

PAPER • OPEN ACCESS

Bhetch so'on batik feature creations: promoting the stonehenge van java in Suling Wetan Village, Cermee Sub-District, Bondowoso Regency

To cite this article: S Wathon *et al* 2020 *IOP Conf. Ser.: Earth Environ. Sci.* **485** 012044

View the [article online](#) for updates and enhancements.



Bhetoh so'on batik feature creations: promoting the stonehenge van java in Suling Wetan Village, Cermee Sub-District, Bondowoso Regency

S Wathon^{1*}, R Oktarianti¹, T Ratnasari², and R P N Puji³

¹ Department of Biology, Faculty of Mathematic and Natural Sciences, University of Jember, Indonesia

² Department of Agrotechnology, Faculty of Agriculture, University of Jember, Indonesia

³ Department of History Education, Faculty of Teacher Training and Education, University of Jember, Indonesia

*syubbanulwathon@unej.ac.id

Abstract. Batu Susun tourism (Madura: Bhetoh Soon) or called "Stonehenge Van Java" in Suling Wetan Village, Cermee District is a newly opened tourist attraction in Bondowoso Regency. Nature tourism is still not widely known by the community so that there is a need for promotional efforts to be remembered more widely by tourists. One of strategies to promote the local object of Bondowoso is developing new batik motifs "bhetoh Soon" as a typical icon of Bondowoso Regency. Batik craftsmen in Suling Wetan village have pioneered batik production business since 2015 but have not been optimally developed so that it has not designed as a unique and creative batik product. The knowledge and skills of batik craftsmen in Suling Wetan Village need to be improved to create batik motifs "Bhetoh So'on" as a medium for promoting natural tourism in Bondowoso Regency. In general, the achievement of capacity building programs has been well implemented. These achievements included program socialization for partners, processing workshops and utilization of natural batik dyes, procurement of hand-held machines, training in making batik motifs "Bhetoh Soon", and assistance to batik craftsmen regarding E-Commerce-based marketing system applications. The development of the typical batik creative industry in Wetan Suling Village is expected to increase their income while at the same time opening up new jobs for the surrounding community. The results of this activity can make Suling Wetan Village a pilot village that can develop successfully and independently in creating creative batik industries. Besides, the development of the creative batik industry in Suling Wetan Village can lift the potential of tourism objects "Bhetoh So'on" in Bondowoso Regency.

1. Introduction

During the past decade, the creative industry is believed to be able to make a significant positive contribution to the region [1;2]. The contribution can be in the form of employment, additional regional income to regional and national imageries [3]. Regional imagery arises when a region becomes famous because of the creative products produced and it has own unique value [4]. In more general context, regional imagery using creative industries can also be linked to various sectors [5,6]. Especially when it is connected with the tourism sector, for example handicraft products, art shows, food, historic tourist sites and locations created to support the creative industry to continue to develop [7].

The development of creative industries in a region requires a creative society to develop ideas creative products based on intellectual power, cultural arts, and technology keep up with the times and emerge on the basis of dynamic community needs [8]. Creative industries based on culture and local cultural richness are considered necessary to be developed. This is because local cultural property is an important part of identity in the creative industry. In addition, it can also help the sustainability of culture, without damaging but will instead support the preservation of culture itself [9].

One of the great potential areas to be developed is the batik creative industry [10]. Batik is one of Indonesia's works from the heritage of Indonesian ancestors that was announced by UNESCO in 2009 [11]. The creation of batik patterns with the character of an area is one of the potential for creating new



(contemporary) batik patterns through the development of regional patterns [12]. Almost all regions in Indonesia develop their batik potential [13]. However, there are still some areas that are still in the stage of exploring the potential of batik by bringing up creations and innovations trying to create its own uniqueness in batik patterns, as well as the characteristics of their regions [14].

Bondowoso Regency is one area that does not yet have an batik patterns icon that symbolizes the characteristics of the region. Bondowoso Regency is very possible to create a characteristic of batik patterns that is different from other regions, because the potential possessed by this region has fulfilled the artistic requirements for the creation of a batik patterns. One of the potential of Bondowoso object that can be appointed as an icon of batik patterns is Batu Susun (Bhetoh So'on) natural tourism (Figure 1).



