry, Trade and Energy of the City of Kediri are: 1) Bandar Kidul Ikat Weaving Crafts, 2) Woven Bamboo Crafts, 3) Decorative Glass Crafts (Engraved), 4) Chicken Feather Sulak Crafts, 5) Craft Pottery, 6) Tofu Industry, 7) Banana Getuk Industry, 8) Cassava Chips Industry, 9) Leather Shoes Industry, 10) Plywood Industry (Kediri Municipal Government: The Service City, 2020). Types of art in Kediri that have been recorded and have registration numbers are: (1) jaranan, (22) pencak, (23) dance, (24) srokolan, (25) wayang, (26) ludruk, (122) ketoprak, (466434) wayang kulit, (0890997) jaranan (Disbudparpora, 2020)

The city of Kediri has many creative products, both real and abstract, such as art. Everything is packaged in the form of a creative business or creative industry so that it can be used to set an example for the younger generation and society in general. The city of Kediri also provides support for the creative economy industry with investment, by organizing the Harmoni Fair 2022 or Jazz Brantas event, the city government also partners with Alfamidi to expand into modern shops, holds creative training, provides motivation through webinars, and prepares a master plan for the city's creative economy Kediri which aims to

be a bridge for information and creativity for the people of the city of Kediri (kedirikota.go.id, 2022).

The aim of the research is to introduce the younger generation to the local wisdom of the city of Kediri.

LITERATURE REVIEWS

Local wisdom

Local wisdom is a view of life and knowledge as well as various life strategies in the form of activities carried out by local communities. This knowledge is to answer various problems in meeting their needs. (second edu, 2022) Local wisdom is seen as having value and having its own benefits in people's lives. Local wisdom becomes part of the way or habit of life to solve all the problems of daily life in the community of a region. The concept of local wisdom or traditional wisdom or local knowledge system (indigenous knowledge system) is the unique knowledge possessed by a particular society or culture that has developed for a long time from generation to generation as a result of a process of reciprocal relations between humans and their environment that has been going on for a long time. (second edu, 2022)

In maintaining local wisdom, the local government must have a big responsibility, not only preparing financial assistance, but also formulating technical steps to be taken by business actors (Marpaung 2013). Schools can become intermediary places to maintain local wisdom, so the government can make a development and education plan based on local wisdom. Because indeed the school as the provider of education is an important instrument to maintain and pass on local wisdom that is good for the lives of students. (Setiadi 2019). Because the scope of local wisdom is quite large and varied, so it is difficult to be limited by space. (Njatrijani 2018)

Creative Economy

Creative economy according Howkins (2001) defines economic activities that make creativity, cultural heritage and the

environment the cornerstone of the future. It is this process of creating added value based on creativity, culture and the environment that adds value to an economy. The point is that productivity comes from creative people who rely on their knowledge skills. Apart from that, it is also the creation of added value based on ideas that are born from the creativity of human resources (creative people) and based on knowledge, including cultural and technological heritage (Kemenparekraf, 2020)

By developing a creative economy, it will be able to help answer the challenges of fundamental problems in the short and medium term, including relatively low economic growth due to the effects of the crisis, there are still many unemployed people, high poverty, and low industrial competitiveness in Indonesia (Sunanik, 2013).

METHODS

This research is qualitative using a descriptive research design. What is meant is research that analyzes by describing it or describing the information obtained from respondents. The subjects in this study were creative economy entrepreneurs in the fields of ikat, jaranan art and yellow tofu. Sources of data used are interviews, by drafting interviews, documentation and recording equipment used to minimize errors in

reducing the information provided by respondents.

