

SONGKET CRAFTS AS THE MAIN LIFE OF THE COMMUNITY OF NAGARI SILUNGKANG SAWAHLUNTO CITY, WEST SUMATRA

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ABSTRACT

The aimed of this research is to describe the background and efforts of the community and government to make songket crafts the main livelihood of the people of Nagari Silungkang, Sawahlunto City, West Sumatra Province. The theory used in this research is Theodore Schultz's human capital theory. The method used is a qualitative method, with data collection techniques of observation, interviews and documentation. The results of the research show that the background of songket craft is the main livelihood of the people of Nagari Silungkang. Nagari Silungkang has natural conditions surrounded by hills. Nagari Silungkang has looms in every house and songket shop. Nagari Silungkang has a weaving village. Efforts by the community and government to make songket crafts the main livelihood include increasing the creativity of craftsmen through product innovation, motif innovation, the Sawahlunto International Songket Silungkang Carnival (SISSCa) event, participating in exhibitions, holding songket training and so on.

Keywords: Songket, Livelihoods, Silungkang

1. Introduction

Sawahlunto is a city in West Sumatra Province. Based on the Sawahlunto City Central Statistics Agency (2022), Sawahlunto has an area of 273.45 km². Based on its geographic location, Sawahlunto City to the north borders

Tanah Datar Regency, to the east it borders Sijunjung Regency, to the west and south it borders Solok Regency. Sawahlunto City has a population of 67,769.00 people. Sawahlunto City has several sub-districts including Lembah

Segar District, Barangin District, Talawi District and Silungkang District.

Based on the Sawahlunto City Central Statistics Agency (2022), Silungkang District has an area of 32.93 km². Silungkang District has a population of 11,845 people. According to Asril Sutan Amir (2004: 7) Nagari Silungkang has four versions of the name. The first version, the name silungkang comes from the name of the village head (river) in Nagari Silungkang. The second version, lungkang means stagnant water. Previously, this area was visible on the mainland of Silungkang. Currently it is flooded with water which looks like a lake. The third version, the origin of the word Silungkang comes from Sanskrit, meaning a high reverberating stone vacancy. The final version is seen from the natural conditions of Silungkang.

Nagari Silungkang is famous as an area that produces songket culture. Songket Silungkang is a cultural product. According to Koentjaraningrat (1996: 72) culture is the entire system of ideas and feelings, actions and works produced by humans in social life, which they make their own through learning. There are seven elements in a culture, namely the language system, knowledge system, social organization system, living equipment and technology system, livelihood system, religious system, and arts system. This cultural element is universal because it is found in all societal cultures. Of the seven cultural elements, one of them is the livelihood system.

According to Daldjoeni (1987: 22) the main livelihood is activities carried out daily by utilizing resources to meet life's needs. Primary livelihoods include various types of work and activities that

involve physical and intellectual effort. From a physical perspective, the process of making songket requires physical effort in weaving and combining gold and silver threads into the cloth. From an intellectual perspective, knowledge and understanding of motifs and colors that are appropriate to local culture. The people of Nagari Silungkang have a loom in every house and a songket craft shop. Nagari Silungkang has a weaving village, this makes songket crafts the main livelihood of the people of Nagari Silungkang.

2. Literature Review

A literature review is useful for finding out various sources related to the problem being researched and similarities with existing writing. The reference source is the results of other writings related to the research title songket craft as the main livelihood of the people of Nagari Silungkang, Sawahlunto City, West Sumatra Province. The aim is to avoid duplication or similarities and also overlapping problems to be researched. Some research results and related writings are as follows:

First, Alif Laini, Azmi Fitriasia (2022) in his journal entitled "Economic Development of Silungkang Songket Craftsmen in Nagari Silungkang, Sawahlunto City from 2019-2022". This journal explains the economic downturn due to the 2019 pandemic. This can reduce the productivity of Silungkang songket weaving crafts. Efforts made by craftsmen and the government to develop and improve the economy in the Silungkang songket weaving industry and trade sector.

