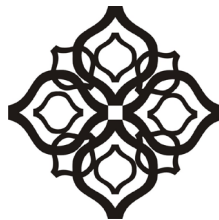


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*Journal of Economics and Business*

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## **Creative Industry Development in *Pesantren* Tebuireng**

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### **Abstract**

Film, short movie, and animation are one of the sub-sectors in creative industry which are importantly considered for development of Indonesia's creative economy. *Pesantren* (Islamic boarding school) have opportunity to get involve it. Kopi Ireng (*Komunitas Photography Tebuireng*, Tebuireng Photography Community) inspired Tebuireng *santri* to establish production house, namely Maksi (*Rumah Produksi Tebuireng*, Tebuireng Production House). Kopi Ireng has won many competitions while Maksi has produced two movies both Binar and Sakinah. Both Kopi Ireng and Maksi are an effort to regenerate the progress of film industry in Indonesia, especially in *pesantren*. Film in *pesantren* is something new which is sometimes considered unusually. Some of *pesantren* claimed that film activity will break the old tradition of *santri* and *pesantren* in studying Islamic studies. Both Kopi Ireng and Maksi believe that film is the way to spread *dakwah* and origin culture of Indonesia in the era of 4.0 industrial revolution.

**Keywords:** 4.0 era, creative industry, film, *Pesantren* Tebuireng

### **Introduction**

The 4.0 industrial revolution emerged with the massive of internet of things. The existence of the fourth industrial revolution cannot be separated from previous revolutions. The first revolution or industrial revolution 1.0 came in the 18th century when steam engines were found so that industrial productivity was getting higher. The second revolution came in around 1900 where it was marked by the discovery of electricity, the productivity rising again. The industrial revolution 3.0 was marked by the discovery of computers until 2012 (Debora, 2019). *Pesantren* as one of

the oldest institutions in Indonesia need to take a right role in the current 4.0 era. The opportunity is widely open. Like being fishing, *pesantren* must be smart in choosing good fish bait to get big fish. It means that *pesantren* need to use best strategy to get best one. Moreover, the number of *pesantren* in Indonesia was 27,218 in 2015. It increased up to 28,194 in 2016 with more than a million of *santri* in all provinces (Ningsih, 2017; Kemenag, 2015; Muhyiddin, 2017).

The history of *pesantren* development proved that *pesantren* have important role in the history of Indonesian struggle. In addition, *pesantren* have proven their existence in the trouble moral crisis. The role of *pesantren* as a dynamist in every process of struggle and national development is clear proof that *pesantren* do not only act as Islamic educational institutions, but also economic field. The economy is core progress for *pesantren*. Education in *pesantren* is supported by good economic control (Ningsih, 2017). Innovation and creativity in the *pesantren's* economy are very much needed in the middle of 4.0 era. Three core elements in *pesantren* such as *santri*, *ustadz* or *kyai*, and alumni must have good skill and basic knowledge of technology in 4.0 era. *Santri* not only learns Islamic studies but also science. Hobbies and talents of *santri* can be developed with the precence of 4.0 era. It is useful for preparing the future both *santri* and *pesantren*. One of them which can improve the creative economy of *pesantren* is film.

Film is a part of the strategic creative economy industry as well as government regulations on 16 sub-sectors which are considered as true solution to economic improvement. Film, animation, and short video also have the highest ownership of HKI (*Hak Kekayaan Intelektual*, Intellectual Property Right) as big as 21.08%, followed by the subsector of culinary and radio television (Azhar, 2017; Anas, Setiawan & Hadiyanto, 2017). The creative economy emerged along with the huge of capitalism. Some of Indonesia's economy is only controlled by a few human being. It is



different from the principle of people's economy. The creative economy that involved people directly got to be a solution in the worst of capitalism system. Capitalism created a gap in the society life. It was far away from middle income of people. The rich people will be richer and the poor people will be poorer (Baderi, 2016).

Creative economy can be interpreted as human activities related to creation, production, distribution, and exchange. The keyword is the creativity and consumption of goods or services that have cultural, artistic, aesthetic, intellectual and emotional value for customers in the market (Simatupang, 2016). The 4.0 industrial revolution created powerful market competition. Only those who continue to innovate are able to survive in digital era. East Java is the second largest contributor region to creative economy in Indonesia after West Java province with a number of 20.85%. Many large *pesantrens* are located in East Java such as Tebuireng, Gontor, Lirboyo, and many others but there are still a few *pesantren* with creative economy sub-sector of film. There are many interesting themes about *pesantren* which can be used as story content in movie such as badness of *santri* in television drama namely *Pesantren Rock n Roll*. It has high rating. (Ribon, 2015; Anas, Setiawan & Hadiyanto, 2017). There are many more themes about it.

