



University of Jember
Faculty of Teacher Training and Education



UNIVERSITAS
JEMBER

PROCEEDINGS

3rd ICEGE 2020

The Third International Conference on Environmental Geography
and Geography Education

September 12th - 13th, 2020

at Faculty of Teacher Training and Education, University of Jember

PAPER • OPEN ACCESS

Preface

To cite this article: 2021 *IOP Conf. Ser.: Earth Environ. Sci.* **747** 011001

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The Electrochemical Society

Advancing solid state & electrochemical science & technology

The ECS is seeking candidates to serve as the **Founding Editor-in-Chief (EIC) of ECS Sensors Plus**, a journal in the process of being launched in 2021

The goal of ECS Sensors Plus, as a one-stop shop journal for sensors, is to advance the fundamental science and understanding of sensors and detection technologies for efficient monitoring and control of industrial processes and the environment, and improving quality of life and human health.

Nomination submission begins: May 18, 2021



The Third International Conference on Environmental Geography and Geography Education (ICEGE) 2020

Sumardi

Editor in Chief of International Conference on Environmental Geography and Geography Education 2020

E-mail: sumardi.fkip@unej.ac.id

We would like to express our gratitude to all participants joining “The International Conference on Environmental Geography and Geography Education” (ICEGE). The 3rd International conference held by the Department of Social Science Education held by FKIP-University of Jember on 12-13 September 2020. The participants of this ICEGE 2020 are research students, academicians and researchers, scholars, scientist, teachers and practitioners from many countries.

Due to Covid-19, this conference was held in dual-mode, namely online and face to face. For those invited speakers from abroad who have travel restrictions presented their research topics through zoom cloud meeting. Likewise, participants who stay outside Jember city joined the conference virtually. Meanwhile, participants from within Jember city joined conference in person by complying the Covid-19 protocol.

Two hundred forty-eight participants attended this conference. The number of submitted papers were 219 and papers sent to the reviewers were 198. Two reviewers reviewed one paper. Each reviewer reviewed maximum 8 papers. Based on reviewer recommendations, finally the number of accepted papers is 130. Thus, the acceptance rate is 59,4 %.

In the plenary season, each invited speaker presented their presentations for 1 hour and 15 minutes for Q/A session. In the parallel session, each participant made the presentation for maximum 15 minutes and 5 minutes for Q/A session. The technology used in the parallel session is zoom cloud meeting with 13 breakout rooms.

This conference becomes a dissemination forum for scientists working on theoretical and empirical research of environmental geography, transportation geography, geography education, social science and its application. This conference's mission is to become an annual international forum in the future, where civil society organization and representative research students, academics and researchers, scholars, scientists, teachers, and practitioners from all over the world could meet and exchange an idea to share and discuss about research. The aim of the second conference is to present and discuss the latest research that contributes to the new ontological, epistemological and axiological knowledge and



to a better understanding in the area as follows:(1) Environmental Geography; (2) Geography Information System and Remote Sensing; (3) Geomorphology; (4) Natural Disaster; (5) Economics; (6) History; (7) Education; (8) Humanities; (9) Social Sciences and (10) Global Science and Studies.

On behalf of the organizing committee, finally we gratefully acknowledge the support from the FKIP-University of Jember of this conference. We would also like to extend our thanks to all lovely participants who have been joining this unforgettable and valuable event.

Assoc. Prof. Dr. Sumardi, M.Hum



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The committees of the Third International Conference on Environmental Geography and Geography Education would like to express gratitude to all Committees for the volunteering support and contribution in the editing and reviewing process.

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Peer review statement

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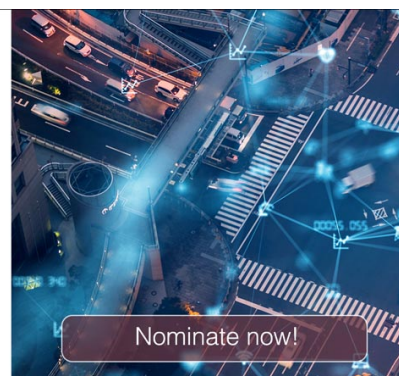
The Electrochemical Society

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Nomination submission begins: May 18, 2021



Peer review statement

All papers published in this volume of IOP Conference Series: Earth and Environmental Science have been peer reviewed through processes administered by the Editors. Reviews were conducted by expert referees to the professional and scientific standards expected of a proceedings journal published by IOP Publishing.

- **Type of peer review:** Double-blind review. The authors and the reviewers do not know each other. The managing editor send the papers to the reviewers by hiding the authors' name and their affiliation.
- **Describe criteria used by Reviewers when accepting/declining papers. Was there the opportunity to resubmit articles after revisions?** There were 13 aspects of assessment for accepting/declining papers, i.e. Clarity of abstract, Significance of research, Sufficiency state of the art, Contribution to the field (novelty), Research objective, Appropriateness of the research method, Relevance and clarity of drawings, graphs and tables, Experimental/evidential support, Quality of data or findings, Discussion and conclusions, Direction for future research and recommendations, Clarity of English, Writing style (according to EES format). There are no opportunities to resubmit papers after rejection. For the revised papers regarding to reviewer comments, they should resubmit their papers.
- **Conference submission management system:**
<https://easychair.org/conferences/?conf=icege2020>
- **Number of submissions received:** 219
- **Number of submissions sent for review:** 198
- **Number of submissions accepted:** 130
- **Acceptance Rate (Number of Submissions Accepted / Number of Submissions Received X 100):** 59,4 %
- **Average number of reviewers per paper:** 2
- **Total number of reviewers involved:** 50
- **Any additional info on review process (ie. plagiarism check system):** We used TURNITIN software to check the plagiarism issue during the review process.