As for the data analysis techniques in this study, the data collection stages started from reviewing book literature to various research journals, recording and collecting data for the preparation of articles and interviews, after that the researchers reduced the data by selecting the main issues considered necessary and in accordance with the theme taken. by the researcher, then the researcher presents the data, makes conclusions and verifies by collecting evidence such as documentation or interview recordings

RESULTS

The superior products of the City of Kediri in the booklet of the Office of Industry, Trade, Mining and Energy of the City of Kediri are: 1) Bandarkidul Ikat Weaving crafts, 2) Woven Bamboo Crafts, 3) Decorative Glass (Engraved) crafts, 4) Chicken Feather Sulak Crafts , 5) Craft Pottery, 6) Tofu Industry, 7) Banana Getuk Industry, 8) Cassava Chips Industry, 9) Leather Shoes Industry, 10) Plywood Industry.

Some of the descriptions of the informants in this study should meet the 5S, namely relevance, recommendation, relationship, readiness, certainty. So it is hoped that the data obtained from the sources can be said to be relevant.

Table 1. Source data

| No | Creative Economy | Name | Information |
|----|---------------------------|--------------------|--|
| 1 | Ikat Weaving | Mrs. Siti Rukhayah | The owner of the Mas Medallion Tie Weaving |
| 2 | Jaranan Dance Arts | Mr. Yudi | Owner |
| 3 | Yellow Tofu Food Products | Mr. Devi | Owner |

Source: data processed in 2022

The discussion on Kediri City's creative economic potential will focus on craft or woven crafts, jaranan performing arts and culinary tahu taqwa/yellow tofu according to the grouping of 16 creative economy sub-sectors based on Presidential Regulation of the Republic of Indonesia Number 6 of 2015 concerning the Creative Economy Agency (Bekraf).

Ikat Weaving Center

Tenun Ikat is a woven fabric in which the pattern is made using the Ikat technique. The tie technique is done with certain parts of the thread according to the sketch that has been made, with the intention that the bound parts are not colored when the thread is put into the dye liquid. Ikat fabrics are usually used for everyday clothing and covering the body, clothing in traditional dances and traditional ceremonies, and as a dowry in marriage.

In the City of Kediri, the number of woven woven craftsmen is around 14 people. In addition, there are around 26 business units related to the craft involving around 350 local workers. The business center is in Mojoroto District, Kediri City. (kediri.g o.id, 2021). The center for weaving in the city of Kediri is located in Bandar Kidul Village, Mojoroto District, Kediri City. Ikat Weaving Crafts are one of the superior products of the creative economy in Kediri.

In the city of Kediri, we weave using ATBM (Non-Machine Tenin Tools), this tool is driven by humans, usually done while sitting or standing. Handloom woven fabric products require a longer production time than using machines. There are several stages in the process of making woven fabrics, namely plangkang ngeteng, making motifs or patterns, tying threads, coloring, carving or carving and finally weaving. All stages in the weaving process require creativity, especially when designing woven motifs. (Muchson, 2021)

One of the woven cloth craft businesses in the city of Kediri is gold medal woven fabric. The Medali Mas woven fabric was developed by Mrs. Siti Rukayah, who ran the Ikat weaving business starting in 1989. However, this gold Medali Ikat weaving has actually existed since 1910 and has been hereditary until now. Gold medal woven fabrics and others always take part in events with the aim that through these events they will help introduce the city's woven fabrics to the general public and the younger generation. Events that are usually attended are workshops, training or exhibitions. Product innovation is also carried out by the ATBM cloth, including not only in the form of cloth but also clothes, shoes, bags, masks and wallets.

Jaranan Dance Arts

Jaranan Kediri art is a type of lumping horse art that has existed since the 20th century in Wengker or Ponorogo which was created by the King of Ponorogo at that time, in 1045 AD to be precise (Wikipedia). In the Javanese Baoesastra Dictionary by WJS

Poerwadar Minta (1939) it is stated that according to Sukatno in Huda (2016: 45) that the Jaranan art was born from the public's admiration for the Panji warriors who were practicing kridaning jurit or practicing soldiering techniques, including the agility of riding a horse. The community imitates this by playing piggyback using banana fronds. Furthermore, as a small folk art (grassroots) jaranan morphed in a very long time. Gradually the piggyback horse which was originally made of banana leaves was changed to made of woven bamboo