Film about *pesantren* has also won prestigious awards at international level such as the documentary movie namely *Da'wah*. The movie was showed at Rome Film Festival. It received high appreciation from audience. Islam and *pesantren* got applaud from international community as representation of peaceful and friendly Islam through this movie (Kawilarang, 2017). The movie was made by non-alumni of *pesantren*. If *santri* took in this role, of course the name of *pesantren* would be increasingly known then gaining economical benefit for *pesantren* development. The distribution of film industry is increasingly wide open in 4.0 era. *Pesantren* can take advantage

from this moment. The media is available not only through cinema and DVDs but also through social media and the internet. Movie marketing is easier to do. According to data from Bekraf (*Badan Ekonomi Kreatif*, Indonesia Agency for Creative Economy), 76.96% of film businessmen use social media as media campaign and promotion (Anas, Setiawan & Hadiyanto, 2017).

According to research data from We Are Social, the average Indonesian spends time to play social media for 3 hours 23 minutes. It is the third highest number after Brazil while Indonesian internet usage per day through various devices specifically is ranked fourth after Brazil with a total of 8 hours 51 minutes. Indonesia's internet usage is ranked third with a total of 4 hours 17 minutes per day from smart phone device specifically (Kemp, 2018). This opportunity can be used by *pesantren* in introducing their films. Indonesia is predicted to experience a demographic bonus in the range of 2030-2040. Population with productive age is larger than non-productive age. The population of productive age is estimated to reach 64% of 297 million of Indonesian population predictions (Yahya, 2018). Internet usage in Indonesia is predicted to increase. Both internet usage and Indonesia's demographic bonus can be seen as a new market opportunity for the film industry.

According to data research, 90% of Indonesians watch movie as entertainment media. Rule 60% of the distribution of films must present within the country. It has been applied in Indonesia to maximize the opportunities for domestic film. The regulation has not been purely applied because of the shortage of domestic film production and variety of Indonesian film genres. It is caused by a lack of effort to regenerate the film independent community as next Indonesian professional generation of film industry (Manurung, 2016; Ardiyono, 2015). So far, there is no deep research about community or film industry in *pesantren*. However,

there is interesting research about Purbalingga Film Festival which successfully created several new local film communities. The research who wrote by Ajeng Devita titled *Konsumsi Film Penonton Festival Film Lokal: Studi Etnografi Penonton Festival Film Purbalingga 2015* which presented a data on consumption behaviour of local film based on cultural and social approach then creating new film creator (Devita, 2015).

The research was not explained about the progress of industrial revolution 4.0 which also influenced Indonesian film industry activities. This paper will complete it. The existence of industrial revolution 4.0 is considered to change the old tradition of *santri* and *pesantren* in studying Islamic studies. This paper is opposite that will explain the best way of industrial revolution 4.0 to be utilize without leaving old tradition. *Santri* still keep their idealism with creative activity and *dakwah* campaign by utilizing the technology. This paper also seeks to explain a new alternative solution for the *pesantren's* creative industries especially in film. There are Kopi Ireng as community and Maksi as production house who focused on it. The alternative is able to provide social, cultural and economic impact either directly or indirectly for community around the *pesantren*. *Pesantren* can also contribute to the progress of film industry in Indonesia.

### ***Pesantren Tebuireng***

Pesantren Tebuireng is a famous *pesantren* in East Java which was founded by charismatic *ulama* KH Hasyim Asyari. He is also the founder of Nahdlatul Ulama, a large Islamic organization in Indonesia. The next leader of Pesantren Tebuireng after KH Hasyim Asyari died, was KH Wahid Hasyim, KH Hasyim Asyari's son. In KH Wahid Hasyim leadership, Pesantren Tebuireng faced many changes in education. Pesantren Tebuireng began to subscribe newspaper, non-religious book and magazine in various languages. Formal school also opened (Fao, 2014). After KH Wahid

Hasyim, the next leader of Pesantren Tebuireng was continued by the big family of KH Hasyim Asyari. Now, KH Salahuddin Wahid, KH Wahid Hasyim's son, is the leader of Pesantren Tebuireng after having a career in architecture and politic. Pesantren Tebuireng has grown rapidly under his leadership. There were more formal schools opened. The facilities was increase. The number of *santri* also increased (Fao, 2014).

