Relationship of The Development of Gold Thread Embroidery Toward The Birth of Entrepreneurial Spirit At Coastal Minangkabau

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Abstract

The focused of this study was the relationship of the development of gold thread embroidery toward the birth of entrepreneurial spirit at coastal Minangkabau. The existence of gold threads embroidery industry in the coast of Minangkabau, especially in Kota Pariaman affected by geography and historical factors. The birth of the spirit of entrepreneurship with embroidery business started from individual businesses (one man enterprise) to family (family enterprise), and then developing into micro, small and medium enterprise. Gold thread embroidery industry strongly contributed to the society economically, socially and culturally. It appealed both local and international tourists. The craft industry has become one of the cultural icons of tourism in West Sumatra.

Keywords: gold thread embroidery, entrepreneurship, coastal Minangkabau

I. Introduction

Industry is all the economic activity that processes raw materials and industry resources to produce goods that have added higher value and benefits, including industrial services. Additionally, industry is one of the employment opportunities in Indonesia, which aims not only to improve the welfare of the people in the city or village but also to limit unemployment. Specifically, small industry and home industry indirectly has a great potential on the economy of the community. Based on the law No. 3 in 2014 about Industry, article 9 Master Plan National Industrial Development prepared by considering the potential of the resource industry, culture industry and local wisdom that grow in the community, the potential and the socio-economic development region, as well as the development of industry and business well nationally and internationally.

According to Article 9 of Law No. 3 of 2014 potential resource of industry, culture industry and local wisdom that grow in the community is very important for the development in Indonesia. Cultural industry proposed by Frankfurt is shaping the masses tastes and trends so that they have awareness by growing their desire for false needs. The main characteristics are the standardization and individualisms apparent that cultural products are commodities produced by the culture industry even though democratic,
individualistic and diverse but in fact authoritarian, conformist and highly standardized (Suyanto, 2013: 114-115). This is because the culture can be seen as national identity that should be respected, retained and preserved so that our culture is not lost. Moreover, it can be a legacy to our next generation as a cultural resistance. The pride of cultural diversity becomes the challenge for all the Indonesian to retain the local culture from being lost or stolen by other nations.

The potential of Indonesian culture significantly has a high value, for instance industrial sector of clothing, embroideries, and hand embroideries with high cultural value. This is strongly expected to be continued by the next generation. In tourism, handicraft products notably give happiness and memories that can evoke the desire of tourists to visit the village of artisans mainly forembroidery(Feryanto,2011:2).

A Japanese researcher, Tskuyoshi Kato on his article entitled "Rantau Pariaman: World Merchant of Minangkabau Coastal in Nineteenth Century", acknowledged that ethnic Minangkabau is one of Indonesian ethnic that can be compared with the Chinese. Historically, successful entrepreneurs come from local Minangkabau Pariaman, both macro and micro enterprises. Pariaman society which is known as a social entrepreneur with their strong character. Entrepreneurship (entrepreneurial spirit) is an important factor in building competitiveness and durability in poverty alleviation and regional economic development (Sumodiningrat, 1998).

The handicrafts such as embroidery are widely known in public, one of them is embroidered with gold thread. Gold thread embroidery is one of the iconic craft in West Sumatra, Minangkabau, comes from coastal areas, precisely in the Naras village, North Pariaman District in Pariaman city. Gold thread embroidery products are well known for producing products such as Minang Pelaminan complete with traditional dress, which became one of the ethnic symbols of Minangkabau culture in ceremony. Gold thread embroidery is produced by micro businesses, small and medium enterprises. Some of the studies indicated that micro businesses, small and medium enterprises play an important role in the economy of the community and able to drive the domestic economy. This condition became the background of the researcher to discuss the relationship of gold thread embroidery development toward the birth of entrepreneurial spirit on the coast of Minangkabau. This research is immensely expected to contribute to regional development and the community, both locally and nationally.

II. Theoretical framework

Entrepreneurship was originally a concept that was developed in the tradition of sociology and psychology. At the beginning of the 18th century, Richard Cantillon, a large Irish-born scholar in France, stated that entrepreneurship is a function of risk bearing. A century later, Joseph Schumpeter introduced the innovation functions as a formidable force in entrepreneurship. Since then, the concept of entrepreneurship is an accumulation of functions courage bear the risk and innovation (Siswoyo, 2009).