Figure.1 Bhetoh So'on tourism object (Stonehenge Van Java) in Suling Wetan Village, Cermee District, Bondowoso Regency.

Batu Susun tourism object is classified as very unique in the form of a row of large piles of natural stones similar to Stonehenge tourism objects in England so that the stacking stones in Bondowoso are called "Stonehenge Van Java". This nature tourism is still not widely known by the public, so there is a need for promotional efforts to be more widely known by tourists. Strategic efforts that can be made to promote these attractions by making "Bhetoh So'on" as an icon of new batik patterns of Bondowoso Regency. The name "Bhetoh So'on" (derived from the Madura language which means Batu Susun) was chosen as a unique name for the batik patterns typical of the tourism object "Stonehenge Van Java".

Meanwhile, in Suling Wetan Village, located around the tourist area, there are potential batik craftsmen. Some of them have been pioneering businesses as batik craftsmen since 2015, but the business has not been worked out optimally so that it has not yet developed as a unique and creative batik product. It is caused by several obstacles, such as batik designs that are produced still have less modern patterns and limited color combinations. The average batik craftsmen in Suling Wetan Village only produce when receiving orders. Seeing such conditions, it will be difficult for these community groups as batik artisans to develop batik businesses that will compete with other handicraft products. These constraints need to be resolved with the knowledge and application of technology through the fostered village service program to develop a typical batik business in Suling Wetan Village.

2. Methods

2.1 Socialization

Socialization is carried out to convey the purpose and objectives of activities. The team explained the background of this program and then designed the equipment and types of training and assistance needed by partners to achieve the intended targets. As a form of reciprocity, partners provide a place

for socialization and training, invite fellow activists of similar businesses, and also have the right to propose experts / resource persons to be invited to fill out the training.

2.2 Provision of venture capital

Business capital is provided the materials and equipment needed and can solve existing problems. The team will provide the funds needed to produce batik with "Bhetoh So'on" designs and patterns as well as other supporting facilities. The team designs and provides these facilities according to the needs of partners by considering input from partners.

2.3 Workshop and Training

The workshop was held to increase partner's knowledge and understanding of the definition, potential, challenges and linkages between the creative industries of batik and the development of cultural tourism. The training was conducted to improve the ability of partners in making batik designs and patterns "Bhetoh So'on", the use of batik dyes that are good and right. The technical use of the equipment is explained in detail so that partners understand and can use it independently. Increasing understanding of making interesting batik designs and patterns is carried out by the implementing team and at the same time bringing speakers in the field of batik crafts and graphic design. While increasing the understanding of partners in using batik dye is carried out by members of the implementing team and other batik craftsmen who are around the University and Research Institute / Institute.

2.4 Increased understanding

Improved understanding is done by providing initial knowledge, understanding, and application of the theory that has been given. Theory is given by lecturing, discussion and practice methods, using viewer aids, teaching aids and examples as needed. Furthermore, increasing understanding and skills is done by measuring partners' understanding and skills using pre-test and post-test instruments.

2.5 Assistance

The proposal team will assist partners in designing the "Bhetoh So'on" patterns and combining batik dyes so that they look elegant and more modern, using batik dyes that are good and right. Assistance is carried out until partners can implement it independently. Assistance is carried out by supervising the application of the skills provided in theory to ensure that the skills provided are actually implemented in the field.

The expected economic impact of this activity is the development of the creative business of "Bhetoh So'on" batik typical of Bondowoso Regency which in turn will increase the income of batik craftsmen. Impact on the social field, this activity can open up new employment opportunities for the community, especially for the younger generation. In addition to social impacts, the impact of the tourism sector is that the creation of the "Bhetoh So'on" batik patterns can be a media for promoting the new natural tourism object "Stonehenge Van Java" in Bondowoso Regency. The expected impact in the field of science and technology is the transfer of knowledge (transfer of technology) between universities and the community in the target villages.