Pesantren Tebuireng also began to open branches in various regions in Indonesia. In addition, Pesantren Tebuireng does not only focus on education but also on social and economic approach. LSPT (*Lembaga Sosial Pesantren Tebuireng*, Social Office of Pesantren Tebuireng) is one institution that provides charity activity around society. The funds were taken from community donation and Gus Dur's religious tourism area (Isbah, 2016). The reform is as same as the five basic values of Pesantren Tebuireng, namely *ikhlas* (sincerity), *jujur* (honesty), *kerja keras* (hard work), *tanggung jawab* (responsibility), and *tasamuh* (tolerance). The five basic values prepare future generation of *santri* to have strong characters and compete with the outside world. The value of hard work is reflected in creative industry and skill technology for *santri*. With these values, *santri* are always ready for changing era without forgetting their identity as *santri* (Aziz, 2019).

Rahmat Aziz, daily tutor of *santri* Pesantren Tebuireng, who has studied for ten years in there, ensured that Pesantren Tebuireng is committed to keep the spirit of *santri* by not rejecting all aspect of digitalization. He said that:

Some Santri of Tebuireng brought cameras. There are some computer facilities in Tebuireng formal School. Learning media like projectors are also provided by *pesantren*. It is the proof that Pesantren Tebuireng do not reject the 4.0 era because it happens now. Pengajian (learning method) *kitab kuning* (Islamic classic book/yellow book) is still kept daily by Pesantren Tebuireng.

Learning *kitab kuning* was done fully every Ramadhan. *Santri* are expected to always remember who they are, whenever and wherever because of Islamic value which are got by them.

### **Social and Cultural Context**

Film becomes a national identity for a country. Ideological struggle is spread through film. National identity is changed to the culture of standard and quality of foreign movie (Ajidarma, 2014). United States has Hollywood identity. Both India and South Korea have Bollywood and K-Drama identity. The countries are brave to spend millions of dollars to have influence outside their territory. The country with the most film productivity was won by India, United States and China. In 2013, India produced 1,724 films. United States produced 738 films. China is capable to produce 638 film. While Indonesia is not included in the 10 countries with the most film productivity. Indonesia is only able to produce 121 films (Albornoz, 2016; Mediarta, 2018). The three countries are the three countries with the largest population in the world even though Indonesia is ranked fourth but it is not included in category. So, it is not shock if the influence of foreign culture is easy to spread to Indonesia through movie.

Film is an important tool to influence value and behavior around society. On the other hand, film industry is the locomotive for other industries such as culinary, education, tourism and fashion. The viral of *Laskar Pelangi* movie made Belitung more famous than before. The flight to and from Belitung was only once a week before *Laskar Pelangi* movie. There was a daily flight schedule to and from Belitung after *Laskar Pelangi* movie (Manurung, 2016). The success of film is not seen from the number of tickets sold in movie theaters. The number of watchers is not a big problem but the end of the next film community generation is true big problem. Fewer generation is fewer movie. It caused few of social value and culture of Indonesia through movie. Currently, independent filmmakers

are starting to show their existence. They don't come from professional filmmaker. Various events such as film festival, film competition and media partner are their motivation to always develop their action (Imanjaya, 2011; Ramli, 2016).

The motivation to participate in the prestigious event was practiced by *pesantren* film community such as Kopi Ireng. Kopi Ireng is a forum for *santri* who loved photography and film. It is new community after I graduated from Pesantren Tebuireng. In the past, when I studied at Tebuireng, there were only *dakwah* community, literary community, *pengacak silat* (martial sport from Indonesia) and *hadroh* (Islamic band with traditional musical instrument). There are more than 14 movies that have been made by Kopi Ireng. They are just documentary movie of *santri* activity, short movie and *pengajian* (wisdom learning). Instagram and Youtube platforms were used by Kopi Ireng as main distribution media. There has not been a long movie made by Kopi Ireng until now. Distribution is only limited to social media. The income comes from participating in competition and *santri* contribution (Rosyidin, 2018; Rosyidin, 2019).

Kopi Ireng has won several competitions in national scope. A few months after Kopi Ireng establishing, the community achieved 2<sup>nd</sup> champion on short movie competition about *pesantren* with entitling *Khilaf*. The competition was held by RMI (*Rabithah Ma'ahid Islamiyah*, Nahdlatul Ulama institution which is concern with *pesantren*) and AIS (*Arus Informasi Santri*, Santri Information Media) to celebrate Santri Day. Kopi Ireng has succeeded in showing existence for *pesantren* so that it can be accepted (Rosyidin, 2018). Kopi Ireng won again in another competition. Millennial *Santri* Competition was held by Directorate of *Diniyah* Education Ministry of Religious Affairs of Indonesia. The theme was *Bersama Santri Damailah Negeri* (With Santri, The Country Becomes Peacefully) which was joined by several *pesantren* around Indonesia. There

were three category of competitions such as public service video about Islamic moderation, meme design contest, and *Nadzom Alfiyah* (one of *pesantren's kitab kuning* or yellow book) video. Kopi Ireng won 2<sup>nd</sup> place in category *Nadzom Alfiyah* video (Benny, 2018).

