

Dhoho Street Fashion (DSF): Government Strategy In Creating Brand Image Of Tenun Ikat Bandar Kidul Kediri

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Abstract Dhoho street fashion is held every year, the kediri city government tries to introduce tenun ikat bandar kidul. Tenun ikat bandar kidul is unique because it reflects the culture, tourism and social conditions of the kediri community. Tenun ikat bandar kidul has become a global fashion concern because of its detailed manufacturing process, motifs and colors that reflect kediri's identity. The research was conducted using interviews, direct observation of tenun ikat entrepreneurs in bandar kidul, and the dhoho street fashion event. With the hope that people can wear clothes made from traditional tenun ikat bandar kidul fabric, dhoho street fashion seeks to introduce tenun ikat bandar kidul products to the wider community with the aim of creating a brand image. The results of this research show that the existence of dhoho street fashion which is organized by the government and stakeholders can create a good brand image for tenun ikat bandar kidul.

Keywords: Brand Image, Local Product, MSMEs Development

Abstrak Dhoho street fashion diadakan setiap tahunnya, pemerintah kota kediri mencoba memperkenalkan tenun ikat bandar kidul. Tenun ikat bandar kidul memiliki keunikan karena mencerminkan budaya, pariwisata, dan kondisi sosial masyarakat kediri. Tenun ikat bandar kidul telah menjadi perhatian fashion global karena detail proses pembuatannya, motif dan warnanya yang mencerminkan jati diri kediri. Penelitian dilakukan dengan menggunakan wawancara, observasi langsung terhadap pengusaha tenun ikat di bandar kidul, dan event dhoho street fashion. Dengan harapan masyarakat dapat mengenakan pakaian berbahan dasar kain tradisional tenun ikat bandar kidul, dhoho street fashion berupaya memperkenalkan produk tenun ikat bandar kidul kepada masyarakat luas dengan tujuan untuk menciptakan brand image. Hasil penelitian menunjukkan bahwa keberadaan dhoho street fashion yang diselenggarakan oleh pemerintah dan pemangku kepentingan dapat menciptakan brand image yang baik pada tenun ikat bandar kidul.

Kata Kunci : Citra Merek, Produk Lokal, Pengembangan UMKM

INTRODUCTION

Indonesia's literary riches are very diverse and spread throughout almost all regions. Weaving is a typical indonesian handicraft that attracts the attention of fashion observers throughout the world. Weaving has many different manufacturing techniques, such as tenun ikat ganda, tenun ikat pakan, and tenun ikat lungi, which makes it unique in different regions. The development of weaving techniques is known since the fourteenth and fifteenth centuries AD (Kartiwa, 2007). The development of styles using traditional fabrics is currently very popular with buyers at home and abroad. Tenun ikat bandar kidul in kediri is a unique woven product. The tenun ikat bandar kidul group center is included in the creative and independent village category in the community empowerment program launched in 2021 by the government and stakeholders. Tenun ikat bandar kidul has good quality, but is less well known due to market competition with printed cloth factories and lack of regeneration because the owner passed away.

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Tenun ikat bandar kidul has motifs and colors that reflect culture, tourism and the characteristics of the people of kediri city. Stakeholders and the government have introduced tenun ikat bandar kidul through exhibitions and fashion shows in various cities in indonesia. Fashion shows that highlight traditional fabrics as clothing materials give birth to new creative ideas in creating ready to wear clothing, with the hope that traditional fabrics will continue to exist among fashion lovers. Dhoho street fashion provides an opportunity for the creative industry to introduce tenun ikat bandar kidul to the wider community through fashion. One of the sectors experiencing the fastest growth in the world is fashion (Rajput et al., 2012). According to Junhyung Jang (2012), middle class consumers prefer to look fashionable and dress ready to wear, which makes the fashion trend cycle easy to change. This gives weaving entrepreneurs the opportunity and challenge to stay abreast of the latest fashions. To market the potential of tenun ikat bandar kidul in the kediri area, it is important to consider market segmentation. The fashion industry in the world also pays attention to demographic segments such as gender, age, income and price (Priest, 2005).