- **Contact person for queries:**
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Universitas Jember, Indonesia
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Volume 747

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3rd International Conference on Environmental Geography and Geography Education, 12 September 2020, East Java, Indonesia

Accepted papers received: 12 April 2021

Published online: 12 May 2021

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Papers



OPEN ACCESS Coastal Community Resilience Planning Toward Disaster: A Case Study on Coastal Area in Malang Regency, East Java, Indonesia 012001

L Y Irawan, Sumarmi, S Bachri, M M Rosbella Devy, R Faizal and W E Prasetyo

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OPEN ACCESS Landslides susceptibility mapping based on geospatial data and geomorphic attributes (a case study: Pacet, Mojokerto, East Java) 012002

L Y Irawan, Sumarmi, S Bachri, D Panoto, I H Pradana and R Faizal

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OPEN ACCESS Strategic Value of Marble Mine Management for Community Economic Improvement and Challenges Keeping Sustainable Environmental Support in Tulungagung Regency 012003

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O Setiawan and R Nandini

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OPEN ACCESS Forming spatial thinking skills of social studies students in phenomenon analysis geosphere through the Geographic Information System (GIS) 012005

N Wahyuningtyas, N Laila and F Andini

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Sumarmi, S Bachri, L Y Irawan, A W Sholeha and M Aliman

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OPEN ACCESS Development of Supplementary Contextual Teaching Materials Based on Ecotourism and Natural Resource Management 012007

A Z Ensiyawati, Sumarmi and I K Astina

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A Masrukhin, R Anwar and H Sriyanto

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OPEN ACCESS Pancasila and Saving Lifestyle: a Case Study in Bina Nusantara University Jakarta Students 012009

P H Witono, A Prasojo and C Megawati

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OPEN ACCESS Local history online learning strategies: teacher's perception 012010

R Gunawan and H Rachmah

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W D Sulistyono, M N L Khakim, N Jauhari and A D Setyawan

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OPEN ACCESS The perspective of geography education students on the implementation of online learning during covid-19 pandemic 012012

This perspective focuses on the implementation of online learning during covid-19 pandemic. The study was conducted using a qualitative method with a purposive sampling technique. The data were collected through interviews with 10 students of the Department of Geography Education, Universitas Jember. The results of the study show that the majority of students have a positive perception of online learning during covid-19 pandemic. However, there are still some challenges in the implementation of online learning, such as the lack of internet access and the lack of learning resources. The study concludes that online learning is a viable alternative for learning during covid-19 pandemic, but it needs to be supported by adequate infrastructure and resources.



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Rolla Batik Home Industry at the Patrang District Jember Regency in 2010-2018

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Abstract. UNESCO designated Indonesian batik as a Masterpiece of the Oral and Intangible Heritage of Humanity on October 2, 2009. Since then the Indonesian batik industry has grown rapidly, including in Jember Regency, East Java, one of which is the Rolla batik home industry. Jember Regency has a typical local batik with tobacco motifs. The research objective was to examine the background of standing and dynamics of the Rolla batik home industry. The research method uses historical methods, namely heuristics, verification, interpretation, and historiography. Rolla batik home industry was established due to several factors, namely to help neighbors; preserving and introducing batik; continue the family business in the form of tobacco-patterned batik; increase family income; and visualizing Jember's identity in batik cloth. Rolla batik home industry has a unique one product one design and the Jember Fashion Carnival mask batik motif. Industry dynamics that can be seen from capital, labor, equipment and materials, manufacturing technology, production results, promotion and marketing, reasons for purchasing products, consumer tastes, and product packaging. Rolla batik home industry was established because of the socio-economic factors of society, culture, family, family economy, and physical geography, while the dynamics were seen from its production, distribution and consumption.

1. Introduction

The United Nations Educational, Scientific and Cultural Organization (UNESCO) designated Indonesian batik as a Masterpieces of the Oral and Intangible Heritage of Humanity (Masterpieces of the Oral and Intangible Heritage of Humanity) on October 2, 2009. Since this designation, Indonesia commemorates "Batik Day National "every October 2 and batik is chosen as one of the" national clothes "which is always worn by all groups on various occasions [1]; [2]; [3]. Batik was only allowed for the palace environment in ancient times and batik was only found in a few areas spread across the island of Java, however at present it has spread to 27 provinces in Indonesia. A region will not claim other regional batik motifs because each region has different characteristics [4]. East Java is one of the regions in Indonesia which is known for its batik. East Javanese batik has a lighter color, more vivid, and bold colors according to the daily life of the people [5]. Batik craftsmen use their house as a place of business and almost all of them are managed by women (usually), this can generally be found in East Java areas [6]. Batik that comes from different places will have different motifs, so the batik motifs of one region will not be the same as the batik of other regions. The inauguration of batik by UNESCO has stimulated the batik industry in various regions in Indonesia and the spirit of creating batik which is unique to their respective regions [2]; [6].

