

The Local Wisdom of Tasikmalaya embroidery in the Creative Economy for The Modern Era (Study in Tasikmalaya City, West Java)

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This research is aimed to obtain data and information about the local wisdom of embroidery as available for creative economy for the modern era, and has been a prior commodity for Tasikmalaya Citizen. The method is qualitative naturalistic or qualitative with data collecting techniques through observation and participant interview. Data source or informant is determined by purposive sampling with the snow ball technique. Data processing is started from data reduction, data classification, coding, matrix, interpretation, and explanation. It's results shows that Tasikmalaya embroidery as women's creativity to kill time, has been an adaptive local wisdom-based creative economy toward development in the modern era. Embroidery has been a choice as a prior economical commodity which is able to raise economy development for the Tasikmalaya citizen. The organisation of embroidery trading is quite unique and hard to imitate by others, because it occurs along with indigenous education by family and hereditary craftsman.

Key words: *Embroidery, local wisdom, creative economy, modern.*

Introduction

People in Tasikmalaya have a lot of skills in crafts and they have become the icons in many places in Tasikmalaya. Some examples of the types of crafts are: Embroidery crafts; wood crafts; mendong crafts; bamboo crafts; batik crafts; and confectionary crafts. All of these skills are heredity from the ancestors by informal education that is called indigenous education. The indigenous skills are the superiority of the community which in the economic system has been institutionalised from long ago. One of the skills that characterises the Tasikmalaya community is its marketing skills, such as the embroidery craft trade system that has entered the Arab and African world, such as: Mecca, Medina, Cairo, Qatar and South Africa and Japan (Tasikmalaya City Industry and Trade Office 2014). These skills make embroidery craftsmen in Tasikmalaya have a better standard of living compared to most people.

Based on these conditions, researchers have become interested in tracing the history of embroidery craft development in Tasikmalaya so that it can develop rapidly as it is today. This study aims to uncover the history of embroidery craft as local wisdom in Tasikmalaya, so that it becomes an established economic institution and is able to improve the welfare of the craftsmen community and the process of spreading indigenous skills that develops into a strong economic trading system with distinctive institutions and contributes greatly to regional progress in Tasikmalaya.

Theoretical Foundation

Local culture

Local wisdom consists of two words namely wisdom and local. In general, local wisdom can be understood as local ideas that are wise, full of wisdom, good value, embedded and followed by members of the community. Local wisdom is a source of knowledge that is held dynamically, developed and passed on by certain populations that are integrated with their understanding of the nature and surrounding culture. Local wisdom is the basis for policy making at the local level in various fields of life such as: health, agriculture, education, natural resource management and rural community activities. Local wisdom, is also contained local cultural wisdom. Local cultural wisdom is local knowledge that has been integrated with belief systems, norms, culture and expressed in traditions and myths that are held for a long time.

Sya (2006) said that "local wisdom in the Adat community of Naga village, Tasikmalaya District is attached to culture and beliefs on ancestors that are difficult to change despite many influences of modernisation and technology, but still adheres to traditional beliefs", such as traditional farming, traditional stilt houses, traditional equipment, and believing in mystical suggestions, prohibitions and taboo. Besides that, Mutaqin (2006) said that the Naga village community has its own culture; the researcher discusses the seven cultural features of the traditional society; from the start of the religious system that researchers call a popular religion that is different from the religion of Islam in general. In the livelihood system, traditional farming communities that are not carried away by agricultural modernisation, from the past until now, farm rice by planting long-lived Bengawan rice and processing it using mortar, pounded with pestle.

Another fact, is that in the Pulo village community, Cangkuang Garut, which was studied by Amar (2015), the customary community adheres to teachings of their ancestors (folk religion) that women may not follow their husbands out of their traditional villages; women must bring their husbands to live in traditional villages. Boys do not have inheritance rights and must go out of the customary village, only girls can stay in the customary inheritance. This is similar to the traditional inheritance tradition in rural Japan, only the eldest son is entitled to the inheritance of his parents, the daughter must leave the village brought by her husband (Osin TV series).

Traditional communities are indigenous people who have socio-cultural and economic conditions that are different from other communities in a country. Indigenous peoples are people who are descended from indigenous people who inhabited the country before the arrival of invaders who lived long before modern society was formed. According to Darrell Addison Posey's Research Results, (in Sonny Keraf. 2010) there are around 6000 cultures in the world, 4,500 of them are indigenous people or 75% of the world's cultures are indigenous cultures. Indigenous peoples of the world see themselves and their nature as religious and spiritual relationships. Nature is understood as sacred, holy, and spiritual. Indigenous peoples build harmony between humans, nature and the supernatural world based on the belief that the spiritual is integrated with the material.