According to Blackeet (1991), brand has the meaning of burning, which ancient people used to mark livestock. A brand, according to the American Marketing Association in 1960, can be defined as a term, word, symbol, sign, design, or a combination of both that is used to identify goods or services so as to differentiate the seller from its competitors. Consumers can differentiate product versions from each other. Herta Herog explained that a brand has the total number of views that consumers want from many sources, from experience, brand activity, packaging, name, company and type of community that owns the product, about the advertisements shown, tone, format, media used to explain the product (Britt, 1996), in several case studies researchers have many explanations regarding brand image (Keller, 1993). Herog explained that brand associations are described in four types, namely types of brand associations regarding attributes, benefits and attitudes, likeability of brand associations, strength of brand associations and uniqueness of brand associations. Howard (1989) explains brand image as consumers' thoughts and reasoning about the brand. Described in three components, brand recognition as the physical characteristics used by consumers to identify a brand, attitude as the strength of the brand to compete for consumer attention, confidence as the strength of consumer feelings regarding the ability to determine accurate brand quality.

Consumers like strong and well known brands not because of product quality, but because of the values they have instilled in society. Customers get emotional stimulation from good brands. If there is no strong and positive brand image, it is very difficult for a business to

attract new customers and retain old customers, according to Isamani (2008). According to Kotler (2009), brand image consists of the perceptions and beliefs instilled by customers in their minds, and is a representation of associations embedded in their memories. The strength of a unique brand image and character, consumers are able to identify quality and purchase risks to achieve satisfaction in purchasing products (Grewal, 1998). A brand image that has strength, consumers will recognize it as a product with good quality. Rao and Monroe (1989) emphasized that consumers often use brand image as a reflection of the quality and expression of a product. A good brand image will have many loyal consumers (Bennett & Rundle-Thiele, 2005). Aaker (1997) explains that consumers with a stronger brand image will increase their intention to purchase a product. In the competitive business environment in the fashion industry, entrepreneurs understand the importance of a brand image as the key to winning market competition and penetrating a wider market share in this industry.

The fashion industry requires a marketing process that prioritizes profits, to meet customer needs and desires. Products must have functional, symbolic and expressive features. Fashion marketers must have the ability to make effective choices and strategies to achieve their goals. Companies can be seen when they can find customers properly. According to McEnally and Chernatony (1999), management creates brand ideas, while consumers receive messages from management to form their perceptions, so that both have the same perception.

METHOD

This research used documentation, direct observation in the field, and interviews, then carried out with a qualitative approach. The triangulation process is used to verify the correctness of the data obtained. Primary and secondary data were used in this research. Primary data was obtained from medali mas tie weaving entrepreneurs in bandar kidul, who have participated in dhoho street fashion events for several years. Secondary data was obtained from designers, the chairman of the national dekranasda, and the mayor of kediri. Data obtained from other sources or documents is called secondary data. Examples of secondary data sources include books, articles, photos, archives, and other sources related to dhoho street fashion. The collected data is then described in descriptive form.

RESULTS

The tenun ikat bandar kidul business was started by residents of chinese descent in 1950, with around 200 looms and hundreds of craftsmen. Trade with merchants from madagascar, china, india and arabia continued to grow. The first period of the old order (1960–

1970) was when the tenun ikat bandar kidul craft developed rapidly. At that time, checkered covers or pallets, were a popular product. Many collectors outside kediri order goods to sell in their respective areas. Tenun ikat bandar kidul developed rapidly in several regions in indonesia in 1950-1970. This includes kulon progo weaving in 1960-1970.

The second period was 1971-1998. However, as time goes by, tenun ikat bandar kidul becomes less popular. In 1985, president soeharto's new order policy imported hundreds of modern looms, which produced woven cloth and batik. Weaving made in factories is known to have a production speed that exceeds that of ATBM (non machine loom) machines, and the price of factory woven cloth is sold at a cheaper price, making non machine tenun ikat bandar kidul craftsmen less competitive. Apart from that, when there was a monetary crisis in 1997-1998, small entrepreneurs also had difficulty surviving. At that time, tenun ikat bandar kidul became increasingly rare. This is shown by the fact that fewer and fewer weaving entrepreneurs are able to survive. Currently, there are only eight tenun ikat bandar kidul companies still operating because conditions remain stagnant and difficult to change. At that time, the tenun ikat bandar kidul industry was one of many businesses that experienced an economic crisis or went bankrupt. The economic crisis of 1997-1998 caused tenun ikat bandar kidul craftsmen to lose their jobs, forcing them to sell their looms instead of their machines for daily living. In the third period of the reform order (1999 – now), the small number of tenun ikat bandar kidul entrepreneurs who were still surviving under normal conditions began to restart their business in early 2000. The weaving business at that time was difficult to rebuild due to high raw material prices. Weaving entrepreneurs innovate with good quality fabric and varied motifs.

