

The Social Network of Creative Economy Actors in the Padang City Tourism Destination Area, West Sumatra

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ABSTRAK

Demi menjaga keutuhan kesejahteraan masyarakat Indonesia pasca pandemi COVID-19, maka ekonomi kreatif di Indonesia akan terus bertahan dan berkembang sebagai tumpuan kehidupan masyarakat. Untuk itulah penelitian ini dilakukan. Fokus kajian dalam penelitian ini adalah menganalisis tipologi jaringan sosial pelaku ekonomi kreatif di Daerah Tujuan Pariwisata Kota Padang. Penelitian ini memadukan dua pendekatan, yaitu pendekatan kualitatif dan kuantitatif, yang disebut dengan pendekatan metode campuran. Teknik pengumpulan data dilakukan dengan beberapa cara yaitu dengan observasi, wawancara mendalam, studi dokumen dan teknik survei atau wawancara terstruktur. Penelitian ini fokus pada subsektor ekonomi kreatif bidang kerajinan, musik dan kuliner. Unit analisisnya adalah pada tingkat individu dan kelompok pelaku ekonomi kreatif di kawasan destinasi wisata Kota Padang Sumatera Barat. Hasil penelitian menunjukkan subsektor ekonomi kreatif yang tertinggi di destinasi wisata Kota Padang adalah kerajinan sebesar 33 persen, musik dan kuliner 23 persen. Pelaku ekonomi kreatif memperkuat jejaring sosial melalui kekeluargaan, persahabatan, dan media digital atau sosial. Secara umum, kekuatan-kekuatan ini memperkuat ikatan dalam pemasaran dan ikatan hanya pada tingkat mikro. Kesimpulan dari penelitian ini adalah jejaring sosial yang dilakukan oleh pelaku EKRAF masih dalam ikatan primordial.

ABSTRACT

In order to maintain the integrity of the welfare of the Indonesian people after the COVID-19 pandemic, the creative economy in Indonesia will continue to survive and develop as the foundation of people's lives. For this reason, this research was conducted. The focus of the study in this study was to analyze the typology of the social network of creative economic actors in the Tourism Destination Area of Padang City. This research combines two approaches, namely qualitative and quantitative approaches, which is called a mixed methods approach. Data collection techniques were carried out in several ways, namely by observation, in-depth interviews, document studies and survey techniques or structured interviews. This research focuses on the creative economy sub-sectors in the fields of crafts, music and culinary. The unit of analysis is at the individual and group levels of creative economy actors in the tourist destination area of Padang City, West Sumatra. The results showed that the highest creative economy sub-sector in the tourist destination of Padang City was crafts by 33 percent, music and culinary 23 percent. Creative economy actors strengthen social networks through kinship, friendship and digital or social media. In general, these strengths strengthen ties in marketing and ties only at the micro level. The conclusion of this study is that the social networks carried out by EKRAF actors are still in primordial bonds.

1. INTRODUCTION

The creative economy has emerged since 1911 through *theorie der wirtschaftlichen entwicklungen* (Agustina, Y. et al., 2020; Hatammimi & Afanassieva, 2022). States that the creative economy is contained in the concept of developing ideas or ideas that are innovative for the future economic progress of society. Overall, the creative economy as a new economy developed in the digital era in informing the creativity and ideas of economic actors (Hatammimi & Afanassieva, 2022; Susilawati et al., 2020). The development of the creative economy in improving people's welfare, the Indonesian government regulates by issuing Presidential Instruction No. 6 of 2009 concerning the development of the creative economy (Wisesa et al., 2018; Zusmelia et al., 2021). The Inpress emphasizes economic development that prioritizes creativity,

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creativity, skills and competitiveness. In addition, the Indonesian government issued Presidential Decree No. 92 of 2011 concerning the establishment of the ministry of tourism and the creative economy to carry out creative economy movements. The development of the creative economy will not be separated from economic development in the digital era.

Developments in many ways in the digital era are not as threats but as opportunities in developing the creative economy. The digital era demands that all levels of society think creatively, innovate and act intelligently (Irwan et al., 2022; Rustinsyah, R. et al., 2021). On the other hand, the creative economy has also led to an increase in innovation and digital based on local wisdom in the economic resilience of the community during the COVID-19 period (Sunarti et al., 2023; Zuzmelia et al., 2021). This matter has encouraged the openness of economic relations at the national to global levels and created very high competition. Even for some areas, such as in Padang City, West Sumatra Province, at the practical level, it shows that economic action has experienced a significant shift and has been replaced with ready-to-eat ingredients or packages and in some cases has shifted local values, especially when viewed in terms of taste, packaging, transactions and forms of promotion (Agung, 2015; Azizah & Muhfiatun, 2018).