Second, Silvia Devi (2015) in her journal entitled "The History and Value of Songket Pandai Sikek". This journal explains the value of Pandai Sikek songket which has a reference in the daily life of its people. Achieving values in the Pandai Sikek weaving motif is based on the philosophy adhered to by the people of Nagari Pandai Sikek.

Third, Hendra, Dika Agustin (2022), in his journal entitled "The Existence of Halaban Songket Weaving, Fifty Cities Regency". This journal explains the structure of the applied motifs arranged horizontally and vertically. Previously, Halaban songket weaving in Limapuluh Kota Regency had various motifs combined in one songket. Now the Halaban songket has undergone modifications to just one motif.

Fourth, Diki Asla Putra, et al (2012) in their journal entitled "Study of Nagari Tanjung Sungayang Songket Weaving in Batusangkar". This weaving craft is the only woven racer in the Batusangkar area. The Nagari Tanjung Sengayang songket weaving industry in Batusangkar is still small. The lack of a weaving industry means that people are less familiar with the results of the race woven craft.

Fifth, Aji Windu Viatra, Slamet Triyanto (2014), in his journal entitled "The Art of Songket Kampoeng Weaving Crafts in Indralaya, Palembang". Palembang's traditional Songket cloth is a cultural heritage that is used at certain events, namely traditional South Sumatran clothing, wedding ceremonies, marhaba (inauguration of names, shaving of children and greetings), and is used at activities outside traditional events. The existence of the Indralaya Weaving Village is a real manifestation of

the development of the art of songket weaving.

Sixth, Chairul Haq, Indah Asmara Renata Devi (2022) in a journal entitled "Arts (Kriya) Education in the Inheritance of Silungkang Songket Weaving Crafts, East Lunto Village, Sawahlunto City". Arts (craft) education that carries cultural inheritance in the community of East Lunto village, Sawahlunto City. The ability to adapt, communicate and build networks is the basis for the continuity of the songket weaving industry and culture in East Lunto village.

Based on the literature review above, there are similarities, namely that both discuss similarities in this research and both study songket. Meanwhile, the difference is that the first is more about the economic downturn regarding songket sales in the pandemic era. The second is more about the value contained in the Silungkang songket. The third focuses more on the structure of the halaban songket motif. The fourth focuses more on racetrack weaving in Batusangkar Regency. Fifth, it focuses more on the use of songket in an event. The sixth focuses more on the inheritance of songket crafts in Lunto Village which have adapted to the community. The results of this research and study provide a contribution that serves as a guideline for the preparation of a thesis entitled "songket crafts as the main livelihood of the people of Nagari Silungkang, Sawahlunto City, West Sumatra Province". This research also functions as a comparison and proof that no one has conducted research and studied songket crafts as the main livelihood of Nagari Silungkang, Sawahlunto City, West Sumatra Province.

3. Literature Review

A. Types of research

According to Moleong (2011: 6) Qualitative research is to understand the phenomena that exist in the research subject, for example behavior, perception, motivation, action and so on holistically and by making descriptions in the form of words and language in a special natural context and with utilize various scientific methods. The method used in this research is a qualitative research method. Qualitative research is an approach that produces descriptive data in the form of written or spoken words from people and observed behavior to obtain information related to Songket Crafts as the Main Livelihood of the Community of Nagari Silungkang, Sawahlunto City, West Sumatra Province.

B. Object of research

According to Sugiyono (2008: 57) a research object is the nature or value of an activity object that has certain variations that have been determined by the researcher or studied and conclusions drawn. The object in this research is the Silungkang songket craft in Nagari Silungkang, Sawahlunto City, West Sumatra Province.

C. Research sites

The location of this research is Nagari Silungkang, Sawahlunto City, West Sumatra Province. The reason the author chose this research location is because songket craft is a craft that has been passed down from generation to generation, so the people of Nagari Silungkang make songket craft their main livelihood in the area. Nagari Silungkang has tenet tools in every house and

songket shop. Nagari Silungkang has a weaving village so the people make Silungkang songket craft their main livelihood.