The art of jaranan dance, originated from the admiration of the shepherds for the Panji warriors who were training for war in the area around Selomangleng Cave and Maskumambang Hill which are now in the administrative area of Kediri City. It was the gallantry and agility of the Panji warriors that attracted the attention of the shepherds to imitate them with banana fronds, this was the forerunner of the Jaranan art. The Panji soldiers not only practiced war but also hunted in the forests of Mount Wilis by riding and archery. Which then gave rise to the Jaranan dance, there are four rounds, namely: 1) the Jaranan dance which reflects the bravery and dexterity of the Panji warriors in war games, 2) the Celeng Srenggi dance which reflects the Panji warriors hunting the Celeng,

Jaranan has several elements that support each other. According to Huda (2016: 53) there are elements in the Jaranan art performance as follows:

1. Dalang: The puppeteer in Jaranan is the leader of the performance or also called Wiraswara who is in charge of nyondro (illustrating/describing) and as the narrator to tell the parts of the story played by the dancers. Dalang Jaranan is required to be able to play intonation and explore with his voice. In this way the shows that are played come alive and interesting. The audience will also understand the storyline of the Panji and the philosophical values contained in the Jaranan art performance.

2. Gambuh: Apart from the dancers, the element of Jaranan art that has received the most attention from the audience is Gambuh. Gambuh are several people who serve as spiritual leaders in Jaranan art performances. Sometimes the people of Kediri and its surroundings call Gambuh as Bopo, an honorary title which indicates that the person concerned is elder because they are considered to have spiritual superiority. The title Bopo is placed in front of the name Gambuh concerned.
3. Ndadi (Trance): Ndadi (Trance) or trance is a phenomenon where a Jaranan dancer who was originally conscious, with a certain power, is made unconscious by a Gambuh or Bopo. This phenomenon is often seen as a demonstration of supernatural powers in Jaranan. People believe that ndadi occurs because a Jaranan dancer is possessed by a spirit or a demon. There are also various kinds of spirits that enter, sometimes the spirits of babies or people who have died, magical animals or others. This can be seen from the behavior of the dancers who are dancing. They sometimes roar like a tiger or squirm like a snake.
4. Dancers: Another element of Jaranan art is the dancers who are the center of the show. It was they who translated the story of Panji Asmarabangun or other versions in the motions and dance steps. The story of the war which is more dominant in the storyline makes the Jaranan dance clearly seem to highlight the masculinity side. This is the hallmark of the Jaranan Kediri dance.
5. Sinden: The next element of the Jaranan art performance is Sinden. As with Wayang kulit, Sinden is tasked with singing Javanese songs to accompany the performance. These songs are used to create the expected atmosphere in accordance with the storyline being played. Enthusiastic story songs will be performed when the storyline tells of Panji Asmara Bangun's troops leaving for war.
6. Nayaga: Nayaga is a term for a group of musicians who play Javanese gamelan. Apart from accompanying the performance of Wayang kulit or other traditional Javanese arts, the nayaga also accompany the Jaranan art performance. As with wayang performances, Nayaga accompanies the Jaranan performance with music according to the play and storyline being played.

Some of the challenges that must be faced by actors in the era of sophisticated technology are the shifting of regional cultural values due to the influence of foreign cultures. Easy access to explore cyberspace, making it easier for the younger generation to learn about foreign cultures (Rahayu, 2022). And this has an impact on the difficulty of regenerating Jaranan art workers. During the Covid-19 Pandemic, this was a difficult time for jaranan artists. It had an impact on the existence of PPKM so that it was not permitted to hold jaranan art performances, and this caused a vacuum for a long time until it was allowed again by the government. Another thing that must also be considered is that some people have a bad perception of jaranan art. However, the enthusiasm of the people to see this art again after the pandemic has been well received. This can be a breath of fresh air for the perpetrators of this art. So that they are able to re-run the economy of Jaranan artists and the ultimate goal is to preserve culture.