According to Kopi Ireng Instagram, the video showed some *santri* singing *Nadzom Alfiyah*. The music was composed by *rebana* (Islamic traditional instrument), Indonesian traditional music, *akapela* (mouth sound) and modern music. The short music video was uploaded on Instagram @kopiireng.id. It has been watched by more than 2,180 viewers. Muhammad Azka who is the director is *santri* of Pesantren Tebuireng. There are many types of community and film industry based on campus and school where are focus on production, distribution, festival, competition and literary. There is few community and film industry in Jombang where is Pesantren Tebuireng located. It is different with another city like Yogyakarta, Denpasar, Surabaya, Malang and Jakarta where having strong culture and educational atmosphere (Kurniawan, 2017). Uniquely, production house of Maksi and community of Kopi Ireng are based on *pesantren*.

Both Maksi and Kopi Ireng also received rejection from the public especially from internet citizen (also known as netizen). *Pesantren* and film are judged as odd thing. In fact, *pesantren* is place to studying Islamic studies, not studying cinematography. Netizen criticized the film activity in Pesantren Tebuireng. Critic and rejection are considered as evaluation but they aren't give up for any reasons (Rosyidin, 2019). *Pesantren* has social and cultural value that has been inherited from their ancestor for next generations. Social values consist of *gotong royong* (mutual cooperation), modesty and pious behavior. Cultural values include *kitab kuning*, *sungkeman* (respectful measure to *kyai*), attribute of *santri* and so on (Isbah, 2012). The creativity of *santri* is increasingly diverse with these

social and cultural values. These values often become interesting theme in movie. *Santri* can spread these values through movie.

The community and film industry in educational institution like *pesantren* is the school to create next talented people in film area and to prepare next generation of artist, film maker and writer. It is converted into alternative way and best dialogue on various films as the pioneer for Indonesia film making after reformation era (Kurniawan, 2017). The weakness of Indonesia movie can be overcome by the rise of independent community and small film industry. The end of film industry began with the end of regeneration. Regeneration of film maker inspired Pesantren Tebuireng to establish production house under Tebuireng Media Center namely Maksi. There are two movie groups in Tebuireng, Maksi and Kopi Ireng. There are diversification among them. Kopi Ireng focuses on training while Maksi focuses on production. Kopi Ireng is aimed to increase the talent and hobby of *santri* while Maksi is aimed to show the result with the serious creation (Rosyidin, 2018; Rosyidin, 2019).

### **Maksi (Tebuireng Production House)**

Maksi was established on 1<sup>st</sup> July 2018. It had name Baguss Production before. At that time, *santri* of Tebuireng was trusted to make campaign advertisement videos of East Java Governor Election in 2018. The video was good and great to give influence around societies. Some time, *santri* of Tebuireng through Kopi Ireng has succeeded in winning various competitions in photography and videography either region or national level (Rosyidin 2019). The crews of Maksi consist of Tebuireng *santri*, alumni of Tebuireng, student and lecture both Mahad Aly Hasyim Asyari Tebuireng and Hasyim Asyari Univeristy. All elements have a link with Pesantren Tebuireng. The inauguration of Maksi was filled with training in shooting techniques. The training has collaborated with BBS



TV Surabaya. One of the owner of BBS TV is KH Abdul Hakim Mahfudz (the vice leader of Pesantren Tebuireng) (Rosyidin, 2018).

In the training agenda, Gus Kikin (KH Abdul Hakim Mahfudz's nickname) argued that film is not only about entertainment media but also control culture. Western movies which exist in Indonesia, have influenced origin Indonesian culture. Moreover, some of movies can be accessed through smartphone to make culture influence. Maksi was established as core of effort to minimization foreign culture influence. *Santri* are not always role as consumer of movie but also become entrepreneur who always spread positive vibe of *pesantren* culture (Rosyidin, 2018).

Before Maksi was established, Pesantren Tebuireng had already been involved in film industry. In 1985, KH Yusuf Hasyim as the leader of Pesantren Tebuireng became actor in Wali Songo movie as Syaikh Maulana Malik Ibrahim or Sunan Gresik which was produced by Rom Soraya. 16 years later in 2001, Ustadz Amin Zein as *santri* of Tebuireng at that time became actor in Doa Bilik Santri movie which was directed by Hanung Bramantyo. The movie also took Pesantren Tebuireng as background scene. Now, Amin Zein is currently active in Maksi Tebuireng as executive producer (Rosyidin, 2018).

The other movies like Sang Kiai movie, the movie about the struggle of KH Hasyim Asyari and his *santri* to fight colonialist, received various great national awards. From this movie, *santri* are considered as one of heroes in this country because many of them died when fighting colonialist. The movie also took Pesantren Tebuireng as background scene. Unfortunately, the movie did not involve *santri* directly (Rosyidin, 2018).