Jember Regency is one of the areas in East Java with a positive development of the batik industry, especially since the local government launched the Month Visit Jember program with the Jember Fashion Carnival as one of its events in 2007. The government and the people of Jember Regency have joined hands in growing the batik industry in the Regency. Jember to get recognition that they also have cultural heritage that is contemporary. Jember Regency is one of the regions that relies on tobacco as a regional commodity that even penetrates the export market, such as in the Netherlands, Brehmen, and Germany. Tobacco is one of the regional identities of Jember Regency, so tobacco leaves were chosen as the typical motif of Jember batik. The batik makers in Jember also



began to look for other batik motifs apart from tobacco leaf motifs such as dragonflies, butterflies, cocoa, and coffee. The Jember batik motifs are adapted to the structural conditions of the people of Jember Regency with their characteristic plantation products and those related to plantations (dragonflies and butterflies are insects that usually fly back and forth in tobacco plantations). At first, the color of Jember batik was only brown and green and then developed with bright colors (red, orange, and light green) such as Madurese batik [5]; [6]; [7]; [8].

Based on data from the Industry and Trade Office of Jember Regency, there are several batik industries that have been registered and have business permits, including UD. Bintang Timur with the batik brand Labako (Sumberjambe), UD. Damas with the Damas batik brand, Rezi's with the Rezi's (Ambulu) batik brand, Griya Batik Notohadinegoro with the Notohadinegoro or Notonegoro batik brand, and Rolla Batik House with the Rolla batik brand. These batik industries produce Jember batik with its distinctive tobacco leaf motif, even so each industry has its own uniqueness which differs from one another. Sumberjambe Village, Sumberpakem Subdistrict, was the first batik craftsman village in Jember Regency since the 1970s and the typical Jember batik with tobacco leaf motifs began to appear around the 1985s [6]. Mr. Mawardi as the owner of Labako batik then innovated batik motifs with other plantation products such as edamame, cocoa, and coffee to make them more varied. UD. Damas, which produces the Damas batik brand owned by Mr. Heri Efendi, does not only produce typical Jember batik with tobacco motifs, but also can serve the production of typical batik from other regions such as the typical Lumajang batik with banana motif if there is an order. The tobacco leaf motif is combined with other motifs such as dragon fruit, orange, and mega cloud, the pattern of the Damas batik motif which was originally full of one cloth changed only part or half of the fabric and began to use dark colors like black to display an elegant impression apart from light colors. light up. Another the uniqueness of UD. Damas is a motive for production in large quantities, especially UD. Damas specializes in producing batik for alma mater (uniforms) formal and non-formal institutions. Batik Rezi's Ambulu is the first Jember specialty batik industry located in the south of Jember Regency which is famous as a coastal area. Rezi's batik focuses on producing Jember batik with tobacco leaf motifs combined with typical coastal motifs such as water flow, coastal rocks, marine life, fish, waves and fish scales as well as combined with plantation motifs such as dragon fruit, edamame, cocoa, and coffee, patterns of batik motifs are rare and do not fill the fabric. The uniqueness of Rezi's batik is that consumers who buy batik cloth to be made into clothes, can be sewn directly on the spot, this is because Lestari Kusuma Wati has a background as a fashion design graduate. Indi Naidha's Notohadinegoro (or Notonegoro) batik is a batik industry in Jember that introduced ublank (a male headband, a combination of Madura udeng and Javanese blangkon). Almost the same as other batik industries, the tobacco leaf motif is combined with other plantation motifs such as edamame, cocoa, and coffee, but the difference is that Notohadinegoro (or Notonegoro) batik also combines tobacco leaf motifs with motifs from other regions such as Gajah Oling from Banyuwangi and Mega Mendung from West Java. Rolla batik has a unique batik with the concept of one product one design and the motifs can change every month, besides that the tobacco leaf motif is not only combined with other plantation products such as edamame, cocoa, and coffee, but also combined with carnival mask motifs inspired by Jember Fashion Carnival (JFC). Rolla batik home industry which was founded by Mrs. Iriane Chairini Megahwati not only produces Jember batik, but also produces weaving. The location of the Rolla batik home industry which is located in the middle of the city and close to the Jember Fashion Carnival (JFC) event makes the daily income earned can reach IDR 30,000,000.00 - IDR 40,000,000.00 during the Jember Fashion Carnival event (JFC) is ongoing.

Rolla batik home industry has its own uniqueness that is different from other batik industries. Rolla batik home industry as an industry certainly includes a process to increase added value that can be traced as a chain starting from raw materials, production (human resources involved in production activities), technology (canting, stamp, printing), standards and Haki, product promotion and sales activities, as well as institutions and access to financial capital are interrelated and influence one another, that is the dynamics of the batik industry [4]. The Rolla batik home industry which has been established for eight years (2010-2018) certainly has reasons behind its establishment and the

dynamics in it are quite interesting because basically everything has dynamics including a local batik industry.

2. Methods

This study uses historical methods as a reference for procedures and techniques in research. Historical methods are methods used to critically analyze and examine legacies of the past and from this historians attempt to reconstruct the human past. When writing history (regarding places, periods, events, institutions, and / or people) it is all based on four activities, namely: (a) collecting contemporary objects (printed, written, and oral sources) that are relevant to the thing to be studied (source collection or heuristics); (b) removing parts of the collected object which are not authentic (verification or criticism); (c) the remainder of the authentic part can then be concluded as credible testimony (interpretation or interpretation); and (d) the reliable testimony is then compiled into a story (historiography or writing) [9].