According to the decision of the mayor of kediri number 188.45/177/419.16/2015, which designated the bandar kidul sub district as a weaving industrial village, point b states that the tenun ikat bandar kidul industrial center has the potential to develop into a new tourism destination in the kediri city. Therefore, strategic action is needed to build an integrated tourism area in the bandar kidul sub district area. The kediri city government is trying to make tenun ikat bandar kidul an icon of the kediri city by issuing circular number 534/2/419.15/2015 to encourage the use of tenun ikat bandar kidul fabric as work clothing in all government and private institutions located in the kediri city. Every thursday, tenun ikat bandar kidul cloth is used as work clothes. Each employee can choose tenun ikat bandar kidul clothing that is not tied to the same motif and color. According to the kediri city disperindagtamben (2015), weaving entrepreneurs also collaborate with government agencies to make official and

committee uniforms outside the city of kediri. This also helps tenun ikat bandar kidul efforts in introducing tenun ikat bandar kidul as an icon of the kediri city to the public.

There are ten weaving craftsmen in the weaving industry center, who can employ 270 employees, each from local residents. 139 ATBM (non machine looms) produce around 8,340 meters per month, or IDR 1,167,600,000.00 per month, in the bandar kidul kediri area. Therefore, it is very important to develop this potential industry. In general, the attitude of weaving industry stakeholders is a mutually supportive relationship for the progress of the industry. Very beautiful motifs are created from tenun ikat bandar kidul, highlighting the tourism potential, local culture and conditions of the surrounding community. Tenun ikat bandar kidul craftsmen in bandar kidul usually use motifs such as ceplok, loong/sulur, gunungan, emplok-emplok, and tirta tirjo (Atmoko, 2015:25). Apart from that, there are also motifs originating from kediri tourism, such as the lotus, brantas river, jaranan, bamboo shoots, and so on. In addition, national designers contributed to improving the quality of motifs and colors of tenun ikat bandar kidul fabric. National designers help tenun ikat bandar kidul craftsmen develop new motifs and colors. This activity ensures that new motifs and colors continue to develop, adding to the diversity of kediri literary styles. To introduce tenun ikat bandar kidul, the government holds dhoho street fashion, which is held every year.

Dhoho street fashion is designed to improve the brand image of tenun ikat bandar kidul to get a new target market, because the kediri city government believes that tenun ikat bandar kidul has a lot of potential for development. As explained by Suriyanto Rustan (2011: 5), building a famous brand does not depend on what you have done. more important is how you act to make a difference to others using minimal creative resources. Branding provides a brand identity to the product so that customers can easily differentiate the product from competitors' products. The 8th fashion show will be held in 2023. The following are some of the flyers promoted for dhoho street fashion over the previous four years, starting in 2019, 2020, 2022 and 2023:



Figure 1. Dhoho Street Fashion Brochure. Source Instagram Disperdagin Kediri City

The government continues to innovate in introducing tenun ikat bandar kidul, with a fashion show theme related to kediri identity. Dhoho street fashion theme: pride of jayabaya, energy of kilisuci, diversity of dhaha, brantas beyond infinity. Dhoho street fashion 2019 carries the theme "Pride of Jayabaya" which is held in the jayabaya forest, kediri city. Featuring collections from a number of national and local designers. This year's theme is to commemorate the glory of the kadiri kingdom around 1135 – 1157 AD when jayabaya became king. Dhoho street fashion 2019 features ready to wear clothing that follows the current evolution of fashion.



Figure 2. Dhoho Street Fashion 2019. Source Instagram Disperdagin Kediri City

The kediri government continues to improve its efforts to introduce tenun ikat bandar kidul through fashion shows, a new location was chosen as a new face to showcase the beauty of the fabric of the kediri city. In the selomangkleng cave tourist area, "Energy of Kilisuci" is the theme of dhoho street fashion 2020. In 2020, Putri indonesia will be the new generation who helps promote tenun ikat bandar kidul fabric. Dhoho street fashion was held in a hybrid manner in 2020. According to the chairman of the kediri city dekranasda, this event aims to promote tenun ikat bandar kidul and provide fashion inspiration from traditional materials. The fashion show with the theme kilisuci energy depicts the strength of a princess who is willing to meditate in the selomangkleng cave to protect the kediri city from threats and is able to provide new enthusiasm to rise from the pandemic. During the pandemic, the income of entrepreneurs and similar businesses experienced a significant decline. Therefore, the government is currently trying to encourage weaving with strict health protocols. In a unique way, dhoho Street Fashion 2020 uses green open spaces, the airlangga museum, and the selomangkleng cave grounds as fashion show venues.