Local wisdom in Indonesia is currently an interesting topic of discussion amid a depletion of natural resources and the complexity of community empowerment efforts. There are two reasons that cause local wisdom to be a determining element in the success of the development of community resources and surrounding natural resources. First, because of concerns about increasing intentions of damage to natural resources, especially due to various factors of human behaviour. Second, economic pressures that are increasingly globalised and dominant, affect people's lives, so that slowly or quickly local wisdom is shifted into economic wisdom. Both of these factors work to encourage people to do things that are destructive, especially when managing productive businesses that rely on the potential of natural resources.

The results of Darusman's research (2014) in Naga Tasikmlaya and Kuta Ciamis villages found that indigenous peoples lived together with nature in a feminist nature, respecting all-natural components such as land, water, animals, plants, mountains, rivers, and so on as relationship that must be respected. For example, if you are going to enter the forest you must ask permission first, if you are going to harvest rice you have to do a ceremony first, if you are going to kill an animal you must ask permission first and there are many prohibitions to cut down certain trees, kill certain animals and make agricultural land on certain lands.

Local wisdom is the main capital of the community in building itself without damaging the social order, that is adaptive to the surrounding natural environment. Local wisdom is built from social values that are upheld in the social structure of the community itself and has a function as a guide, controller, and signs to behave in various dimensions of life, both when dealing with others and with nature. Based on the above phenomenon, an analysis of the use of local wisdom as a tool to improve the economy is needed. So, here will be found new tools for community economic development and preservation of local culture in the countryside.

Local Wisdom and Creative Economy

Local wisdom, creative economy and added value are keywords that can drive innovation in the economic sector that is developed in the community. Local wisdom is considered a geographical advantage that will characterise the differences between one region and another. The difference is not intended to be a source of igniting dispute, but it gives a distinguishing

characteristic and becomes a force that fosters potential. Barus's research (2015) of Serdang Regency, for example, since the time of Sultan, Sulaiman has been known for the craft of woven mats and dodol making which still exists today and has become a source of livelihood for the community. The craft of woven mats and dodol making have been recognised as local wisdom for some people. The potential of this local wisdom, if it continues to be maintained and developed, will certainly have a positive impact on the economy of the community.

The results of Suphadi's research (2009) on traditional communities, Kuta Kampung, Ciamis Regency, regarding the livelihood traditions of palm sugar craftsmen relating to the prohibition of cutting palm trees because of the belief of indigenous people that the palm tree is the tiger place of the king of the forest, which is the community's trust for shelter. It is forbidden to kill (pamali) badger animals (careuh) because of public trust that if there are badgers (careuh) there must be friends, namely tigers. The belief in tigers in the Kuta community is the same as the belief in the Panjalu community in Ciamis Regency. The rationale is that if people cut palm trees, their main livelihoods as palm sugar craftsmen will be disrupted and if they kill badger animals, no one will plant sugar palm, because palm trees grow from badgers that eat palm fruit. The craft of making palm sugar has begun to be developed by the local government of Ciamis district as a creative economy based on local social skills of the Kuta community.

To realise local wisdom included in the creative economy sub-sector into a promising creative economic opportunity, is where the added value lies, which serves as a value-add to a product or work. This is done by making a product or work that is actually commonly found capable of being transformed into a product, the work is worth more than similar work, and or how to create a double value from a business and/or product or result of a work such as Ansoff Model (Rangkuti, 2002), then there are four categories of SWOT analysis. The four categories include, namely:

1. **Market penetration.** In this category, the products produced are old products that have been commonly produced and with old markets. If you take the example of embroidery craft, then in this category the resulting embroidery crafts are those that have been made from generation to generation and with crossing market share in the Tasikmalaya area.
2. **Product development strategy.** In this second category there has been product development, but still with the same market. If you take the example of embroidery crafts, then here the product has been developed in such a way, for example, by making a variety of embroidery motifs, various shapes and with a variety of colours that attract buyers. But the target market in this category is still based on passers-by or tourists visiting the city of Tasikmalaya.
3. **Market development.** In this third category, the products produced are the same, but already have a diverse market. An embroidered craft product that has been quite well known at the national level is no longer only sold in the city of Tasikmalaya, but has also been sold in centres and markets outside the city of Tasikmalaya, such as Bandung, Bogor, Palembang and even in the capital market of Jakarta, namely in Tanah Brother.