Younsi said that increasing welfare in rural regions is an aim of economic development, which is now a top priority for future development after being initially focused on the expansion of large-scale businesses (Dörffel & Schuhmann, 2022; Younsi & Bechtini, 2020). The government of Indonesia has implemented policies, and one of them is encouraging the industrial sector. These policies aim to boost economic growth and improve the welfare of the populace. The government also depends on inventive human resources in addition to the industrial sector as a source of the nation's economy (Anwar, 2021; Rachman et al., 2022). It is becoming more and more clear how the creative economy affects the whole economy. Every year, the creative economy produces more value overall. The creative economy is expanding at a rate of about 5.76%. This indicates that the increase in the price of electricity, gas, and mining and agriculture, agriculture, forestry, and fisheries, as well as the service and processing industries, all deal with clean water. In a conversation with representatives of the creative industry, the President underlined his belief in the sector's enormous potential. The President declared in Workspace, Jakarta, 20/May/2021, "I will make political decisions so that in the future the creative economy can become a pillar of our economy." The President established the Creative Economy Agency (Bekraf), which is anticipated to act as an accelerator of Indonesia's growth in the creative economy, as a result of his confidence in the sector's future. The president even promised Bekraf his complete cooperation in budgetary matters (Agustina, Y. et al., 2020; Chollisni et al., 2022). However, it must be understood that in order to take the creative economy sector forward, cooperation and synergy from all sides are necessary. One of these involves holding a national creative gathering with representatives from the creative economy and industry to generate ideas, share experiences, display creative work, and grow the sector (Fahmi et al., 2017; Protogerou et al., 2017). Additionally, collaboration and synergy between investors and inventors are essential for the creative sectors. This interaction will inspire original masterpieces. to receive more added value. We must improve the creative industry's capacity to compete with imported items from the creative economy as we face more difficult difficulties in the future (Hatammimi & Afanassieva, 2022; Setiawan, 2018). It is important to improve the connections between the creative economy sub-sector and other industries, both forward and backward. The President saw that the many inventions and creativity created by key figures in the creative industries unquestionably needed a platform to be expressed. One of them is a representative exposition site, like the Indonesia Convention, that offers space and possibilities for participants in the creative business MICE (Meetings, Incentives, Conferences, and Exhibition) facilities are available for the exhibition in BSD City. To foster the development of other creative economy actors who can assist the regional and national economies, this MICE facility can be used to market a variety of creative economy items made in Indonesia. It is anticipated that holding various trade fairs on a national and international scale will be able to spur the growth of other related industries, including increasing investment, fostering the growth of small businesses, generating foreign exchange, and others. The creative economy, one sector of the economy uses concepts and ideas related to creativity that come from people who serve as the primary factor in production (Fahmi et al., 2017; Kemeny et al., 2020; Protogerou et al., 2017). New, original, and innovative human ideas form the foundation of the creative economy. This economic sector can progress and grow with the aid of the creative industries. This economic theory gives human resources' creativity, ideas, and knowledge priority (Stojčić et al., 2016; Zhao et al., 2020). This economy has demonstrated its ability to progress economies in its development, one of which is in our own, especially Indonesia. This economic sector has been growing in Indonesia since 2006 as a direct result of President Susilo Bambang Yudhoyono's directives. The Ministry of Tourism in Indonesia was founded at the The Indonesian government's Kemenparekraf/Barekraf agency is responsible for tourism and the creative economy.

In fact, one of the goals of the creative economy developed by the Padang City government, West Sumatra Province, is based on local and digital wisdom. Besides that, human resources for creative

economic actors are important in the development of the creative economy. Currently, the development of the creative economy in the tourist destination area of Padang City, West Sumatra Province is still very weak, especially when viewed from product packaging and the use of digital or network technology. This is clearly a problem for creative economic development by building wider social networks. Social network as one for the development of the creative economy. The development of creativity is based on the creation of innovation, competitiveness, openness in the community's economic resilience. Previous research states that social networks are a socio-economic function that is an effort to meet socio-economic needs (Doyumgaç et al., 2020; Muhson, 2022). In line with the results of research conducted by Based on the research's findings, it appears that local governments, economic actors, economic activists/observers, and the general public can all adopt a variety of methods and policies (Agustina, Y. et al., 2020; Chollisni et al., 2022). In order to preserve the integrity of the wellbeing of the Indonesian people after the COVID-19 pandemic, the creative economy in Indonesia will persist and flourish. is the foundation of community life. Based on the problems/background and previous research above which stated that in order to maintain the integrity of the welfare of the Indonesian people after the COVID-19 pandemic, the creative economy in Indonesia will continue to survive and develop as the foundation of people's lives for then this research was conducted