The first step is the activity of looking for, sorting, and collecting sources of information (written and oral) related to the subject to be studied, this activity is called a heuristic. Written sources are not much different from bibliographical activities related to printed books, other than that another source used is oral history which is included in oral sources. Collection of oral sources using interview techniques and the parties who become the sources are people who have a direct relationship with the Rolla batik home industry whose information is conveyed orally, namely Mrs. Iriane Chairini Megahwati. The written sources of this research are books, magazines, journals, articles, and theses related to batik, Jember batik, and Rolla batik home industry which researchers obtained from the regional library of Jember Regency, the central library of Jember University, the repository of Jember University and other universities. and online journal website portals. Researchers also need object sources to support written and oral sources in the form of a collection of photos and belongings belonging to Mrs. Iriane Chairini Megahwati [9]; [10].

The second step is the activity of sorting out the sources that have been collected critically, this activity is called verification or criticism. External criticism (authenticity of sources) is used to test written sources such as books, magazines, articles, journals, and theses that discuss the Rolla batik home industry by looking at the year it was published and the suitability of its contents with facts in the field. The same thing also applies to the information provided by Mrs. Iriane Chairini Megahwati as the owner of the Rolla batik home industry, it is necessary to look for its authenticity whether it is true that she is really the founder and the first generation of Rolla batik or not by asking the workers the truth, namely Mrs. Parto (the first worker in the Rolla batik home industry) and Ms. Ria (a worker who worked in the Rolla batik home industry due to the invitation of other workers) [9]; [10]. Internal criticism (trustworthiness) is used to see how close the source is to the event to be studied. This aims to cross opinions between Mrs. Iriane Chairini Megahwati as the owner of the Rolla batik home industry, Mrs. Parto and Ms. Ria, and Mrs. Nuriyati (a consumer) who has different positions and levels of expertise, and to avoid the possibility of a tendency to exaggerate or demonize one party. . Written sources about batik, typical Jember batik, and the Rolla batik home industry can also be criticized internally by comparing their contents to look for similarities and differences with the information provided by the informants [9]; [11].

The third step is, activities to interpret, describe, conclude, and synthesize data related to the Rolla batik home industry which has previously passed the verification or criticism stage and the data is believed to be authentic and in accordance with the facts in the field, this activity is called interpretation. . The data that has been described and concluded are then grouped according to their parts, such as the data for the introductory section are marked and then put together in chapter 1 introduction and so on, it is very important to give a quote from where the data source was obtained both at the beginning of the sentence and at the end of sentence [9]; [10].

The fourth step or the last step of the historical method is an imaginative reconstruction activity related to the Rolla batik home industry from its inception in 2010 to 2018 which is based on

data that researchers get from various sources (written or oral) after going through the previous three stages. The data that has been interpreted are then written into a historical study of the Rolla batik home industry by paying attention to the chronological aspects so that in writing the title it is important to include the year. The title of this research is "Rolla Batik Home Industry in Patrang Subdistrict, Jember Regency in 2010-2018" because the discussion in this study includes the background of the Rolla batik home industry and the dynamics of all aspects (production, distribution, and consumption activities). existing in the Rolla batik home industry which started in 2010-2018 [9]; [10].

3. Results and Discussion

3.1. Background of the Establishment of the Rolla Batik Home Industry

Rolla batik home industry is one of the typical batik industries of Jember which was founded by Mrs. Iriane Chairini Megahwati on February 26, 2010 and is addressed at Jalan Mawar No. 75, Jember Lor Village, Patrang District, Jember Regency. Rolla batik home industry is one of the batik industries that is quite calculated, if you look at a flashback, of course the establishment of the Rolla batik home industry is not without reason. The Rolla batik home industry has several factors behind its establishment, namely the socio-economic factors of society, culture, family, family economy, and physical geography, as follows:

3.1.1. Community Socio-Economic Factors. The socio-economic condition of the people who are less able to create a social spirit to help them grow in Mrs. Iriane Chairini Megahwati. Mrs. Iriane Chairini Megahwati was originally just an ordinary housewife just like her neighbors, but because she felt she had a better and more stable economy, there was a desire to help the people around her residence. Initially the assistance provided was in the form of basic necessities including rice, sugar, cooking oil, but it turned out that the assistance was only for a short term because it could run out, so Mrs. Iriane Chairini Megahwati needed to change the type of assistance that would be given next. Mrs. Iriane Chairini Megahwati pays attention to the environment around her residence, where many women (both mothers and adolescents) need to be empowered, starting from this the idea emerged to establish a batik business that was deemed suitable to the nature of women who are patient, persevering and resilient. The work that was occupied by the women in the vicinity of Mrs. Iriane Chairini Megahwati's residence was initially trading in the nearby school environment, then Mrs. Iriane Chairini Megahwati empowered her with batik training before finally working in the Rolla batik home industry.