4. **Diversification strategy.** This is considered the latest category that has been developed in various places. The products produced are varied and the markets are also diverse. For example, the results of embroidery crafts that are sold in show rooms or production sites that are integrated with residential homes, are that some are distributed by dealers to consumers, some are sold to markets in various cities and even many that only fulfill domestic and foreign orders on a large scale.

Three main elements in developing a person's economy are: local wisdom and creative economy. An added value will have economic value if it is able to be packaged. If likening a product, local wisdom is the main ingredient not found in other areas; creative economy is a mixture that adds to its flavour; added value as additional properties of the product needed to be able to be remembered by people and as a differentiator.

Many regions in Indonesia have unique and unique folk production based on local culture, such as Bali with its' handicrafts; Bandung with its' culinary tours, Yogyakarta and Solo with its' batik and Tasikmalaya with its' body. Andriani's (2015) said that "Creative city based on local skills can be realised through the collaboration between the government and the community, which shows the uniqueness, uniqueness and originality". Bali has begun to show the results of a creative economy based on a unique and unique local culture characterised by Hinduism. Sintari's research (2015) concluded that; "Bali is the eldest son of the creative industry in Indonesia". Likewise, the results of research from Rini & Czafrani (2010) "in the context of the development of the creative economy it is necessary to preserve local culture which will sell the diversity of Indonesian culture". Darmawan's research (2012) on the indigenous community of Kuta village, Ciamis district, West Java, is that local wisdom in the community includes a ban on cutting Nira (kawung) trees in the form of taboo (pamali). It is not rational that it is forbidden to cut sap, because the main income of the people of Kuta is the product of palm sugar and the famous palm sugar from Kuta. Likewise, Heryadi's research (2007) on the Panjalu community of Ciamis Regency who believes in the Panjalu Tigers (maung) are inhabitants of protected forests. This belief was formed by a myth about sons and daughters of the Kingdom of Galuh Pakuan Bogor who sought their father in Mataram by passing through the Panjalu area. Until now in the Panjalu area, wells are rarely dug, and almost all residents use clean water from springs that are in protected forests which are considered inhabited by tigers (maung) Panjalu.

Study of Social Change Theory

The classical modernisation theory is that making traditional societies modern is to throw away traditional values and adopt modern values from an already modern country; but this theory has many paradoxical facts such as the failure of development in South Africa, as well as in Indonesia in agricultural modernisation. New modernisation theories (Suwarsono & Alvin 1999), do not always have to adopt modern values but develop their own cultures such as South Korea, Japan and Taiwan (Wong and Bellah in Suwarsono & Alvin, 1999) which have shown progress without having to be like the West or America. Also having shown progress are

modern Korea and Japan without abandoning their traditional values; Japan is known for its samurai ethics; business people are more concerned with the interests of the State rather than looking for personal gain. The principle of "flat jiri" or profit for producers and profit for consumers is exemplified by Japanese automotive products, such as Mitsubishi.

The dependency theory from Frank (1989), is that there is no progress without dependence on developed societies, in fact, it may cause suffering in a country that is dependent on foreign capital. There must be a review that dependency is formed on the basis of stagnation or dynamic dependence. Although it is justified that the satellite community will depend on the metropolitan community (Cardoso, in Suwarsono & Alvin, 1999), as long as the capabilities that are characteristic are difficult for the metropolitan community to imitate, the bargaining position lies with the satellite community.

The study of the values that characterise indigenous peoples is the best choice in preserving communities that have comparative and competitive advantages in certain specific production (Bellah in Suwarsono & Alvin, 1999) It should be developed and even sought to make the leading commodity become the best choice for the community. The study of moral economics can still be maintained, even though it is often confronted with capitalist economics, which focuses on the economic power of an urban metropolis. Although there is a reality in capitalist economic events that are organised into a centralised world economic system, such as the 1997 economic inquiry in Asia, it turns out that moral economy can demonstrate efficacy through business diversification, that not only depends on certain commodities, but has other alternatives, as experienced by embroidery craftsmen in Tasikmalay, who not only depend on quality fabric, but can depend on fabrics (BS) that are not selling in the market, but can be utilised by embroidery craftsmen. (Darusman, 2000). Dynamic dependence with loose ties, especially in debts, can save the economy of the community and decide on harmful dependencies as long as they are not bound by long-term transactions.