*Kyai* (the leader of *pesantren*) who has high idea and creativity like Gus Sholah (the current leader of Pesantren Tebuireng) certainly understand very well how to develop *pesantren* in 4.0 era without leaving the original culture of *santri*. Gus Sholah is architect who graduated from

ITB (Institut Teknologi Bandung, Bandung Institute of Technology). He has lots of experience in architecture area and politics before finally become the leader of Pesantren Tebuireng. Gus Sholah earned an honorary doctorate degree from UIN Malang in Islamic Education Management because of his dedication for Pesantren Tebuireng (Rosyidin, 2019).

*Kyai* in *Pesantren* is considered as central figure that must be obeyed. The role of *kyai* is very influential because it brings *pesantren* either to stagnant position or progress position. *Kyai* can intervene directly in all corners of *pesantren* while *santri* cannot refute it (Ningsih, 2017). The steps taken by Gus Sholah are step to make progress position for pesantren in which he led since 2006.

The optimism of *santri* to continue Maksi is based on the orders of *kyai* who has great influence. According to Abror Rosyidin, the head of production, he said:

Maksi was established by the order from Gus Sholah. When Gus Sholah being treated in Singapore, Amin Zein (Gus Sholah's personal secretary) was free flown to there. In Singapore, Amin Zein was assigned to form a production house that produced long movie in Tebuireng. The order of *kyai* must be obeyed. If we refuse, it means that we are not polite to *kyai*. If Gus Sholah command us to stop Maksi, we will stop it. *Santri* believed that his command was based on many considerations.

Gus Sholah's order was continued by *santri* to *dakwah* seriously and act creatively through film. Maksi has produced two long movies since founded in 2018. The first movie titled Binar and the second title Sakinah. The duration of movies is about 90 minutes. The movies tell about life and the unique things which are only found in *pesantren*. The first movie was completed for 5 months from April 2018 until August 2018 (Rosyidin, 2019).

In making a film, long creative process must be carefully planned. Some steps such as research and development, pre-production, production, promotion and distribution are the important processes that cannot be missed. Every step has different obstacles (Anas, Aswicahyono & Rafitrandi, 2013). I will simplify it into three steps, namely pre-production, production and post production. Both Binar and Sakinah movies have passed all three important steps.

### ***Pre-Production***

Pre-production activities are carried out before film production began. There are several steps that need to be taken by filmmakers to make a creation to get more acceptance from consumer. Serious research for film development must be carried out long before the shooting process step. Filmmakers need to review, especially related to film target and genre (Anas, Aswicahyono & Rafitrandi, 2013). The research also relates to determining shooting location according to film's background scene. If the shooting location is suitable, the film can be produced.

The recruitment of film crew must be clearly and neatly arranged. The film script must be as good as possible. Budget fund must be detailed. If the funds have not been collected or less than target, the film crew must find sponsor, media partner, or proposal both to company and government. The cast of the film that will play must prepare acting and maximizing dialogue. Casting must be matched in the character of film script. They are the important part of pre-production (Primanti, 2012).

The first movie of Maksi which was entitled Binar has done a pre-production process. As a beginner filmmaker, The Binar movie crews were consisted from Pesantren Tebuireng element such as *santri*, *ustadz*, and student of Unhasy Tebuireng (Hasyim Asyari University) and Mahad Aly Hasyim Asyari (the second university in Pesantren Tebuireng after

Unhasy). Kopi Ireng community was fully involved in the pre-production process. Film scripts were shared as competition with the public to win prizes. There are not good film script from the competition. Finally the film script was made by creative team (Rosyidin, 2019).

The first casting of film was done suddenly from students who have talent in acting. A budget of 60 million was disbursed to maximize the first movie. The shooting location research was agreed together which is Jombang and Blitar. Correspondence was done to get permission before taking picture. Unexpectedly, the permission process went so good. The film crew did not need to spend money to rent place to shooting (Rosyidin, 2019).

The second movie which was entitled Sakinah was also done with a mature pre-production process. The film crews learned from the fault of first movie. Movie script was taken from novel which was written by Rina (one of successful Tebuireng alumni as novelists). While casting of film was joined by many people. Only a few people were accepted either as artist or actor. There were acting training by Jombang performance community. All fund spends were 65 million to cover all process (Rosyidin, 2019). The most important thing in the pre-production process is the readiness of each film crew. The skill and ability of film crew must be hold. The film crew attended training or seminar in film area such as taking picture, lighting, editing and managing in Surabaya and Jombang. Preparation of qualified human resources is also carried out as much as possible like giving full scholarship for Deka Pranata as alumni of MASS Tebuireng (Tebuireng Islamic High School) to earn BA in film and television studies in Jakarta Institute of Art. The donator is Gus Ipang (vice leader of Tebuireng and Gus Sholah's son) (Rosyidin, 2019).