3.1.2. Cultural Factors. One of Indonesian cultures worldwide is batik. Batik in Indonesia has been known since the XIII century, when it was painted with motifs of plants, animals, abstracts (such as wayang beber, clouds, temple reliefs, etc.) on palm leaves which then changed into cloth. Since ancient times, smemag batik has been closely related to the life of the Indonesian people, until the UN agency (UNESCO) which oversees the fields of education, science, and world culture has designated Indonesian batik as one of the world cultural heritage of Indonesian native nonbendawi (the world cultural heritage of humanity from Indonesia) and was included in the representative list as a Masterpiece of the Oral and Intangible Heritage of Humanity in Abu Dhabi, United Arab Emirates on October 2, 2009. The determination is based on successful criteria such as having a philosophy which relates to Indonesian society, contains various symbols in it, and has played a role in the preservation of the present and future non-material world cultural heritage [1]; [2]; [3]; [12]. This is good news for the people of Indonesia, including Mrs. Iriane Chairini Megahwati. After seeing the news on one of the private television channels, the idea emerged to open a batik business compared to other businesses. The idea of opening a batik business is a real step for Mrs. Iriane Chairini Megahwati as an Indonesian citizen who is proud of her ancestral cultural heritage in preserving and introducing batik to the wider community.

3.1.3. Family Factors. Mrs. Iriane Chairini Megahwati's family has a background as a business family. Mrs. Iriane Chairini Megahwati was born to a father who was a successful tobacco plantation owner and entrepreneur, the brilliance of her father's tobacco business even penetrated the export market. The business run by Iriane Chairini Megahwati's father has inspired her to enter the world of tobacco following in her father's footsteps, it's just that the tobacco business chosen and pursued by Mrs. Iriane Chairini Megahwati adjusts to her nature as a woman. The news about UNESCO's recognition of batik as one of the world's cultural heritages on television channels has provided a business idea for Mrs. Iriane Chairini Megahwati to establish a batik business with a tobacco leaf motif for Jember's typical batik which is given the brand "Rolla".

3.1.4. Family Economic Factors. The family economy and the desire to help her husband became one of the factors that made Mrs. Iriane Chairini Megahwati founded the Rolla batik home industry. Mrs. Iriane Chairini Megahwati has an educational background with a Diploma in Economics, Faculty of Economics and Business, University of Jember in 1989 and a bachelor's degree in civil engineering from the Faculty of Engineering, Muhammadiyah University of Jember in 1993, which is very different from the batik business she is pioneering. Armed with this educational background, Mrs. Iriane Chairini Megahwati worked as a contractor for 20 years and her hard-earned money was used as capital for her batik business without asking for additional capital from her husband. Mrs. Iriane Chairini Megahwati's batik business is in the form of a home industry with the consideration that she can work but can still take care of the house. Mrs. Iriane Chairini Megahwati's family economy has been fulfilled from the income of her husband who is a civil servant (PNS), but she wants to help earn additional income for her family and the community around her environment by empowering women so that they can ease the burden on the family's economy and not only rely on livelihoods from their husbands.

3.1.5. Physical Geographical Factors. The physical geography of Jember Regency mostly consists of hilly areas and the geographic shape of Jember Regency is suitable for the growth and development of tobacco which is then used as the main regional commodity [13]. Since the Dutch colonial era, Jember Regency has become one of the producing areas for cocoa, coffee and tobacco because it is supported by its geographic location which is suitable for planting plantation plants. The most famous plantation product and the main commodity of Jember Regency is tobacco which is even able to penetrate export markets such as in the Netherlands, Brehmen and Germany. Batik typical of Jember is synonymous with regional icons so that it is patterned with tobacco (leaves and flowers) and insects moving back and forth on tobacco plantations (such as dragonflies and butterflies), in addition to cocoa and coffee motifs [5]; [6]. The visualization of tobacco leaves which are regional icons becomes a motif on a piece of batik cloth, including a cultural form with elements of contemporary art [8].

3.2. The Dynamics of the Rolla Batik Home Industry

Rolla batik home industry is one of the economic actors in the form of household production in the field of production of goods in the form of regional batik in which there are economic activities such as production, distribution and product consumption activities, here is the explanation:

3.2.1. Rolla Batik Home Industry Production. Production is an activity to create value for goods and or services in the interests of meeting the needs of society [14]. The production activities in the industry (including the Rolla batik home industry) are supported by the existence and fulfillment of several production factors originating from nature and / or created by humans to produce goods and or services, some of these production factors include: land and natural resources (place and material). materials needed in making Rolla batik), labor (people who work to produce Rolla batik), business capital, and entrepreneurial skills (as a graduate of D3 economics, Faculty of Economics and Business, University of Jember in 1989, of course Mrs. Iriane Chairini Megahwati understands and have insight

into economics, business management, and entrepreneurial spirit) [15]. The following is an explanation of the parts of production activities in the Rolla batik home industry:

a) Capital is the most important thing before starting a business, especially material capital in the form of goods, money, and securities owned by the business owner and this is used as the initial capital to build a business, one of which is a home industry [16]. Business capital can be divided into two, namely internal and external capital. Internal capital comes from the business owner, namely Mrs. Iriane Chairini Megahwati and the profit from sales. Mrs. Iriane Chairini uses her savings that have been collected since she worked as a contractor for 20 years. Rolla batik home industry business capital then developed with additional external capital, namely an injection of funds from the bank, both the Rolla batik home industry who submitted it and the bank itself that offered it. Acceptance of the offer of capital from the bank by the Rolla batik home industry with regard to things such as interest, time period, amount of money offered, and needs. The two capitals of the Rolla batik home industry continue to develop from year to year, which is illustrated below:

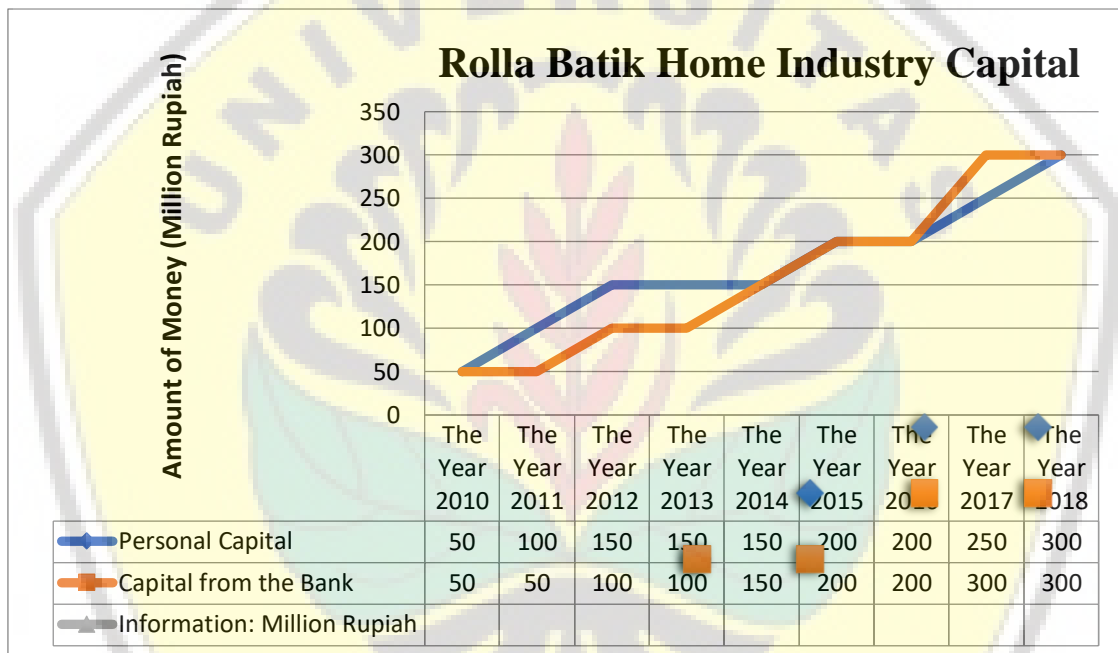


Figure 1. The Rolla Batik Home Industry Capital Diagram from 2010-2018

b) Workforce, at the beginning of the establishment of the Rolla batik home industry, only 10 workers were given training before actually working and producing Rolla batik. The increasing demand for products made Mrs. Iriane Chairini Megahwati need to increase the number of workers, this was circumvented by ordering 10 people who were already working, each bringing along 10 people who would be trained and employed in the Rolla batik home industry. The creation of a disciplined work environment was created with an attendance system which initially wrote an attendance list in an attendance special book in 2017, changing to a fingerprint attendance system to minimize fraud that workers can commit. Worker performance management can be monitored by providing targets for batik that must be completed within a certain period of time and each batik that has been completed must be given the name of the worker who completed it along with the date of manufacture, if the worker concerned forgets to give this sign then Mrs. Iriane Chairini Megahwati will remind her workers to record it. in each other's notebooks. Worker performance affects the amount of wages that will be received, so that the wages are different from one worker to another. Workers in the Rolla batik home industry from its inception until 2018 have implemented a

specialization system based on expertise and gender, namely draftsmen, trainers, batik makers, colorists (dip and dab or nyolet), designers, and tailors.

c) Equipment and batik materials, equipment used in the Rolla batik home industry consists of: gawangan and / or tables, pendants (weights), pans, dingklik (chairs), stoves, newspapers, and canting (using canting numbers 1, 2, and 4). The materials used include fabrics (prima, primis, paris, viscose, doobby, silk, to weaving ATBM (Non-Machine Weaving Tools), wax (using Alus 1 and 2 waxes to make batik, stamped wax for walling or blocking purposes, and wax gandarukem to improve the quality of wax that is not good when it will be used), and dyes (synthetic and started using natural dyes in 2016). The equipment and materials used in the Rolla batik home industry have not changed since its inception in 2010-2018.

d) The technology of making batik, batik is an Indonesian heirloom, a mixture of art and technology which is very high from the ancestors who have the complexity and refinement of the decoration that grows through canting strokes that are painted on a piece of cloth to create beauty [17]. Batik, which was previously synonymous with hand-drawn and canting batik, has developed over time so that in general it can be divided into three types based on the manufacturing technique, namely hand-drawn, stamped, and combined (hand-drawn and stamped) batik, this also applies to the Rolla batik home industry. Hand-drawn batik is batik made by depicting hot night candles on a cloth according to the motif drawn using canting as a drawing tool. The canting which is used for drawing makes the lines on the batik motif look smoother and smaller and there is no repetition in the drawing of the batik motif. The process of making hand-drawn batik takes about 2-3 months depending on the batik because batik requires creativity, patience, and hand skills in painting wax on cloth. The manufacturing process takes a long time which makes the price of hand-drawn batik soar [12]; [18]; [19]; [20]. Hand-drawn batik became the first product of the Rolla batik home industry until 2018. Stamped batik is batik made using a canting cap made of patterned copper to depict night candles on cloth. Initially, the use of the stamp was only for the periphery area and then changed to the entire fabric which made the manufacturing process faster and only took about 2-3 days, for the longest time being only 3 weeks. The line size of the stamped batik motif seems to be bigger when compared to hand-drawn batik and the patterned image of the motif experiences repetition [18]; [19]; [20]. Stamped batik with a faster manufacturing process at low prices is one solution that has been found by batik makers to outsmart the growing market demand around the mid-19th century, but there are other sources that state that this happened in the 20th century. after World War 1 (circa 1920) [3]; [12]. The stamped batik in the Rolla batik home industry began to be produced in 2011 after the workers were skilled enough in producing hand-drawn batik. Combined batik (hand-drawn and stamped) is batik made using the techniques of hand-drawn batik (dicolet coloring) and stamped batik (making motifs using a stamp machine) [18]. Combined batik (hand-drawn and stamped) began to be produced in the Rolla batik home industry in 2013, after the production of hand-drawn and stamped batik began to stabilize.