The traditional value in Hong Kong in managing business with the "feminist" model has shown success and resilience in managing the company, because there are no managers from low-quality families. Feminism has hindered the establishment of labour union organisations. Disagreement with the company is done by opening up the mobility of company personnel from one another. If there is a problem in the company, family personnel who have high ability, will always be ready to help. The condition is almost similar to that of the embroidery crafts community in Tanjung village, a strong family bond that is always ready to face global challenges. The principle of harmonising (synergy) new values from urban capitalist society with traditional values have been tested by time to become new values or there is a process of value transformation in the business world.

Research methods

The study was conducted using qualitative methods with observation techniques by interviews with basic informants and key informants. Population data was taken from the statistical office

and the City and Regency of Tasikmalaya Industry and Trade Office. The sampling technique through purposive sampling. The research population is: Government bureaucracy which includes the City and Regency Industry and Trade Office of Tasikmalaya totalling 30 people; Kawalu District, Mangkubumi, Mangunreja, Sukaraja as many as 45 people; Tanjung, Karsamenak, Cibuti, Cilamajang, Talagasari, Gunung Tandala, Karang Anyar, and Karikil Kelurahan, as many as 32 people; community leaders from each village with a population of 24 people, embroidery craft entrepreneurs from all villages with as many as 24 people, craftsmen from all villages 24 people, exporters from all villages 16, craftsmen workers from all villages 24 people and, makloon craftsmen from all villages 24 people. The total population is 241 people. Determination of the sample using the snow ball technique resulted in the number of informants including base informants and principal informants as many as 118 people, determining the sample by using purposive sampling techniques on the basis of expertise, or expertise in their respective fields.

Primary data is taken from the base informants and key informants. Data obtained from informants: There are reflective data and interpretation data in the form of narrative interview results. In addition to the interview data there are also observational data in the form of narration that is verified by a checklist. The base informant is the government bureaucrats from the trade and industry office, sub-district office and village office. The main informants are community leaders, entrepreneurs, craftsmen, exporters, makloon craftsmen, and handicraft workers. The study was conducted in four sub-districts in the City of Tasikmalaya and Tasikmalaya District. The study began in January 2015 to August 2015.

Data collection techniques by observation and deep interviews, which in practice are united in the form of participant observation, which involves living in the craftsmen community in the customary village for four months, joining together, participating in several activities, doing crafts, observing marketing, understanding the mechanism of production, distribution and marketing. The validity and reliability of the data is done through member checking and triangulation of data of different informants and always referring to and discussing with sociologists, anthropologists, economists and crafts' experts at Siliwangi University as well as relevant books and previous research results.

The results of the study are a collection of information and findings compiled, based on the focus of the study, grouped, linked between one information with another information, then given a meaning. Analysis is carried out from the time the study takes place from each finding, by giving meaning or interpretation data to the reflection data, then reduced and verified to the data source or to other informants (check member), in order to guarantee the validity of the data so that it becomes interpretive data. Discussions with experts in sociology, anthropology and economists were repeated to ensure the reliability of the research data. Data was grouped according to the focus of the study, coded and tabulated, matrices were linked to interpretation data, and meaning was given to new research data, then conclusions were drawn. Seminars

with experts in sociology, anthropology, the environment and economics are requirements of qualitative research to ensure the reliability of research data.

Research Results and Discussion

A Brief History of Embroidery Crafts in Tasikmalaya

The art of embroidery decoration has been discovered since ancient times. This ornament first appeared in Byzantium in 330 BC. Definition of embroidery according to the Complete Indonesian Dictionary, is a decoration of knitted yarn on fabric. Initially the tools used for embroidery were only sewing machines and court services. The sewing machine was a normal sewing machine that was moved with the help of feet, and used among embroidery crafters called machine chokes. This model of sewing machine was expected to start entering Indonesia around 1920, then became known as the presence of a juki machine after a visit from Japan, and provided assistance in the form of a sewing machine that had the Juki brand. Now they are known as juki machines. As technology develops, juki machines are eliminated by new machines that are more economical and efficient and capable of producing far more, with the same quality, namely embroidery machines that use computer technology (Computer Embroidery).

During the Dutch administration, many nobles learned how to crochet for decorations on pillowcases, sheets and handkerchiefs. These skills are only possessed by noble women to fill leisure time. Crochet skills expanded after the advent of R.A Kartini and Dewi Sartika, the national figures in the women's movement. Success in Embroidery Kawalu Tasikmalaya was not separated from the services of a mother.