For this reason, we depart from the general hypothesis (I.0) that winning the Social Network of Creative Economy Actors in the Padang City Tourism Destination Area, West Sumatra is a stimulus for creative industries to express themselves, but its development depends on various training and support factors. for entrepreneurship. and creative initiative. This research places social network as a form of creative economic development in West Sumatra . The purpose of this study is to analyze the typology of social networks formed by creative economic actors in West Sumatra Tourism Destinations.

2. METHODS

This study uses two approaches, namely qualitative and quantitative which is called Mix Method Research. This research is in the post-positivistic paradigm which sees phenomena from a descriptive and statistical point of view (Froehlich et al., 2020; Strijker et al., 2020). Overall, the implementation of this research was carried out jointly during the data collection process starting from non-participant observation techniques on creative economy actors. Furthermore, the researchers conducted in-depth interviews with creative and creative actors to obtain accurate data on creative economic development in the Padang City area. After that, the researchers distributed questionnaires as a survey technique in this study. Furthermore, researchers have obtained data and continued with structured discussions with the creative economy team from several economic actors in the city of Padang. The next procedure is to collect document data through related agencies, namely the West Sumatra Provincial Tourism Office. This research focuses on the creative economy sub-sector in the fields of craft, music and culinary. The reason for taking sub-sectors is that the number of creative economy actors is higher than other sub-sectors. The percentage of crafts is 33%, music and culinary 23%. The research was conducted at the individual and group levels of creative economy actors in the tourist destination area of Padang City, West Sumatra. The unit of analysis at the meso and micro levels is about creative economic development in the tourist destination area of Padang City, West Sumatra.

The procedure for analyzing data is a qualitative approach using the thinking of the Miles and Huberman model and a qualitative approach using descriptive statistics. Qualitative data analysis by collecting data as the researcher explained above, then grouping which data can be taken or in accordance with the research objectives and which are not in accordance with the research objectives either done (observation, interviews and survey techniques), then the data is presented in the form of images or graphs that are in accordance with the research objectives and ending with drawing conclusions that are in accordance with the research objectives in this article. Quantitatively, statistical analysis is carried out at the stage of collecting data on survey techniques or the results of distributing questionnaires, then preparing or entering into MC-Excel and presenting data in the form of images or graphs. The form of data is presented in percentages and how to manage the results of the anget that have been entered in MC-Excel. The steps are carried out by (1) calculating the respondent's value from the variables and sub-variables that have been entered; (2) the data is recapitulated and given a value according to the score; (3) the researcher calculates the average value of the questionnaire results; (4) calculates the percentage.

Furthermore, researchers can draw conclusions from the results of data management in accordance with the research objectives. The calculation of the research criteria is carried out in several ways, namely determining the highest number from a maximum score of 100 percent and the calculation is carried out by using the method as presented in Table 1.

Table 1. Descriptive Analysis Criteria Percentage

No.	Percentage	Criteria
1	75-100	Very High
2	50-75	Tall
3	25-50	Low
4	1-25	Very Low

3. RESULTS AND DISCUSSIONS

Results

Creative economy as a new economy that realizes sustainable economic development based on creativity and innovation (Pradesyah & Aulia, 2021; Wahyuningsih & Satriani, 2019). The creative economy prioritizes creativity, new ideas and broad thinking developed through technology. Indonesia currently has 17 sub-sectors of the creative economy, namely: architecture, interior design, visual communication design, product design, movies, animations, videos, photography, craft, culinary, music, fashion, application and game development, publishing, advertising, television and radio, fine arts, and performing arts. The creative economy can be used as a solution in the face of competitive levels of competition, so that the level of Competition is not only determined by how big the production process is, but also aspects of creativity and innovation . The creative economy needs to also expand social networks as a form of economic business that prioritizes creativity, developing new ideas. The use of social networks for the creative economy has a very positive impact, because if the creative economy has a touch in its products and services, it will develop more. These social networks can influence the actions of the creative economy.