D. Data source

1. Primary data

According to Sugiyono (2008: 225) Primary data is data obtained in the field. Data was collected directly by researchers from the first source or place of research object, Nagari Silungkang, Sawahlunto City, West Sumatra Province. Primary data in this research is data obtained by the author while in the field. Data was obtained from parties including those related to the local government apparatus of Sawahlunto City, Silungkang songket craftsmen and shops that sell Silungkang songket. This data was obtained by researchers during field observations and conducting interviews at the research location.

2. Secondary Data

According to Moleong (2011: 159) secondary data is a source of data obtained through written documents, archives or other things at agencies related to research. Secondary data is obtained indirectly through reports, books, or processed data such as published data, both in the form of newspapers and literature related to the problem under study. Secondary data in this research is data obtained from literature studies in the form of books, journals, theses, theses related to research case studies to provide information or complementary data so that it can support research related to songket crafts as the main livelihood of the

people of Nagari Silungkang, Sawahlunto City, West Sumatra Province.

E. Data collection technique

1. Direct Observation

Direct observation obtained from people's activities, behavior and actions in this way allows researchers to examine everything in depth and detail regarding the research (Sugiyono, 2017: 203). The author made direct observations of the people of Nagari Silungkang. The observation is that every house and songket shop in Silungkang has a loom. Nagari Silungkang has a weaving village which makes the main livelihood of the Silungkang songket craft.

2. Interview

According to Sugiyono (2017: 117), interviews are a method of gathering information by asking informants directly with the aim of gathering information about Silungkang songket crafts with craftsmen, songket shop owners, and the contribution of the Sawahlunto City government. This research uses in-depth interviews to focus more on the problems in the research.

3. Documentation

Documentation is a method used to trace data. In this method the author uses sound recording (audio), photos, videos, and stationery during direct observation, interviews, and documentation as evidence when collecting and analyzing data. According to Sugiyono (2007: 167), the documentation used by researchers is in the form of photos, videos and audio from informants

regarding songket crafts as the main livelihood of the people of Nagari Silungkang, Sawahlunto City, West Sumatra Province.

The aim of collecting documentation is to strengthen the information provided by informants, so that the photos and audio taken can be used as authentic evidence so that their validity is maintained. Documentation can make it easier to provide an explanation of the research object to be studied. So that readers do not suspect too much about the description or research object. Through this documentation, you can also see conditions in the field that cannot be explained through narrative descriptions or in sentence form.

F. Data analysis technique

According to Sugiyono (2017: 167) technical data analysis is the process of searching for data, sequentially arranging data obtained through interviews, field notes and documentation. Sugiyono, when collecting data, made in-depth observations, when conducting research he had to be diligent, patient and easy, not give up. The author collected data regarding songket crafts as the main livelihood of the people of Nagari Silungkang, Sawahlunto City, West Sumatra Province. The data analysis technique used in this research is reduction, presenting data with text, and drawing conclusions.

1. Data collection

Qualitative research uses observation, documentation and interview methods. The data sources used are voice recordings, videos and

photos. Data collection involved selecting informants, recording data regarding songket crafts as the main livelihood of the people of Nagari Silungkang, Sawahlunto City, West Sumatra Province.

2. Data reduction

Reducing data is a process of filtering and summarizing and determining a main idea, as well as focusing on looking for themes, patterns and discarding what is unnecessary (Sugiyono, 2017: 249). Data reduction for researchers is a summary and sorting of all data obtained while researching Silungkang songket crafts, Nagari Silungkang, Sawahlunto City, West Sumatra Province. The aim of reducing data is to provide a more detailed picture and make it easier for researchers to simplify data analysis.

3. Data Presentation

Presenting data can make it easier to understand the data obtained. According to Sugiyono (2017: 341) data displays are most often used in qualitative research with text and narrative. Data presentation needs to be used to make it easier to create reports systematically. In this research, the data that the author examined in Nagari Silungkang, Sawahlunto City, West Sumatra Province will be presented in narrative text form. Then this data is analyzed using Human Capital Theory.