Entrepreneurship an entrepreneurial spirit that built aims to bridge between the science with the ability of the market. Entrepreneurship is the process of identifying, developing, and bringing a vision into life. The vision may be an innovative idea, an opportunity, a better way to run a business thing (Zusmelia et
al, 2012: 127). To understand how the linkage of gold embroidered with the birth of entrepreneurship on the coast of Minangkabau use Max Weber's theory of social action. When viewed from the orientation, actions can be divided into two kinds, namely (1). Non-social actions, the actions undertaken by a person but not oriented to the other party, (2). Social action, ie, actions by perpetrators oriented to another party (Ritzer, 2003).

In addition, this is the following types to look at ways and purposes why the action done by the people. Clearly, it can be divided into four types of action, namely:

1. Rational-instrumental action is an action carried out by considering the compatibility between ways and purposes. In this case, the actor computes about efficiency and effectiveness of a number of courses of action.
2. Actions value-oriented related to basic values in society, consequently, the actor is no longer concerned about the purpose of the action but in ways.
3. Traditional action is an action that does not take into rational consideration. This action is carried out based on the consideration of habit and customs.
4. Affective actions are actions performed by actors based on feelings (affection).

III. Research methods

This research was a sociology study with economic sociology. This study used a qualitative approach with case study because it can control social problems being studied. Furthermore, the research conducted is related to events or phenomenon in real life (Yin, 1996). Techniques of data collection were observation and in-depth interviews. Information obtained from observations and interviews will be written in field notes. There were two kinds of field note; objective and reflective field notes. Eventually, the researchers tested the validity of the data by using triangulation of methods and sources, in order to obtain the valid data.

According Sartono (1992: 156-160) paradigm used have led researchers to use a number of methods. This study was known as multi-method. They are;

1). Methods of sociological history and historical sociology done by approaching of life history studies that are intended to see; 1) where gold embroidery exist in Pariaman city and how the process of transferring the soul of entrepreneurship both value and knowledge whether it is in nuclear family and extended family.
2). Hermeneutic interpretative method. It is intended to try to interpret the facts; the texts, to see phenomena that occur behind the realities. This stems from the assumption that the activities of artisans gold thread embroidery is a reality that influenced by factors such as socio-cultural, so that, it is highly required a different method in approaching the phenomenon.

The data was analyzed by using an interactive model supported by Miles and Huberman. The data analysis was done when the data collection takes place period. During the interview, the researchers analyzed of the answers given by the informant. If the answer was not satisfactory, then the question will be continued to a certain extent to obtain real data. According to Miles and Huberman (in Sugiyono, 2012), activity in the analysis of qualitative data is done interactively.
and continuously till the data is already saturated. Briefly, activities were data collection, data reduction, display, and conclusion and verification.

IV. Results and Discussion

The Profile of Golden Thread Embroidery in Coastal Minangkabau.

Historically, embroidery has been known in Indonesia since the 16th century. At the beginning, embroidery was only used as an ornament royal family. Entering the 20th century, the embroidery began to be applied rapidly on kebaya (women’s blouse the front of which is pinned), wedding decorations, and building interior. Craft embroidery was done by hand. It was inherited from generation to generation of women. Craft embroidery in Indonesia was influenced by several foreign cultures such as China, Europe, Turkey, and India. It has been found in Sumatra since the 18th century, which was used for cloth robes and wedding gifts (Adisti, 2015: 1). In West Sumatra it was recently documented since the 17 century. The documented elucidated that, the most gorgeous embroidery was in Kubang, Agam, Sungai Pagu, Silungkang, Pandai Sikek dan Lima Puluh Koto (Oki, 1986:117). Subsequently, Pariaman with embroidery, lace, and gold thread embroidery and Payakumbuh with plaiting rattan.