According to the history of the Tasikmalaya Embroidery industry, it first grew and developed in 1925 in Tanjung Village, Kawalu District, Tasikmalaya City. One of the pioneers was a woman named Hj. Umayah binti H. Musa, who had worked in the American national company the previous year, Singer. After mastering the field of embroidery while working at Singer, he left and returned to Tanjung Village and opened a small business by accepting orders from both Tasikmalaya and from outside the region. In addition to opening a business, Hj. Umayah also gave his knowledge by training his family, neighbours and close relatives, in the embroidery business, because they were considered to have promising prospects. After Hj. Umayah died, this effort was continued by his family, among others, H. Rosad, H. Sarbeni, H. Sarhasih and H. Zarkasie. From there, the embroidery business developed rapidly not only in the Tanjung Village of the Kawalu District, but also spread to other areas, such as the sub-districts of Sukaraja, Tanjungjaya, Singaparna, Sukarame, Cibalong, Cikatomas, and other areas.

After the independence era, the production of crochet services is increasingly in demand by the community especially in robe clothing; like veils, mukena and koko clothes. Because many orders began, men became interested in crochet skills, especially after the arrival of the juki machine, which was a help, from Japan. Crochet by hand was replaced by a juki machine so

that the name change is no longer crocheted but embroidered. By using embroidery machines, it turns out that the results are more than crocheting and the skills are done more by men.

In 1955 the pegrajin tried only to meet the needs of the local market around Tasikmalaya and Ciamis, but after a conflict between the population and DI / TII forced the Tasikmalaya youth to become Muslim soldiers, many Tasikmalaya youths fled to Jakarta. To sustain their lives, the Tasikmalaya youth sell crochet skills to Chinese entrepreneurs in Jakarta. These figures are; H. Rosyad, H. Jarkasih and H. Sarhasih.

After the situation began to be safe, because DI / TII surrendered to the Indonesian National Army in 1966, Tasikmalaya became safe, the youths in Jakarta returned to Tasikmalaya by bringing orders from Chinese authorities in Jakarta. Since then the embroidery production has been pursued on a large scale by the people with labor-intensive models. The production results are accommodated by CV kernasio namely the people's economic institutions formed by H. Rosyad and friends.

In it's journey, CV Kernasio is no longer able to accommodate production and distribute it to consumers. Many entrepreneurs and craftsmen who sell individually to the domestic market or outside markets and the results are far more profitable. CV Kernasio slowly dispersed and entrepreneurs and craftsmen find their own market share. After that, big entrepreneurs like H. Turmudi, Hj. Haryati, Hj Enok (Bunga Tanjung). H. Atang, H. Wawan, and many more arose.

The Process of Spreading Embroidery Skills in Tasikmalaya

Embroidery skills are increasingly extended to almost all residents of the city and Tasikmalaya Regency in an informal way, through informal education in families, neighbours, handicraft entrepreneurs, and craftsmen. There are no formal educational institutions that practice embroidery skills; there was a Craft Industry Institute (LIK) formed by the government but failed because the skills obtained through LIK were not in accordance with the skills needed by the users or embroidery confection entrepreneurs.

Craft entrepreneurs prefer to train their own employees in accordance with the production needs that are in demand by the market (Darusman, 1996). Tasikmalaya City is one of the centres of the embroidery industry and produces a superior product. Tasikmalaya Embroidery Decoration is an uptake of Chinese culture. But thanks to the skillful and tenacious hands, it creates a veil, kebaya, mukena, tunic, shawl, blouse, skirt, bed sheet, pillowcase, tablecloth, robe shirt, koko shirt, Hajj skullcap, to everyday clothes which are decorated with embroidery and make them interesting. When you go to a pilgrimage or a pilgrimage to the Land of Mecca, alongside the dirt roads of Mecca and Madinah there are a lot of turban, skullcap and koko clothes made by Tasikmalaya.

Tasikmalaya embroidery industry centres are spread over 12 districts; 3 Districts in Tasikmalaya City and the remaining 9 Districts in Tasikmalaya Regency. The 3 districts are

Kawalu, Cibeureum and Cipedes. In the Regency of Tasikmalaya spread in the District; Cikalong, Cikatomas, Cipatujah, Karangnunggal, Leuwisari, Manonjaya, Salopa, Sodonghilir, and Sukaraja. The best-known district of the embroidery industry centre is Kawalu District. Scattered in several outposts are in Tanjung, Karsamenak, Cibesti, Cilamajang, Talagasari, Gunung Tandala, Karang Anyar, and Karikil villages.