e) Production results, at the beginning of the establishment of the Rolla batik home industry only produced hand-drawn batik with various motifs (such as tobacco leaf, coffee, cocoa, insects (dragonflies and butterflies), JFC carnival masks, Puma Beach icon stones and Watu Ulo). Rolla batik home industry added a variety of product choices by starting to produce stamped batik in 2011 (one year after its establishment), after the production of hand-drawn and stamped batik had been stable, then Mrs. Iriane Chairini Megahwati in 2013 tried to produce combined (hand-drawn and stamped) batik. In 2015, Rolla batik home industry tried to produce batik motif shoes and batik motif souvenirs, but unfortunately the market was not so good that the production was stopped. In 2016, Rolla's batik home industry added a variety of batik dyes, which initially only used synthetic dyes, developed with the addition of a variety of natural dyes for batik, in addition to that, Mrs. Iriane Chairini Megahwati also produced tenun (batik weaving and ikat) by owning her own loom. In 2017, product innovation from the Rolla batik home industry was to produce ublank (a head cover with a combination of Madura udeng and Javanese blangkon) and utilize waste batik cloth that is no longer used (patchwork) to become a complementary necklace accessory for women's clothing.



Figure 2. Various Colors and Rolla Batik Motifs



Figure 3. Various Colors and Rolla Batik Weaving



Figure 4. Ublank (Combination of Udeng and Blangkon) Rolla Batik Production



Figure 5. Necklace Accessories from Patchwork, Rolla Batik Production

3.2.2. Rolla Batik Home Industry Distribution. Distribution is a stage to deliver or distribute goods and or services from producers to consumers [14]. Income and profit each month are obtained from the large number of products sold and the entry of product demand from consumers who depend on promotional and product marketing activities carried out by the Rolla batik home industry, these activities that determine most of several things such as levels such as labor wages, capital use, and profits earned by business owners. Rolla batik home industry product marketing is marketed through offline and online systems. The offline sales system experienced a development which was initially spread by word of mouth, creating a Rolla Batik House shop, and making brochures. While the online system has developed from 2011 to market products through the official website of the Rolla batik home industry which is located at www.batik-jember.com, creating an Instagram account named @batikdantunrolla From Jember to the World with the first photo posting on October 25, 2015 , and a Tokopedia marketplace account named House of Batik Rolla. In addition, Rolla's batik home industry actually has a Facebook page, only after the worker who held the account stopped the social media account was neglected and neglected. Promotional activities are carried out by participating in activities on certain days (such as Kartini day April 21, National Batik day October 2, and Mother's Day December 22), either directly organized by the Rolla batik home industry or invited by other parties.

3.2.3. Consumption of Rolla Batik Home Industry. Consumption is the final stage of economic activity, at this stage the goods and / or services sold are used by consumers who buy them to fulfill their daily needs [14]. The main reason consumers choose to buy products in the Rolla batik home industry is because the Rolla batik motif reflects the uniqueness of Jember with its superior tobacco leaf. In general, Rolla batik home industry consumers prefer to buy directly by visiting the Rolla Batik House shop on Jalan Mawar No. 75, Jember Lor Village, Patrang District, Jember Regency compared to buying through an online system. Consumers can freely choose the desired product and if the pattern of the motif and or the color of the batik cloth that is looking for is not available, the consumer can place an order (by request). The batik market in Jember is more inclined towards contemporary batik with abstract motifs. The packaging for the batik that has been purchased has also undergone a development, which was originally made of cardboard and then increased in variety of cardboard, wood (combined with bamboo), and bamboo. Rolla batik's diverse and varied home industry products cannot be separated from the criticism and suggestions of consumers that are used as evaluation materials for product development.

4. Conclusions

Rolla batik home industry which was founded by Mrs. Iriane Chairini Megahwati on February 26, 2010 has various background factors behind it, namely: (1) socio-economic factors in society; (2) cultural factors; (3) family factors; (4) family economic factors; and (5) physical geographic factors. Rolla batik home industry as one of the batik industries that has long been established certainly experiences dynamics related to various interrelated aspects in it. The aspects that exist in the Rolla batik home industry consist of production aspects (capital, labor, equipment and batik materials, batik-making technology, and production), distribution (product promotion and marketing activities), and consumption (product purchases).