West coast of Sumatra was located in the world's trade lanes in the era of Dutch colonial. One of the commodities which were exchanged at that time was the fabric from China, Gujarat and Europe. The goods were exchanged with gold and iron ore, as well as natural products from the land of Sumatera. Consequently, this condition affected the art of embroidery and weaving in Indonesia. Minangkabau was an area with the most stores repertoire of embroidery art. There were 21 kinds of art embroidery (specifically for terawang embroidery) in Minangkabau. For instance seni sulam kepala peniti, kepala samek, sulam aplikasi bayang, sulam keran-cang, sulam timbul, sulam suji cair, sulam kalengkang, sulam benang emas kapalo samek, sulam benang emas pakai kaca, sulam bayang tusuk dan suklam tikam jejak. They immensely still retained their art traditions accepted from one generation to the next. It was doubtful that Minangkabau not only can be seen from the traditional dances, landscapes and culinary, but also can be seen from the embroidery. The main reason was the most meaningful creativity born form Alam Takambang Jadi Guru was the art of embroidery. Women from different regions of the Minangkabau also taught to learn embroidery skills.

Gold thread embroidery was one of the famous embroidery of West Sumatra located in the city of Pariaman. Gold thread embroidery not only created economic potential, but also supported the development of tourism in West Sumatra, especially in Pariaman. In the 1920s, Pariaman have encountered women with needlework, crochet and embroider. However, the presence of beautiful Naras embroidery was unclear.

Based on Golden Thread Embroidery Industry profile of Koperindag, Pariaman in 2009. It was found that the gold thread embroidery originated from indigenous traditions and society weddings in Naras Pariaman, around 50 years ago. Gold thread embroidery was an attempt from ancestors and perpetrator history. It was estimated that around 1875, gold thread embroidery was done by women in Naras III Koto Pariaman (Koperindag, 2009). Another source, (Rini, 2003: 21) states that since 1950, women in Naras, Pariaman increasingly
working on embroidery. However, the business management, lack of experience, creativity for business development and marketing of products was not good or unexpected. Time by time this business was still run as it was.

According to Maniar, 83 year old, (interviewed on May 16, 2015), one of the oldest generation of the golden thread embroidery; the beautiful embroidery has existed since the Dutch era. She stated that the needlework has been developed since 1960s. This is consistent to one source stating that the golden thread embroidery in Pariaman started to develop in 1960, after the outbreak of PRRI (Tanjung, 2006: 183). Nurhayati, 55 year old (interviewed on May 16, 2015), a teacher and a craftswoman of the golden thread embroidery, realizes the business potential but feels the weakness of the business management in order to develop the business. In 1979 (date unknown), Nurhayati proposed the issue to the village authority. The problems were followed up and discussed in a village meeting attended by the Head of the Village (Muslim), Niniak Mamak-the elders/leaders (Mak Uniang Aya), Cerdik Pandai-the scholars (Pak Angkuak), Alim Ulama-the Islamic leaders (Tuanku M. Zaidi), the craftswomen and entrepreneurs of golden thread embroidery, as well as some districts’ apparatus (at the time, there was no Pariaman city. The entire region was still within the administrative of Padang Pariaman District).

The results of the meeting were, first, forming the union of the beautiful golden thread embroidery craftswomen in Nareh Hilir. Second, cooperating the relevant agencies that can provide counseling. These talks were proceeded to the Regional Department of Trade and Industry, Level II, Pariaman, and welcomed by the relevant authorities. The support triggered Nurhayati to establish Sulaman Indah Tiga Putri (Three Princess Beautiful Embroidery) in 1982. The business accommodated other craftswomen to work here.

At the beginning of the development, the beautiful embroidery craft in Nareh Hilir was generally done by the women as the side job, while the men worked as the fishermen. Initially, it was used by the women in order to meet the needs of family clothing. It grew eventually as one of the occupations and livelihood (Suryati, 59 year old, interviewed on May 16, 2015). Along with the development, the increase of the good productivity, the marketing area was broadened to the outer parts of West Sumatra. The materials for production were purchased in Bukittinggi (the center of grocery of confection materials in West Sumatra), as from Umar Said and Sumber Agung stores. Other than proposing the loan for capital, Usaha Tiga Putri also purchased the products of the women produced independently at home (small-scale home industries).