4. Drawing Conclusions

Drawing conclusions is the process of presenting data as a whole. Conclusions in qualitative research include new findings that did not previously exist. In the form of a

description or explanation of an object that was previously still under observation, correcting data obtained from the results of researching "songket crafts as the main livelihood of the people of Nagari Silungkang, Sawahlunto City, West Sumatra Province". Drawing conclusions is useful as an idea or basis for decision making for researchers as well as reference material for further research.

4. Discussion

4.1 Background of Songket Craft as the Main Livelihood of the Nagari Silungkang Community

The people of Nagari Silungkang gain knowledge about songket weaving in Siam, Thailand. The knowledge gained by the people of Nagari Silungkang opens up livelihood opportunities that are suitable to the natural conditions of Nagari Silungkang. This knowledge guides and motivates people so that they have jobs. The area in Nagari Silungkang is a weaving village. This is because every house and shop in Nagari Silungkang has a loom. The people of Nagari Silungkang make songket crafts the main livelihood in their area.

There are several developments in Silungkang songket, including:

1. History of Silungkang Songket Weaving
 - a. Period 1340– 1375

According to Bosa (2014: 134), the initial period of progress and development of Silungkang songket weaving became a source of the community's economy. The king and royal council of Pagaruyung wore regalia made from Songket. Nagari Silungkang is one of those who is good at weaving.

During this period, Silungkang songket weaving was quite good. In the past, only a few people were skilled at weaving, but as time progressed, every house in Nagari Silungkang had a loom. The loom used in ancient times was still very traditional, namely gedogan. The thread is only stretched for one piece of cloth, then woven by inserting one piece of thread, and gedog (beaten) with a piece of wood.

In the period 1340–1375 Silungkang songket began to develop as a livelihood for the people of Nagari Silungkang. The migrants brought weaving techniques and looms to Nagari Silungkang. The Silungkang songket craft is guided by the Minangkabau philosophy of nature takambang becoming a teacher, meaning nature gives lessons to humans. The creativity of the people of Nagari Silungkang in creating Silungkang songket craft products is guided by nature.

b. Period 1375–1620 AD

According to Bosa (2014: 133), this period has seen progress in songket weaving in Silungkang which continues to increase. Silungkang songket has begun to be produced with various motifs and patterns. Silungkang songket weaving received orders from the palace and also marketed its products to Jambi, Riau, Malacca and Java. In 1620, the development of songket cloth began to stop and the population's income from selling songket decreased. The British colonized Malacca and the Dutch colonized the Indie Netherlands (Indonesia), because at that time the Dutch and British tightened permits for the entry and exit of goods and people to Malacca (Malaysia).

The period from 1375 to the

development of silungkang songket was in its early stages of development. The development of Silungkang songket in this period was quite good, in terms of motifs and patterns. In the 1375s, people began marketing Silungkang songket crafts to various regions. As Silungkang songket developed, it experienced a setback in 1620. The Dutch and English began to colonize Indonesia and Malaysia, resulting in the cessation of product sales outside the region. The arrival of the colonialists at that time stopped the community from marketing Silungkang songket craft products in various regions.

c. Period 1620– 1900 AD

According to Bosa (2014: 135), Silungkang songket weaving experienced a setback due to pressure from the Dutch at that time. Some Silungkang migrants are able to migrate, so there are no changes in the world of Silungkang songket weaving. However, there were also those who migrated secretly and went to Malacca. In 1717, King Ali, a Dalimo singkek, migrated to Malacca via Taluak Kuantan, because there was no means of transportation and there was pressure from the Dutch, he left on foot for a month's journey before arriving at Taluak Kuantan. Taluak Kuantan he took a barge to Malacca, when he returned from Malacca he also brought a set of better looms. Weaving equipment also developed in Silungkang. He succeeded in developing weaving in Nagari Silungkang.

d. Period 1900– 1960 AD

According to Bosa (2014:135) in 1900 the Dutch began to become interested in Silungkang weaving. The Dutch began to provide raw materials for weaving, such as modifying looms and

threads imported from various countries such as Japan, England and China. In 1910, two people from the Silungkang community were brought by Governor General Vanderbergstroom to a songket cloth exhibition in Brussels, Belgium. The Silungkang songket cloth is still stored in the State Museum in the Netherlands. The charter given by the Dutch is still well preserved, with Mr. Umar Yusuf Melayu and with Mr. Rivai Murad Dalimo Godang. The women who went to the exhibition were first Baiyaho rang Malay and Bainsyah and Dt Mangkuto Sati, head of the stasiun Silungkang he also really cares about Silungkang weaving.