With the support of the Tasikmalaya City Government, embroidery entrepreneurs get a location in the Tanah Abang Market in Jakarta as a centre for the sale of Tasikmalaya Embroidery. In addition, there is also marketing to the Bandung New Market, Cirebon Tegal Gubug Market, Surabaya Turi Market, Solo Klewer Market, Yogyakarta, Bali, Lombok, Manado, Ujung Pandang, Banjarmasin, Balikpapan, Medan, Riau, Batam Island, Makassar, Pontianak and others. In addition to the national market, Tasikmalaya embroidery has also penetrated the international market. The clothes are exported to Malaysia, Singapore, Brunei Darussalam, Saudi Arabia, Middle Eastern Countries, Egypt, and Africa (Tasikmalaya City Industry and Trade Agency, 2015). The expansion of the embroidery market is inseparable from the relatively inexpensive embroidery prices of Tasikmalaya, but the quality is quite good and reliable (Kawalu Embroidery Entrepreneurs, including; H. Zarkasih, H. Wawan, Hj. Haryati, Hj Enok Siti Juhariah and H. Ajid, Dr. H. Muslim Sanusi, and many more).

The ups and downs of the embroidery business have been experienced by the Tasikmalaya craftsmen community; there was a period of shifting to the capitalist institutional model, the craftsmen worked for several entrepreneurs in big cities such as Jakarta, Yogyakarta, Tulung Agung, and Solo. They got a wage in a capitalist model company with monthly payments, but it did not last long. The craftsmen returned to Tasikmalaya, because the capitalist trade system model did not open up opportunities for craft workers to become skilled craftsmen or become entrepreneurs. They would have forever remained as embroidery confection workers. Very different from the trading system model in Tasikmalaya, a craft worker can turn into a makloon and become a young entrepreneur, because the relationship between the employer and the patron-client pattern is mutually beneficial and mutually encouraging. All the major entrepreneurs in the embroidery industry come from unskilled labourers, then become skilled and skilled labourers and then they can become independent entrepreneurs.

Institutional Model of Embroidery Handicraft Commerce

The successful embroidery entrepreneurs now are those who initially acted as craft workers and gradually climbed a long tier. After becoming labourers, they then became independent craftsmen who were ready to accept orders or act as role models, before there was trust from consumers. When they became trusted by big employers, they only got wages as labourers, with production materials taken from big employers. After their names were known, because their products were marketed, they became independent brokers, who obtained orders from consumers in return for production profits.

If the craftsmen feel they are able to make a variety of embroidery, then they will go to the markets of big cities, such as the new markets of Bandung, the markets of Cirebon, Yogya, Semarang, Bogor and Tanah Abang, Jakarta, to offer quality products by bringing examples of their products. If they gain market confidence, they enter into an order agreement with payment after the goods are finished. Many craftsmen were initially deceived by big city entrepreneurs with the payment model of blank checks and backward checks, but over time a new payment institution was formed by selling checks by big capital owners in Tasikmalaya, with a profit percentage service, whose amount depends on the length of the payment term.

The success of the advanced craftsmen who become entrepreneurs, is because there is already a lot of trust in large scale orders. Their customers are market traders and dealers to markets, shops, shopping centres and wholesalers. Large embroidery entrepreneurs usually have a show room in their house and at the same time have a large stock of goods, because often there are many visitors who suddenly come and buy up their products to be sold elsewhere. A large entrepreneur has many home-based craftsmen (permanent employees) who work in the production site and independent craftsmen who work outside the production site or work in the craftsman's house. The average ownership of craft workers is between 20 to 40 people per craft entrepreneur. The average income of an embroidery craft worker is far from that of a handyman or daily employee. An accomplished embroidery craftsman can pay Rp. 2,000,000 /week.

The final level of success category is exporters such as H. Jarkasie who developed their marketing abroad, especially to the Arabian Peninsula. They sell it to Saudi Arabia, Yemen, Brunei Darussalam, Singapore, Australia, Japan, Cairo, Malaysia and Africa. Obeying the promise, faithful to the agreement, is a model of cooperation with Japan. Japan's request is mostly fabric without cloths for table covers.