In the context of the rural economy, such condition possibly happens; an economic form that consists of many sources. This means that the family income in general does not only derive from a single business sector but also from some other businesses. A father, as the family leader, cannot guarantee to always be responsible to the needs of his family. Although in principle the family members are in the same consumptions, but the production is decomposed from each family member. The realization was that each family member focuses on a specific task in making a living. However, along with the Pariman embroidery development, the business became the main source of income of the Nareh community (Abah, 58 year old, interviewed on April 2, 2015).
The development can be seen from the amount of production, skilled labor, marketing and the role of the craft itself on the community economic. Before 1980s, the Nareh Hilir communities embroidered by hand or Not Machine looms (handloom). After 1980s, the border or machine looms appeared. Gradually, the people of Nareh Hilir used them so that the development was arisen (Suryati, interviewed on 16 April 2015). The type of the goods produced on the golden thread embroidery was a set of wedding package/bridal dais including its curtain and ceiling ornaments, bridegroom and bride clothes, shoes/sandals, seat cushions, shawls, adult and children dance clothes as well as some souvenirs (Suryati, 49 year old, interviewed on 16 April 2015).

In the context of the rural economy, this thing can be happened because economic consisted of many sources. This means that family income in general did not come from one business, but some effort. The father as head of the household was not guaranteed to be responsible for his family's needs every time. Although in principle both were in the same consumption, but production decomposed on each family member. Realization of each member of the family should be focused on work and specific tasks that earning money. But, the development of beautiful Niram embroidery Pariman became the main source of income in Naras (Mardin-56, interviewed on May 31, 2016). These conditions made the Naras village in North Pariaman District well-known as rural artisans with the label "Village Craftsmen Beautiful Embroidery" in West Sumatra.

It was also supported by the industry data in handicraft sub-sector in North Pariaman District. It clearly seen that the craftswomen embroidery was majority. 533 people were craftswomen embroidery, 194 were craftswomen needlework and 436 were mechanics and 131 were embroidery business owners. However, after the earthquake in 2009, many craftswomen embroidery working for wedding especially in embroidery and engraving wedding. The reason was the period of time in gold thread embroidery, and the wage, so they did other craft (Yusidaru 46 years, interviewed on July 27, 2016). The comparison can be seen in Figure 1 below:

**Figure 1. Sub- Sector of Craft Industry**

![Sub-sector of Craft Industry](image_url)

Source: The profile of North Pariaman District, 2014
The relationship of the development of gold thread embroidery toward the birth of entrepreneurial spirit at coastal Minangkabau

Referring the development of gold thread embroidery that has been discussed previously, it can be shown that there was a relationship of gold thread embroidery toward the birth of entrepreneurial spirit in west coast of Sumatra, especially in North Pariaman District of Pariaman. Based on the results of the study conducted in the first year of 2015 until the second year in 2016 it clearly showed that the birth of entrepreneurship spirit in embroidery business started from activities to meet clothing needs of family done by women, then developed into one man enterprise business both men and women, and came the family enterprise, finally, developed into small and medium enterprise.

Embroidery activities in Pariaman started to meet the clothing needs of the family for traditional custom events. Geographical factor, historical and Minang cultural lead and required Minang women to develop their creative skills into economy business. Geographically, coastal regions made many men work as fishermen. However, it was uncertain due to various factors, such as weather and fishing arrest. The beach area which limited land for farming encouraged them to go working in another city. Most of them worked in industrial sector particularly in embroidery. Embroidery craft products originally used only for royal family. Entering the 20th century, the craft began to be applied on the kebaya embroidery, wedding decorations, and interior. Hand Embroidery was done from generations to the next. Gold thread embroidery produced Minang wedding together with the dress, which became one of the symbols of Minangkabau culture in any ceremonies.

Gold thread embroidery developments in entrepreneur context starting from home industries to one-man enterprise and then to the next generation, like children, and involving family members which was known as family enterprise. Ernayeti (53 Years) said that her business now continued her parents business. She did it since elementary school when she was 8 years old in order to ensure her family life. Ernayeti’s mother learned it from her grandma. Furthermore, Mr. Mardin (56 Years) states he learned gold thread embroidery from his brother who also learned it from his mother. Mr. Mardin started business in 1982, then Mr. Mardin began to develop in 1989 until now. It was done it to ensure his family life. Mr. Mardin had seven children from one wife. Mr. Mardin did not demand his son to continue his efforts. He disseminated to children indirectly, so that they can learn the meaning of it by themselves. The purpose was to fulfill family life. Mr. Mardin facilitated his children to get a formal education till university. If his son got a job, he would not continue his business anymore. These conditions made Mr. Mardin should involve others people in managing his business. From his 7 children, 3 of them have graduated from university. The condition occurred because there was no other work related to their major. Craftsman employed by Mr. Mardin has opened his own businesses, namely Chandra (29 years). He has done all business activity from processing till producing. Before opening his own business Chandra has worked for 21 years with Mr. Mardin. Since 2010 Candra managed his own businesses. The conditions has been shown us that a new entrepreneur was born from Mr. Mardin.
Based on the findings, it can be said that family enterprise can be a small and medium enterprises when family members did not pursue it anymore. When someone else involved then the skills automatically attracted another workers. These workers were initially only work for a living (livelihood activities), gradually becomes a micro enterprise without an entrepreneurial spirit. In the next phase, these workers tried to develop ideas, innovation, look for opportunities and better ways to run their business called entrepreneurship (entrepreneurship).