### ***Production***

The production is an important step in creative process of filmmaking. All crews such as film actor, cameramen, make-up artist and lighting section are directly involved with the production house. Another term of production process is shooting. The length of the shooting process depends on the location and the time. The more location makes the longer of shooting process (Putri, 2013; Manurung, 2016). In the first film production, Maksi spent 15 days to taking picture in two different cities both Jombang and Blitar. Binar movie has 30 crew member. This number is relatively small. To make film, the crews are at least 80 people. While the second movie which was entitled Sakinah, has 40 film crew members by only taking in Jombang as main scene background. All crew involved is Tebuireng element (Rosyidin, 2019).

The production process can change according to constraints in the location of shooting. When the funding is reduced, the creative team must summarize the scene. The creative team can also replace other alternatives so that less fund problem can be solved before the production time is over. The decision to solve constraints must be approved by all teams. It is not just based on one vote like from producer or director. Other constraints such as unstructured schedule and unclear jobdesk must be resolved together (Manurung, 2016). The obstacles and problem that mentioned above were experienced by Maksi's crew in making both Binar and Sakinah. Some of them is learning material in the future. Moreover, there is third movie waiting. The third movie will be worked on maximally because it will hold national company or agency (Rosyidin, 2019). Of course, none of the production houses want to fall in the same hole by doing the same mistake.

***Post Production: Distribution and Promotion***

The post-production process is the most important step in all process. The movies that have been made will distribute to where. No matter how good movie is, if there is no consumer it will be in vain (Kurniawan, 2017). The film crew can't feel satisfied when the film has been produced. They must make careful planning regarding film distribution. The post-production planning which includes distribution and promotion, must be finished before production process. The creative team only needs to execute it in post-production step.

Most producers in Indonesia are distributor too. Production and distribution area are two different things. In the big countries like United States, the distributor usually have a producer of production house contract before the film is made. The big distributor such as Paramount, Disney, Universal and Warner Boss have own mechanisms to find consumer of movie. It is different with Indonesia, the beginner production house usually want to avoid conventional cinema distributor such as 21 company network which has monopolized the movie market (Kurniawan, 2017). The addition of conventional cinemas is only from the same distribution companies. There is no significant increase in the number of business actors of distribution company because they are controlled by a few people. Independent film distribution must be faced with the huge of Hollywood or import movie. There are also no original DVDs, free movie either in internet or television. Online film providers are getting more than before (Putri, 2013; Kurnia, 2006).

Maksi does not target his creation to be shown in conventional cinemas. The selling via DVDs is avoided because it relates to copyright disruption. Maksi also does not show his movies through online film provider because as same as with DVDs selling. Maksi is aware about 4.0 era because of great opportunity to find more consumer. The branding and

marketing movies require the popularity of actor or novel as main story of movie. If both are not available, the filmmaker or business man must need to get review from film expert, national figure and film essay writer. The review uploaded to internet (Rosyidin, 2019; Kristiandi, 2017).

The marketing strategy is done carefully by the creative team as well as stated by Abror Rosyidin:

Social media is the best market. Facebook, Instagram, Twitter and Youtube are the media for marketing movie by Maksi. Talented desaigner of Pesantren Tebuireng makes the potential poster to get consumer through social media. Interesting marketing content such as film poster, figure testimonial and movie trailer are the best way to get consumer. Promotion of mouth by mouth or finger by finger was done by alumni and the big family of Pesantren Tebuireng who getting famous.

The music soundtrack of Sakinah movie is part of the promotion. The title of song is *mencintaimu dengan sempurna* who was perfectly sung by Erly, an alumni of Pesantren Tebuireng. The other original songs were also arranged to succeed the movie which were entitled both *lara* and *rasa* both sung by Flourish band Rizal ft F.I.X. The songs were uploaded by Maksi Youtube account along with Sakinah movie trailer. Enthusiastic internet citizens are clearly seen when viewing comments from the uploaded video. On average, they can't wait to watch the Sakinah movie.

Consumer can watch full movie on roadshow or door to door. The first screening of Binar movie was held at Pesantren Tebuireng with more than 5,000 spectators. A few day later, Maksi teams met the invitation of the film community, educational institution and rural community who had submitted a proposal to them for screening the movie especially Sakinah movie. They came from Jombang, Pacitan, Banyuwangi, Semarang, Bali, Ponorogo and Surabaya (Zarary, 2018; Rosyidin, 2019). The income is not the main goal for Maksi but how the beginner film community can be accepted around society. Even so, the income must be thought to cover

production cost so the other movies can be made again. The planning to collaborate with sponsorship has been done for the third movie project so Maksi can be more independent. Screening at various festivals in Indonesia is also being considered so that the distribution market will be wide (Rosyidin, 2019).