In the subsequent export development, after the national economic crisis in 1998, and the export bureaucracy at the immigration office, which disappointed many overseas partners, the embroidery craft entrepreneurs conducted transactions in Jakarta and it was proven that it was easier if the production was brought directly abroad by foreign colour buyers. After that more and more foreigners came directly to Tasikmalaya and then shipped the goods using the services of safekeeping goods. While the payment system is easier with international banking institutions.

Being a craft entrepreneur, one must go through stages: (1) handicraft workers, (2) skilled craftsmen, (3) proficient craftsmen, (4) **makloon**, (5) small entrepreneurs (6) large entrepreneurs and (7) exporters. It is difficult to be emulated as an embroidery businessman, because the mental attitude must be embedded since childhood, which was formed by the family and the community of craftsmen and they must experience the stages smoothly. Many small entrepreneurs who fall down, do not become big because they cannot face the border between the traditional local economy and the capitalist urban economy. Traditional family

beliefs are often founded by formal urban capitalist economic practices through written transactions, which result in losses on the part of traditional craftsmen.

A good worker still comes from his own family, because in addition to having basic craftsmanship and mental attitude as a craftsman, it is also easier and more flexible to adapt to the demands of production, but the number of family workers is limited, therefore the best way to get quality skilled craftsmen is by educating some of the workers in their production houses on an apprenticeship model. If it has been 4 or 5 months, then the wage is given from the production service which is calculated according to the results of the production in one week once, and the payment is made every Thursday because every Friday is work holiday.

Family education is the main capital for the success of embroidery craft entrepreneurs. There is no successful embroidery craft entrepreneur who is not from a family of craftsmen. Everything grows and develops from the family, from childhood, children are involved in confectionary work both in their own families and in their neighbours. After school, the children work to clean the yarn on the cloth with a soder, called a nyoder, and get money from their families. Young children are familiar with work and money, but they don't leave school. The 12-year compulsory education can be followed by the embroidery crafts' community.

The children of many entrepreneurs and artisans become scholars and work with their families as artisans and embroidery entrepreneurs because the producers are far greater than other jobs, especially compared to civil servants' salaries. No one is interested in becoming a civil servant and many PNS families are joining with a craftsman to supplement their family's income. Embroidered craft started as a livelihood that has been tested by the times, from the start of knitting or crocheting, becoming a coachman, traveling merchants, creditors, company employees, civil servants, and finally returned to crochet in a new form, namely embroidery. The embroidery configuration promises more benefits and a higher level of welfare and is attractive to residents of Tasikmalaya. The institutional model of the embroidery craft trade system is difficult to imitate because it is based on the family and craftsman community.

Openness of Embroidery Craft against the demands of modernisation

Transforming modern values to be accepted and integrated with traditional values requires a long time and the ups and downs of the craftsmen, after dealing with urban and national markets in big cities and international markets. There are some values that can be integrated with traditional values but some are still maintained because it is characteristic and integrates with people's life beliefs.

As an indigenous people, embroidery craftsmen have strong traditions and beliefs on moral ties; every violation of tradition is considered to destroy the order of their lives. Many values are believed to be true in economic ventures, although many have shifted to the objective, rational and technological values that are characteristic of modernisation.

The value of saving life has been embedded for a long time when it was still dominated by agricultural communities, such as the dahar sangu samemeh harvest in the past (do not eat rice before eight harvests). The value is recognised as a way to save or cultivate venture capital. That is why the community of embroidery craftsmen produce themselves and then sell them themselves to the market in various big cities. There is no confection businessman or craftsman who stays in one place. Even though in their house they have a show room, the owner still goes out looking for a better market share.

The craftsmen do not want to work as employees, they are driven to live an entrepreneurship; although at first they acted as craft workers, but not forever, they became independent workers who on average became workers for around 2 or 3 years, after that only increased to labourers for macloons, who received orders from or jobs from employers or foster parents (patrons). The relationship between makloon workers and employers as in traditional society, is the relationship between father and son or patron-client with a mutually beneficial relationship, but there is an obligation for a patron to protect his client and conversely there is an obligation for the client to comply with patron instructions.

Traditional religious values have instilled the belief that everyone is given sustenance by God, therefore competition between fellow craft entrepreneurs can be limited by the concepts of fate and fortune that are different from one another, or given by God. There is no competition that is detrimental to each other, although competition and competition between siblings must take place. They assume everyone has their own way of life and sustenance, there is no open conflict let alone competition that is toppling each other. They feel confident that if they try hard, God will provide a way. They believe that when they go to the Holy Land of Mecca and pray around the Kaaba, their wishes will be accepted as well as when praying in the Nabawi mosque in Medina near the tomb of the Prophet Muhammad, surely his prayer will be granted. That is why many members of the craftsmen community go to Umrah to pray so that all their debts can be paid off.