3. Results and Discussion

The Community Development Service Program on the "Bhetoh So'on" Batik Patterns Creation has been carried out in Krajan Hamlet, Suling Wetan Village, Cermee District, Bondowoso District, covering several outcomes, including: program socialization to partners, preparation of design training activities batik which includes: procurement of tools, materials and other equipment to make batik, workshops and training on the creation of the batik patterns "Bhetoh So'on" as well as the discourse of the development of the creative industry of batik patterns "Bhetoh So'on" as a media to promote nature tourism "The Stonehenge Van Java" In the village of Suling Wetan, Kecamatan Cermee, Bondowoso Regency, East Java.

3.1. Socialization

The implementation team of the service program has conducted a socialization to the partners. The location of the socialization was at the Suling Wetan Village Hall which was attended by partners and

members as well as the Suling Wetan village. The socialization activities were filled with presentation of programs that would be provided by the implementation team of the Community Service Program to partners. Then proceed with a joint discussion about the plans that will be carried out to realize the program that will be run. The partners seemed very enthusiastic and cooperative during the socialization activities. This can be seen from a number of questions, input and suggestions submitted by partner members in the service implementation team.

3.2. Workshop

The workshop was conducted as a form of activity from a coordinated implementation team with the aim of sharing, transferring knowledge (transferring technology), and providing supplies to partners and members in maintaining commitment in the strategy program for developing the creative industries of batik. Each workshop participant gets a module that contains information about a variety of modern batik design patterns. In addition, the module also contains a variety of uses of natural materials as batik dyes and how to make batik natural dyes. The workshop was held at the Suling Wetan Village, which was attended by partners and members.

Workshop participants can understand the concept of the creative industry of batik, interesting batik design techniques, techniques of making batik "Bhetoh So'on". At the end of the workshop was filled with discussion sessions to increase partner's understanding of the activities carried out. In addition, workshop participants are required to provide opinions, suggestions or criticisms verbally or in writing after the workshop activities are carried out. The partners were very enthusiastic, cooperative and showed a commitment to solid collaboration with the community service implementation team during the workshop. Partners also expect workshops or training activities to be carried out on an ongoing and scheduled basis. After the workshop, partners can directly apply knowledge and technology in accordance with the modules provided and the explanations that have been presented.

The training and assistance activities began by designing batik on paper using a pencil (Figure 2). The participants designed the "Bhetoh So'on" batik patterns in accordance with their respective concepts. "Bhetoh So'on" batik patterns in this activity are combined with environmental conditions around the Suling Wetan Village and Cermee District. Some participants designed batik with the main patterns "Bhetoh So'on" and other parts added with flutes and cermee musical instruments. It also added the patterns of coffee fruit and cassava leaves, which are plantation commodities in Bondowoso.



Figure 2. The activity of designing the "Bhetoh So'on" batik patterns on sketch paper

After processing the batik design, it is continued with the wax streaking on batik cloth (Figure 3). Wax is one of the most important components of making batik cloth. Wax that has been attached to the fabric with a Batik patterns will be used to cover the fabric, so that it will facilitate the process of coloring the batik patterns on the fabric. The wax material is preheated using medium hot coals. Batik waxes are thawed as needed. During heating, the wax that starts to melt is stirred slowly so that the wax material is evenly mixed. The use of buckets has advantages compared to the use of stoves to melt batik waxes. Buckets produce heat that is not too high so it does not result in the wax being too ripe or even burning. In addition, the use of buckets is cheaper and naturally environmentally friendly. The melting wax was immediately taken using a canting tool and then gently etched onto the white cloth by following the flow of the "Bhetoh So'on" batik patterns that had been designed by each participant.



Figure 3. Wax scraping activities according to the flow of the batik patterns above the batik cloth



Figure 4. "Bhetoh So'on" batik patterns

The next process is drying batik cloth to dry. Stages of drying are not recommended directly under the hot sun because it is feared that it can interfere with the binding of the wax and the dye on the fabric. Drying by aerating will get brighter coloring results and the binding of dyes to the fabric becomes stronger. After that, then the process of coloring batik with a variety of attractive colors. The results of coloring batik that have been designed can be seen in Figure 4.