Referring to the perspective development of small and medium enterprise, it can be classified into four (4) groups, namely:
1. Livelihood Activities, that is used as a job opportunity to earn a living, which is more commonly known as the informal economy.
2. Micro Enterprise, that has craftsmen but do not yet have an entrepreneurial spirit.
3. Dynamic Small Enterprise, there was already an entrepreneurial spirit and able to accept subcontracting and export
4. Fast Moving Enterprise, there was already an entrepreneurial spirit and they will transform it into a Medium and Large Scale.

Craftsmen who have entrepreneurial spirit can be said as a small dynamic enterprise. According to Zusmelia (2012) entrepreneurship is the process of identifying, developing, and bringing a vision into real life. The vision may be an innovative idea, an opportunity, better way to run a business. This is what happens in the environment gold thread embroidery artisans in the Naras village of North Pariaman District, Kota Pariaman. This area is known as a craft center of “Sulman benang emas”. Transfer of knowledge and transfer of value that is built up between the artisans and entrepreneurs Naras village not only in the nuclear family but also extended family finally occurred between extensive family. Knowledge and value were transmitted so that they be a responsible person with new spirit and innovation in starting a business. Furthermore, then became an entrepreneur. The accumulation both courage and innovation function was called entrepreneurship (Siswoyo, 2009).

Enterprises gold thread embroidery developed in Kota Pariaman was growing gradually and diverse, there were small and medium that still in micro category. There has been a small business and some have been able to be in the category of medium-sized businesses, with ownership of assets between 500 million - 10 billion. The businesses included “Usaha Tiga Putri, Karya Prima, dan Dua Sejol”. The business started from gold thread embroidery micro enterprises into medium-sized businesses who sold bride-dress, wedding tools, such as embroidery, sequin embroidery and engraving on wedding. Here are the criteria of small and medium according to Law No. 20 of 2008 on small and medium embroidery.

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Source : UU No.20 tahun 2008 Bab IV
The birth of entrepreneurship on the coast of Minangkabau was actually derived from individual businesses in their homes, starting from individual to another family from one generation to the next generation. Then, it influenced to the surrounding environment. Fitrinawati (48 years old) who daily worked in elementary school as a teacher and now have a beautiful embroidery business namely Sulaman Indah Mayang. She did not come from a craftsman family, her parent was a farmer. She received embroidering skills from the surrounding environment. When she was at elementary school age she has been embroidering and getting reward from others. Viewing other efforts in embroidery business, she had the desire to start a business about gold thread embroidery on her leisure time as a teacher. Her dream became true in 2003. Now, she had 20 employees outside her family with 20 million turnovers per month (interviewed on 12 July 2016).

Based on the data above, she can be said one business who gave entrepreneurial spirit surrounding environment. In contrast, Mrs. Ernayeti (53 Years), she continued her parents business. She had 15 employees consisted 10 people have been married, and 5 people were girls and two people were cousins and 13 people were sibling and outside employees (interviewed on July 29, 2016)

V. Conclusion

Entrepreneurial spirit was born in the coastal area of the business in Minangkabau. Gold thread embroidery was started from one man enterprise. The individual entrepreneurial spirit is transmitted to the next generation, both nuclear family and the extended family. If there was no person in one family did it, then it will be continued by employee outside the family (among extended family). The transmission occurred in the patron client relationships with transferred knowledge and value so that the new entrepreneurs were born. This process will be developed from one man enterprise into a family enterprise. As a result, it can be developed into small and medium enterprises.

References