This period shows that Silungkang songket has become a cultural heritage that continues to develop. The Dutch's interest in Silungkang songket craft products has given them an appreciation for local craft products. The Dutch made Silungkang songket crafts as souvenirs for them to return to their country. The community began to develop Silungkang songket crafts in the marketing and promotion sector. This development becomes capital for the community in introducing the Silungkang songket craft more widely to various regions.

2. ATBM (Non-Machine Loom)

According to Bosa (2014: 137), handloom weaving in Silungkang has three records, including the first record, in 1911 Talaha Sutan Sampono returned from Java bringing 5 non-machine looms (ATBM). In 1918, a Silungkang youth came from Bandung and brought two non-machine looms (ATBM) and a pair of Anian tools. The second note, in 1921 Talaha Sutan Langik brought 8 non-machine looms (ATBM) from Textil inlichtingen en batik (TIB) Bandung. Due

to the efforts of the Head of Nagari Silungkang, M Yusuf Pangulu Sati and Talaha Sutan Langik, in 1921, non-machine looms (ATBM) began to be used in Silungkang. But it did not receive a good response from the Silungkang community because it did not suit the physical condition of the Silungkang community.



Picture1.1 Non-Machine Looms (ATBM)

(Documentation: Jihan Cassandra Stevya, 17 December 2023)

1. ATM Weaving (Non-Machine Loom)

According to Bosa (2014: 138) in 1950 electricity entered Silungkang. The arrival of electricity in Silungkang gave new inspiration to Mr. Talaha Sutan Rajo Langik to establish an ATM (Machine Loom) weaving company. In 1954 he bought a machine loom, but Unfortunately, because there were no experts, the weaving was idle for a year. It was only after technicians arrived from Japan in 1955 that the ATM (Machine Loom) could be operated. Since 1955, ATM (Machine Loom) weaving has been established in Silungkang.



Figure 1.2 Machine Loom

(Documentation: Berliando Utama, 10 December 2023)

Several periods above show that the development of Silungkang songket became the main livelihood of the people of Nagari Silungkang. The main livelihood of the Silungkang songket craft is in accordance with the geographical conditions of Nagari Silungkang which is surrounded by rocky hills. Nagari Silungkang has a small amount of land, making it difficult for the community to grow crops. This development provides capital for people to create new jobs such as the Silungkang songket craft.

Silungkang songket craft is a traditional craft that is very beautiful, unique and has high value. Songket craft is a craft using woven cloth decorated with motif patterns on gold or silver thread. The process of making songket crafts requires special skills. Songket crafts are generally made using traditional looms. The gold or silver threads used to decorate songket are usually woven manually using a special technique. The process of making songket crafts requires high precision and patience. Songket crafts have various motifs and patterns that reflect the richness of local Indonesian culture.

Songket craft is a cultural heritage that needs to be preserved. Apart from being a symbol of the beauty and

richness of Indonesian culture. Songket craft is also the main source of income in every songket producing area. The Silungkang songket craft is one of the songket producers originating from the Silungkang area, West Sumatra. Songket Silungkang is famous for its beautiful, intricate motifs and bright colors. Nagari Silungkang is not only part of the cultural heritage, but also the main livelihood for the community.