Craftsmen have the courage to owe goods, especially fabrics and threads to Chinese shops and owe money to banks, they assume "there are no embroidery craftsmen who cannot pay debts" and "there are no embroidery craft entrepreneurs who fall down and cannot get up again". The value of communality colours, the traditional craftsman community, assume a person's behaviour must be the same as another person (inhale kudu parok jeung batur). Their relationship patterns are family and mutual cooperation. Many luxurious mosques are the result of community cooperation within a short distance.

Traditional values that are adaptive to globalisation include; honest deeds, keeping promises, and respecting others. Putting on trust, sabab trust, tea with self-respect (Don't underestimate trust because trust is self-respect). This value is instilled in the family and community, especially to the younger generation. Craftsmen always try to satisfy customers and try not to disappoint customers; the buyer is the king who must be respected.

In the family, children learn entrepreneurship from their parents gradually, caused by the fact that you can try to cultivate, you know how to do it, you can take it until you get it (don't go far before learning a lot, if you go far you should be able to save investment in the form of land to prepare for old age). Many craftsmen who are old, only live to enjoy life with some wealth invested in agricultural land such as large rice fields, large gardens and ownership of a lot of fish ponds.

The embroidery craftsmen believe in knowledge because in the experience of trading there are always many obstacles, especially when dealing with outside traders, especially in national and international marketing: production with new motives according to market tastes, banking systems especially in payment systems, business management, trade calculations, and English for export. Meeting these needs is done alone through learning from experience, informal education and associating with partners. Many embroidery craftsmen increase their knowledge through non-formal education channels at the Community Learning Activities Studio (SKB) and several Community Learning Activity Centres (PKBM).

In the selection of a mate, it is preferred that the mate be chosen from his own family, or fellow family of embroidery craftsmen. Many experiences that mirrored choosing a mate from outside, not the family of embroidery craftsmen, led to the destruction of the business because their partners did not support the smooth running of the business. They believe if a mate is chosen from a family of craft entrepreneurs there will be mutually reinforcing economic endeavours. The moral of choosing jodo is "sakupuna" or "sawaja sabeusina" meaning as strong as an embroidery craft entrepreneur.

The principle of harmonising or synergising values (harmonised) is their commitment in harmonising customary values with new values from outside. Japan is known for its time discipline and abiding by promises. If it does not abide by promises or is not disciplined by time there will be a great loss in business. Discipline and adherence to promises is confirmed by the influence of trade with Japan. They are trying to break away from dependence on capital and long-term marketing. They realise that in doing business the economy cannot be separated from dependence on capital debt and debt of goods, but they realise that long-term transactions result in a further twisting of the term, therefore their transactions are short-term, because they are afraid of the capitalist economic system that can paralyse the system of traditional economics based on morals and spiritual beliefs.

Spiritual morals that are believed to include a pilgrimage to the Holy Land of Mecca and prioritising survivors rather than doubling the results (mental subsistence). In general, embroidery craftsmen go on pilgrimage more than 5 times, they pray in the multazam of Al-Haram mosque in the land of Mecca and pray, at the Roudoh of the Nabawi mosque in Madinah, which is blessed with prayers. They are not eager to move forward but are more concerned with permanence. If you get a lot of results, they are concerned with investment in



the form of paddy fields and gardens not highlighting the luxury of "the act of the style of food memeh", they educate their children to be more than their parents "sirung kudu leuwih sublime tinimang stump".

Conclusion

Tasikmalaya embroidery craft is a local wisdom (local indigenous) that characterises the indigenous people in Tasikmalaya. It is estimated that it began in 1920 after H Umayah worked for an American company called Singer, then came out and spread crochet skills to his family. Production of embroidery crafts is increasingly varied in almost all types of clothing, both women's and men's clothing. Now the embroidery craft has changed and developed into a creative economy that can boost the economy of the people of Tasikmalaya, without losing the production characteristics of the indigenous people. In the beginning, only the nobility of a woman filled her spare time in the form of crochet and embroidery skills on seprey, pillowcases, tablecloths and handkerchiefs, and has now turned forward to become a superior skill that is attractive to men and remains a feature of local wisdom in Tasikmalaya. Now embroidery skills have been helped by juki machines and even computers, so that production can be made on a large scale according to the number of orders in a short time.

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