4. Conclusions

In general, the achievements of the "Bhetoh So'on" Batik Motive Creation activities that have been carried out in Suling Wetan Village, Cermee District, Bondowoso Regency have been going well and in accordance with the planned program. These achievements include program socialization to partners, procurement of hand-held machines, pendulums and accessories and equipment as well as material for making batik, workshops and assistance on the creation of interesting "Bhetoh So'on" batik patterns, as well as discourse on the development of the creative industries of batik in the service program or other related programs, and long-term performance simulations to drive the natural tourism sector "Stonehenge Van Java" in Bondowoso Regency.

Acknowledgments

This dedication activity was funded by the University of Jember DIPA through the Chancellor's Decree No. 6799/UN25/LT/2019 with Assignment Letter 1463/UN25.3.2/ PM /2019 Internal Grant of the Partnership Service Program (PPDB) Scheme 2019.

References

- [1] Hartini S 2012 Peran Inovasi: Pengembangan Kualitas Produk Dan Kinerja Bisnis *Jurnal Manajemen dan Kewirausahaan* **14** (1) 82 – 88.
- [2] Fitriana A N Noor I and Hayat A 2014 Pengembangan Industri Kreatif Di Kota Batu (Studi Tentang Industri Kreatif Sektor Kerajinan Di Kota Batu) *Jurnal Administrasi Publik* **2**(2) 281 – 286
- [3] Mangifera L 2016. Pengembangan Industri Kreatif Produk Batik Tulis Melalui Value Chain Analysis *The 3rd University Reserach Colloqoium* 157 – 166
- [4] Diana P Suwena I K and Wijaya NMS 2017 Peran Dan Pengembangan Iindustri Kreatif Dalam Mendukung Pariwisata di Desa Mas dan Desa Peliatan Ubud *Jurnal Analisis Pariwisata* **7**(2) 84 – 92
- [5] Salman D 2010 Rethinking Of Cities, Culture And Tourism Within A Creative Perspective *PASOS* **8** (3) 06-16
- [6] Prasetyo PE 2016 Dampak Kebijakan Peningkatan Techno-Ekonomy Pada Industri Tekstil Sebagai Upaya Peningkatan Produktivitas Dan Daya Saing Bangsa *Prosiding Seminar Multidisiplin Ilmu Unisbank* 820 – 828
- [7] Damayanti M and Latifah 2015 Strategi Kota Pekalongan Dalam Pengembanagan Wisata Kreatif Berbasis Industri Batik *Jurnal Pengembangan Kota* **3**(2) 100 – 111
- [8] Sari N 2018 Pengembangan Ekonomi Kreatif Bidang Kerajinan Tradisional Jambi (Studi Kasus : Rengke Suku Anak Dalam) *Jurnal Menejemen Terapan dan Keuangan* **7**(2) 138 – 148
- [9] Bahren Hidayat HN Sudarmoko and Setyaka V 2014 Industri Kreatif Berbasis Potensi Seni Dan Sosial Sodaya di Sumatera Barat *Jurnal Ekspresi Seni* **16**(1) 133 – 155
- [10] Rini EP Pratiwi RN and Adiono R 2015 Strategi Menciptakan Iklim UKM Pada Industri Kreatif Batik Tulis (Studi pada Dinas Koperasi, Industri, Dan Perdagangan Kabupaten Kediri) *Jurnal Administrasi Publik* **3**(12) 2012 – 2027
- [11] Lusianti LP and Rani F 2012 Model Diplomasi Indonesia Terhadap UNESCO Dalam Mematenkan Batik Sebagai Budaya Indonesia Tahun 2009 *Jurnal Tradisional* **3**(2) 1 – 19
- [12] Khoiroh SM 2017 Optimasi Pengembangan Kampung Industri Batik Tulis Daerah Berdasarkan Mapping Value Chain *Prosiding Seminar dan Konferensi Nasional IDEC* 125 – 135
- [13] Nurainun Heriyana Rasyimah 2008 Analisis Industri Batik Di Indonesia *Fokus Ekonomi* **7**(3) 2124 – 135
- [14] Marzuqi A Fianto AYA Hidayat W 2015 Pnciptaan motif batik sebagai ikon kabupaten lumajang *J. Desain Komunikasi Visual* **4** (1) 11-15