4.2 Community and Government Efforts to Make Songket Crafts the Main Livelihood of the Nagari CommunitySilungkang.

1. Craftsman Creativity

Creativity is the ability of ideas and ideas to create something unique. The creativity of craftsmen to increase market interest in the development of Silungkang songket crafts. Some of the creative developments created by craftsmen in Silungkang songket crafts include:

a. Product Innovation

Product innovation is a development that can increase creativity in creating unique products. Product innovation in songket crafts can increase the creativity of craftsmen in creating the newest products.

b. Motive Innovation

Motif innovation is a development and creation of a motif. Motif innovation gives a unique impression in its creation. Motif innovation provides development on previous motifs. Developing this motif involves developing designs, colors and techniques to give an attractive impression to consumers.

Silungkang songket craft is a craft that originates from Minangkabau

philosophy. Nature becomes a teacher, meaning that nature teaches humans a lesson. This philosophy has a deep meaning. This philosophy provides important lessons in protecting and respecting nature and life. The motifs on songket crafts are designed with flora, fauna and other natural elements. The price of songket depends on the motif and carving, the finer the carving, the more expensive the songket. The philosophy of several ancient motifs is 1.) Pucuak Rabuang means ketek baguno, gaek tapakai. This means changing your life to be able to maintain your cultural roots in facing various situations. 2.) Kaluak Paku refers to men in Minang, because men are not only fathers but have great responsibilities. 3.) Itiak Pulang Patang means an obedient group. A leader who follows his followers.

The development of motif innovation can create motifs that did not exist before. Craftsmen get inspiration from nature, local culture, the latest designs to create unique Silungkang songket motifs. The development of silungkang songket motifs includes the jungle bird motif, monster motif, sweet cantiaik motif, blooming motif, pine motif, tulip motif, potted flower motif, Borneo motif and so on. Silungkang songket crafts can also be determined based on consumer demand. Developing motifs can give an impression of beauty to Silungkang songket crafts. The new innovations in Silungkang songket give the impression of the creativity of craftsmen and designers. New innovations provide a sense of concern for nature and culture.

2. Sawahlunto International Songket Silungkang Carnival (SISSCa) event

and exhibition.

The Sawahlunto International Songket Silungkang Carnival (SISSCa) event is an annual event held in Sawahlunto City from 2015 until now. The Sawahlunto International Songket Silungkang Carnival (SISSCa) event and exhibition aims to promote and preserve the Silungkang songket cultural heritage.

3. Provide Training

Silungkang songket training is a program designed by the Cooperative Industry and Trade Service, Sawahlunto City Textile UPTD and MSME business actors to provide knowledge and skills in weaving Silungkang songket to participants. This training aims to preserve and develop skills in making Silungkang songket, as well as introduce traditional culture and heritage to the younger generation. During the Silungkang songket training, participants will learn about the history, techniques and process of making Silungkang songket.

People who already have skills in weaving can open up employment opportunities from the results of songket weaving training. The government contributes by providing capital for raw materials and loom equipment so that people who already have the skills can create jobs from the results of songket weaving training.

5. Conclusion

The condition of Nagari Silungkang, which is surrounded by rocky hills, makes it difficult for the people of Nagari Silungkang to grow crops. The people of Nagari Silungkang have the creativity to overcome their lives by working as

traders. The people of Nagari Silungkang started trading from one village to another, from one region to another, and from one country to another. The Silungkang people in the 12th and 13th centuries began trading across the ocean and to the Malacca peninsula and even to Patani Siam (Thailand).

Silungkang migrants learned to weave in Siam (Thailand), so the migrants became skilled at weaving. After the migrants returned to Silungkang, the knowledge of weaving began to be taught to mothers and since then, several women in Silungkang have started making songket. Progress in songket crafts has made people start to pursue them and make songket crafts the main livelihood of the people of Nagari Silungkang.

The community and government contribute to maintaining the Silungkang songket craft to preserve local cultural products. Efforts made such as increasing product innovation, motifs, songket weaving training are carried out by the Cooperative Industry and Trade Service, Sawahlunto City Textile UPTD, MSME Business Actors, increasing marketing and promotion through holding various events such as the Sawahlunto International Songket Silungkang Carnival (SISSCa) and exhibitions, providing training and etc.

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