The capital of the Rolla batik home industry, which initially only relied on personal capital and profits from sales over time, began to have banks willing to finance, the workforce, which initially only numbered 10 people, grew to more than 100 people with worker management and worker performance that changed, equipment and batik materials, although not everything has changed, there are things that have developed such as the choice of various fabrics and batik coloring, the technology for making batik has developed from initially only written batik and then added with printed batik and combined batik (written and stamped), as well as production results, which is increasingly diverse from 2010-2018, which initially only produced batik, developed by also producing batik motif shoes, batik motif souvenirs, batik motifs serving hoods, weaving, batik patch necklaces, and ublank (udeng blangkon). Promotional activities and marketing of Rolla batik home industry products also experienced development, which initial marketing was only word of mouth to Mrs. Iriane Chairini Megahwati's closest friend. Then it developed with the creation of a shop next to her house which is addressed at Jalan Mawar No. 75, Jember Lor Village. Even though she already has a shop, Mrs. Iriane Chairini Megahwati made pamphlets to disseminate product promotions, until in the end she carried out online promotions and marketing to reach consumers from outside the Jember area through the official website of Rolla batik home industry, Instagram, and Tokopedia. In addition to marketing products offline and online, the Rolla batik home industry also promotes its products through various activities held directly by the Rolla batik home industry or indirectly, such as activities on Kartini's day, National Batik day, and Mother's Day. Regarding Rolla batik consumers who initially only chose a variety of products that were already available developed by being able to ask for the desired pattern and color, and product purchases were not only made by coming directly to the store but could be done online if the consumer was out of town, as well as with product packaging after a deal with consumers, initially only from cardboard, it develops into choices such as cardboard, cardboard, wood, and bamboo.

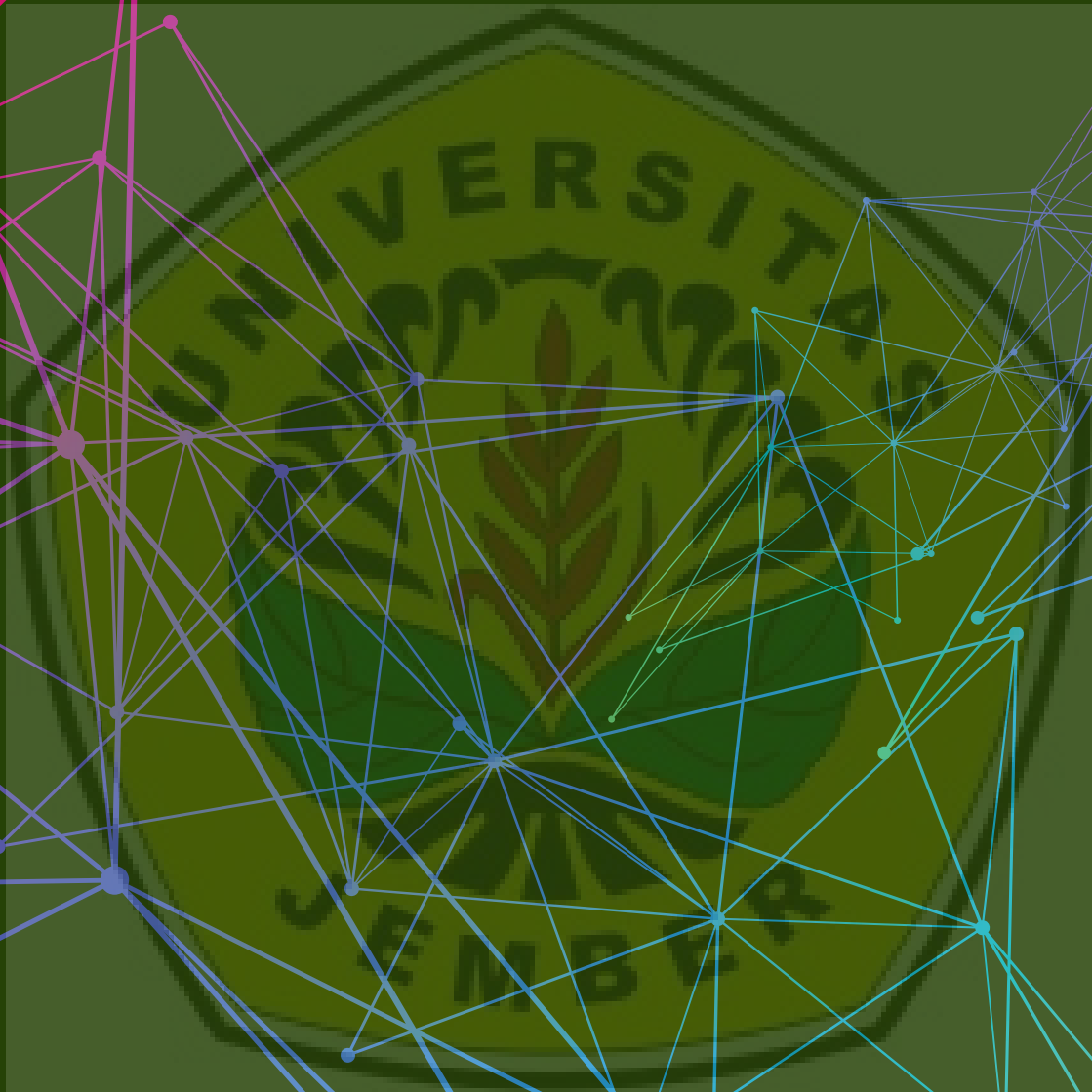
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