Food products Tofu Takwa/Yellow Tofu

Yellow Tofu or Takwa Tofu is tofu that is yellow in color, which is due to the addition of turmeric or synthetic coloring in the process of making it. Yellow tofu is a special food from the City of Kediri, because yellow tofu production centers are often found in Kediri. Yellow tofu has a square box shape and is slightly flat. This tofu also has a better density than white tofu, so when cut it doesn't crumble easily. In addition, yellow tofu has a

chewy texture, fine porous and soft. In terms of taste, yellow tofu has a savory taste without being sour at all (Wikipedia).

The City of Kediri as the City of Tofu. Along the central trade streets such as Jalan Patimura, Jalan Yos Sudarso, Jalan Trunojoyo there are many who produce and sell tofu. Even now it has widened into centers of the people's economy, namely in the villages of Jagalan, Pocanan, Pakelan, Tinalan and Bawang. The City Government of Kediri has also established tofu, especially yellow tofu, as a superior product for the city of Kediri. Yellow Tofu and its derivative products have become souvenirs characteristic of the City of Kediri. In Kediri, there are various types of tofu and their derivatives, namely white tofu and yellow tofu. Tofu can also be diversified into products such as tofu sticks, tofu chips, tofu fritters, fried tofu and tofu paste.

Yellow Tofu or Takwa Tofu in Kediri City is indeed different from Tofu from other regions. In addition to the different colors, the texture and taste are also different. The texture of Tofu Takwa is dense and chewy so it doesn't break easily and can be eaten without cooking, while the taste is savory and slightly salty. Compared to white tofu, it usually breaks easily because the texture is rather soft and must be cooked before eating. In Indonesia, there are also many that are famous for their tofu, such as Sumedang tofu and other areas that can make tofu, but on average it is white tofu, only in the city of Kediri, there is yellow tofu or Takwa tofu.

The material used in making yellow tofu is soybeans. While the process of making tofu there are several stages, namely

1. Immersion

Soybean as the main raw material is soaked first with clean water. This process lasts 8-12 hours. Then cleaned many times with clean water until it is almost clean from the membrane

2. Milling

In the second stage, clean soybeans are milled with the aim that the soybeans become smooth. The next soy porridge is boiled until small bubbles appear. This

cooking aims for the filtering process and odor from soybeans.

3. Filtering

The third stage after cooking is filtering. In the process of filtering the soybean slurry, the filtered sludge is precipitated first. And given tofu stones with the aim of being coagulated and this clotting process for 1 night. When the tofu stone dissolves, it continues to be stirred until it forms lumps. This precipitation process aims to separate the tofu water from the tofu pulp

4. clumping

The next process is to put the lumps of tofu in a mold which is covered with cloth on top and covered with a board with the aim that the rest of the tofu water can drip down.

5. Printing

After the year's water runs out, the lumps of tofu are poured into a mold, which is then processed to print and cut the tofu.

CONCLUSION

Creative Economy Business in Kediri City, creativity that is carried out is not only about motifs or colors, but also how to be able to maintain and introduce it to the younger generation. Many creative economy businesses have a philosophy of life that is able to provide a different perspective on life. The creative economy in Kediri includes weaving, jaranan arts and yellow tofu which are based on local wisdom and can be used as references or learning resources for creative economy subjects or courses. Weaving is located in the center of the Bandar Kidul weaving industry, in its development, weaving has now diversified into cloth for clothes, bags, shoes, cushion covers, tablecloths, pencil cases, tissue boxes and various other creative products. Jaranan Art Performances: 1) Jaranan Dance, 2) Celeng Senggi Dance, 2) Penthul Tembem Dance, and 4) Barongan Dance, all of which feature dances. This Jaranan dance was inspired by the story of the Panji warriors who were training. Yellow tofu food in Kediri was introduced by Chinese traders

around the XII century and was only produced for commercial purposes in 1912 by Lauw Soen Hok or Bah Kacung. It was around 1970 that new producers appeared who produced Yellow and White Tofu in all corners of the city of Kediri. The conclusion of this study is Weaving, Jaranan and Tahu kuning qualify as a creative economy or creative product

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