Screening movie through film festival in Indonesia is the new alternative. Film festival becomes the place to make dialogue between filmmaker and consumer especially for small film industry or community which recently began to make movie to show their existence. From film festival, the film production was not centrally focused on Jakarta area but also all provinces in Indonesia (Devita, 2015). If Maksi starts to show their movie in film festival, it will open new network in distribution step.

### **A New Round of Creative Economy**

The creative economy that grows in *pesantren* makes *pesantren* can survive in the competitive era (Suhartini, 2018). 4.0 era is happening now. It widely opens to anyone. 4.0 era cannot be separated from the role of creative economy. Digital era makes anyone who cannot innovate something new will be lost. It is proof in which creative economy and 4.0 era are inseparable and complementary. The creative economy in *pesantren* is supported by five important things. The first, *santri* as human resources is huge. The second, land ownership can be used to develop creative industries. The third, there is potential market because *pesantren* is the closest institution surrounding society. The fourth, there is potential of technology that can be developed by *pesantren* in the digital era. The fifth, the charismatic leadership role of *kyai* (Buwono, 2018).

The creative economy segment has contributed 852 trillion rupiah to GDP in the same year. The film subsector is the serious concern by Bekraf (*Badan Ekonomi Kreatif*, Indonesia Agency for Creative Economy). The



potential number of movie consumer reaches 250 million as same as the number of population of Indonesia. Bekraf collaborated with Sebelas Maret University to make special guidebook for establishment of film businesses so that more film industry will born (Anas, Setiawan & Hadiyanto, 2017; Kristiandi, 2016). Bekraf is still targeting film institution on campus while program in *pesantren* has not yet been realized. Skill and creative business training, especially in film sub-sector in *pesantren* are still minimal. BPI (*Badan Perfilman Indonesia*, Indonesian film agency), another government institution in film sub-sector, was also established as an embodiment of Law No.33 of 2009 about film. Alike Bekraf, BPI has not yet been realized in *pesantren*.

The weakness of *pesantren* to develop film industry is contrary with traditional values of *pesantren*. *Pesantren* must be open to new world changing to gain better movement because 4.0 era cannot be abandoned. In developing film creative industry, *pesantren* can still survive without leaving the idea of traditional value. *Pesantren* can still *dakwah* through movie. *Dakwah* through movie will be more easily accepted by the millennial generation because of something unique and different. Pesantren Tebuireng is indeed open to creative 4.0 era. Maksi is one of examples but there has not been really collaboration with other *pesantren*.

Collaboration is one of the solutions to develop creative industry. Collaboration will create new network in marketing place. The examples of collaboration are involvement of many actor like supplier, producer, distributor and consumer. All actor create jointly values with agreement. The collaboration is called co-creation (Dellyana, 2018). The number of *pesantren* in Indonesia is very huge. If a half of them does co-creation, the sharing income will be greater. If Maksi do co-creation, there will be more consumer of their movie. It will make Indonesia get the most film productivity over the world with United States or China.

The creative economy has advantages in its implementation. The advantages are not seen from the number of productions but the way to utilize the opportunities which is already exist. The opportunities which are well used will create a new product or innovation (Mauludin & Natalia, 2018). The number of productions is not so important if the production quality is still under standards. In other hands, the number of productions is important way for the country to be considered as the most productive country. The opportunities are related to work of creative industry like in film industry area. There are makeup artist, designer, content creator, writer and singer which are related to film industry opportunity. Some of Tebuireng *santri* are digital content creator after joining Maksi. There are also stage singer and writer which be born from the community. Talent and hobby of *santri* will appear so that *pesantren* can prepare the brightly future in 4.0 era without leaving the origin tradition of *santri*.

The statement above is supported by Rahmat Aziz's statement, one of *santri* daily tutor of Pesantren Tebuireng. He felt the changes in Pesantren Tebuireng over the past decade because he has been *santri* of Pesantren Tebuireng for more than 10 years. How does Pesantren Tebuireng look at the film and the changing 4.0 era, he answered:

Some of *santri* join Kopi Ireng. As *santri* daily tutor, I support their activity if it is no hampering *santri* to study either in formal school or non formal school (also known as *madrasah*) in *pesantren*. The 4.0 revolution era was smart responded by Tebuireng element. There are some alumni who work creatively through social media.