Figure 3. Dhoho Street Fashion 2020. Source Instagram Disperdagin Kediri City

By prioritizing casual clothing that can be used in daily activities, dhoho street fashion in 2022 received a positive response from the people of kediri city and its surroundings. Era Soekamto, Priyo Oktaviano, and Wignyo Rahadi as national designers, local designers, craftsmen participated in dhoho street fashion. Dhoho street fashion 2022 will be held in the courtyard of the kediri city government office, basuki rahmat street, with a concept and story that carries the theme "Deversity of Dhaha". The designers presented very beautiful work. The appearance of clothing made from tenun ikat bandar kidul has its own uniqueness so that it can attract the public's attention. Dhoho street fashion 2022 was opened by the mayor of kediri (Abdullah Abu Bakar), the deputy governor of east java (Emil Elestianto Dardak), and the chairman of the kediri city dekranasda (Ferry Silviana). For lovers of indonesian fabrics, woven clothing brings a new atmosphere. The various colors reflect the atmosphere and personality of the designer who makes clothes from woven materials. In the courtyard of the kediri city government office, dhoho street fashion 2022 was held. According to the chairman of the kediri city dekranasda, the theme of dhoho street fashion 2022 was chosen to remind people of the diversity that built the archipelago, especially kediri. Not only differences in ethnicity and race, but also differences in abilities. There is value given in every dhoho street fashion event.



Figure 4. Opening Remarks at Dhoho Street Fashion. Source Instagram

Disperdagin Kediri City

Yuyun M is a designer from the kediri city who has a sewing school and his work has been marketed to various regions. Apart from that, designers from SMKN 3 Kediri, Azzkasim Boutique, Jayawarsa, Numansa, and Luxcaesar. They were also present at the 2022 dhoho street fashion event. Tenun ikat bandar kidul will become increasingly known and used by officials, community figures and artists at home and abroad. Craftsmen will be given the knowledge to meet market needs by providing various kinds of patterned products because promotions through national designers are very effective and have a positive impact. The various motifs make it easy for customers to choose the fabric choice that best suits their wishes. According to Herwin Agustyanila Sari (2015), the colors most commonly used for

tenun ikat bandar kidul are red (which shows courage, strength and enthusiasm), purple (which shows the glory of kediri), blue (which shows trust and calm), black (which shows confidence and calm). which denotes darkness, strength, and sadness), and green (which denotes nature and life). Coloring tenun ikat bandar kidul using textile dyes.



Figure 5. Dhoho Street Fashion 2022. Source Instagram Disperdagin Kediri City

With the theme "Brantas Beyond Infinity", dhoho street fashion in 2023 will feature ready to wear clothing that will amaze the public, collaborating with national designers Didiet Maulana and Eko Tjandra, as well as several designers from the kediri city. This year featured guest star Andina Julie as the winner of second runner up miss grand international 2022. According to the chairman of the kediri city dekranasda, the theme chosen to preserve the tenun ikat bandar kidul represents infiniti, which means without end. The Mayor of kediri stated that dhoho street fashion maintains the characteristics of tenun ikat bandar kidul. Dhoho street fashion 2023 is the result of collaboration between the kediri city government, designers, weaving craftsmen and educational institutions. Arumi Bachsin, chairman of the east java province dekranasda, gave his impression of the implementation of dhoho street fashion. She said that she was proud because almost every year she saw the beautiful and creative results of dhoho street fashion, one of which she wore. Hopefully this event will provide a lot of inspiration for young people, especially those who are currently involved in the creative economy.

Kov (2009) explains that the development and emergence of fashion shows changes that occur over time in product marketing strategies to potential buyers. In addition, it attracts people's attention and is a form of performing art. With the aim of increasing the selling value of tenun ikat bandar kidul and increasing brand reputation, dhoho street fashion is an effective fashion show to introduce tenun ikat bandar kidul to the public. The government advertises tenun ikat bandar kidul by holding live fashion shows and using online media such as youtube

and live instagram accounts. According to Simone (2018), new technological models and tools are improving marketing channels that were once conventional to become modern.

CONCLUSIONS

The development of tenun ikat bandar kidul has been recognized in indonesia and in the eyes of world fashion. The government recognizes tenun ikat bandar kidul through dhoho street fashion, which involves local and national weaving craftsmen and designers. Kediri's rich culture, history and tourism potential are displayed with motif designs on various fabrics. The designers create unique and elegant clothes to be displayed at dhoho street fashion so that people can see the beauty and culture of kediri. The hope of this dhoho street fashion event is to make people familiar with tenun ikat bandar kidul and then make people wear clothes made from traditional fabrics so as to create a good brand image to the public.

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