The main duty of *santri* is study both Islamic studies and science. According to my education background from junior high school until master degree in Pesantren Tebuireng, there are some change in building from old to modern facility. *Santri* will be comfortable to study. Education administration of Pesantren Tebuireng is also changed. Information and registration can be accessed by internet. The positive side from this revitalization is to make competitive *santri* in facing the world including in film area.

The creative industry through film in *pesantren* can also be used as media for education and tourism promotion. The enthusiasm of parents to send their children in *pesantren* will increase along with expansion and distribution of movie about *pesantren* which is made by *santri*. On the other hands, tourism place in *pesantren* area is more potential to develop. It is similar to Laskar Pelangi movie which became an indirect promotion of tourist attraction in Belitung because of displaying the beautiful of Belitung though the movie. Pesantren Tebuireng has religious tourism areas such as Gus Dur and Hasyim Asyari's grave, Minha (*Museum Islam Indonesia Hasyim Asyari*, Hasyim Asyari Islamic museum) and traditional culinary attraction around Pesantren Tebuireng. Tourist will travel to Pesantren Tebuireng because of the expansion and distribution through movie as background scene. It is one of ways to improve the economic level of society or *santri* who selling around *Pesantren Tebuireng*.

## **Conclusion**

*Pesantren* as public trust institution need to develop creative economy to survive in 4.0 era. The movie creations of Maksi, both Binar and Sakinah are able to increase the creativity of *santri* by utilizing the digital tools as well as possible. Before making film, Kopi Ireng has won various competition to show how creative *santri* are. The creativity of *santri* is the effort to achieve the best creative economy of *pesantren*. As creative industry businessman, the change of 4.0 industrial revolution is an opportunity not as a problem which creates unemployment, strict market competition and demographic bonus.

Both *santri* and *pesantren* can be more independent with creative economy through the film industry. Talent and hobby of *santri* such as videography, acting, music, and other creative arts can be improved along with film production. *Santri* will be more creative and skillful after leaving

*pesantren* at someday without leaving *santri* identity. *Santri* is no longer as consumer of movie but as filmmaker. As filmmaker, the moral value of *santri* in social and cultural context can be spread through the interesting way like movie. *Dakwah* messages of Pesantren Tebuireng can be included as content of movie so that entertainment in Indonesia is not only limited to entertaining but it is a way to spread education and religious value. The social and cultural values of Pesantren Tebuireng are increasingly recognized by society. It is also the way to reduce negative foreign culture which is spread through movie. On the other hand, Education and tourism around Pesantren Tebuireng will get indirect economic benefit.

The weakness of film production in Pesantren Tebuireng is about distribution in post-production process. Screening at festival is not yet realized. Sponsorship and cooperation have not been done. To maximize them, co-creation with other *pesantren* is the alternative way. Bekraf and BPI, the government institution, should pay more attention to creative film industry in *pesantren*. All of them are the solution to make continuity of film industry to always exist and to create new film industry in other *pesantren*. While for regeneration of Maksi, human resource has been prepared maximally through scholarship giving for *santri* to study Film studies. The routine training was also continued.

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### **Research report**

Fisher, B. S., Cullen, F. T., & Turner, M. G. (2000). *The Sexual Victimization of College Women*. Research Report.

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### **Monograph**

Routray, Bibhu Prasad (2013), *National Security Decision-Making in India* (RSIS Monograph No. 27). Singapura: Rajaratnam School of International Studies.

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Sudibyakto, Hizbaron, D.R., & Jati, R (Ed.) (2009), *Proceeding International Seminar Disaster Theory, Research and Policy*. International seminar held by Sekolah Pascasarjana, Universitas Gajahmada, Yogyakarta, 8-9 Desember 2009.

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### **Paper conference/seminar/symposium**

Janutama, Herman Sinung (2011). "Kraton dan Hubungan Antar Agama." Paper presented in *Seminar Kraton dan Panatagama* held by Center for the Study of Islam and Social Transformation (CISForm), Yogyakarta, 17 November.

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Shiva, (2006, February). Bioethics: A Third World Issue. *Native-web*. Diperoleh dari <http://www.nativeweb.org/pages/legal/shiva.html>

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in text citation : (kessy and urion, 2006)

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Graycar, Adam (1992). Social Welfare Policy. Dalam Mary Hawkesworth dan Maurice Kogan (Ed.), *Encyclopedia of Government and Politics* (Vol. 1). London: Routledge.

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### **Interview**

Sultan Hamengkubuwono X (interview, 2011, April 19)

in text citation : (Hamengkubuwono, 2011)

### **Documentary film**

Steijlen, Fridus (2008). *A Day in the Life of Indonesia* [documentary film, 58 minutes]. Leiden: KITLV Press.

in text citation : (Steijlen, 2008)