Creative Economy in Padang City Tourism Destination Area

Padang City is one of the cities in West Sumatra from 11 sub-districts with a total area of 694.96 km². The sub-district with the largest area is Koto Tengah District (232 .25 km²) or one third of the area of Padang City and the sub-district area with the smallest area is West Padang District (7 km²). The characteristics of the city of Padang are Padang City, the largest city on the west coast of Sumatra Island as well as the capital of West Sumatra Province. This city is Indonesia's western gateway from the Indian Ocean. Padang is the center of education and health in the central part of Sumatra, supported by the presence of a number of universities and health facilities. As a city of art and culture, Padang is known for the legends of Malin Kundang and Siti Nurbaya and annually organizes various festivals to support the tourism sector.

The tourism sector in Padang City is one of the supports in developing the creative economy. Creative economy is the creation of added value (economic, social, cultural, environmental) based on ideas born from the creativity of human resources (creative people) and based on the use of science, including cultural and technological heritage (Agung, 2015; Azizah & Muhfiatun, 2018).. The creative economy has increasingly developed in various regions, especially in the Padang City area of West Sumatra. Creative economy is one way to maximize tourism potential in Padang City, various efforts and breakthroughs have been made by the Padang City Tourism and Culture Office and at the provincial level. The creative economy is a priority for regional development in the city of Padang. This is a focus in the development of tourism in the city of Padang in the future. The number of creative economy actors in West Sumatra tourist destinations is shown in the following Figure 1.

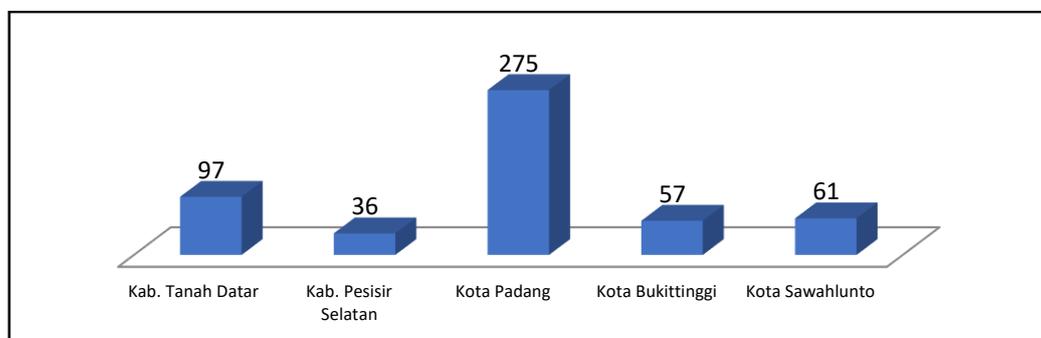


Figure 1. Number of Creative Economy Actors in West Sumatra Tourism Destinations (Source: West Sumatra Provincial Tourism Office, July 2022) (Data on Process)

Based on Figure 1, it can be seen that the city of Padang has a more dominant number of actors, when compared to other regions. This shows that creative economic actors are more likely to be in urban areas. Field results show that creative economy actors are in areas that have quick access to economic action. The number of sub-sectors in the Padang City area is 10 developing sectors. This can be seen in the following Figure 2.

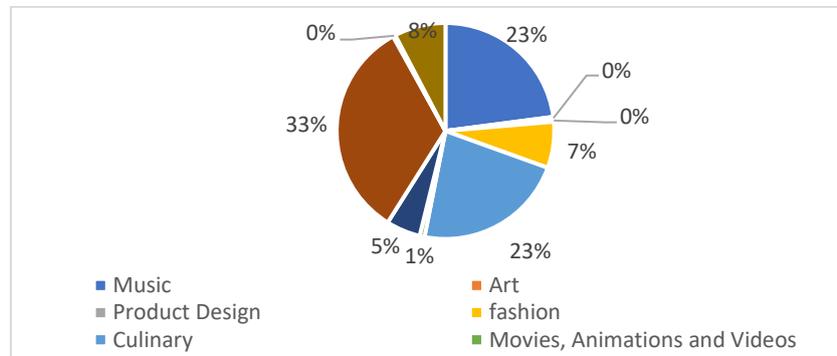


Figure 2. Percentage of Creative Economy Actors by Sub-Sector
(Source: Tourism Office West Sumatra Province, July 2022) (Data in Processed)

Figure 2 shows that the highest number of creative economy actors is in the craft sub-sector, followed by music and culinary. The strength of creative economic development in the tourist destination area of Padang City tends to be craft. This strength shows that innovation is developed at the local to national level. However, currently all sub-sectors of the creative economy are calculated in the creative economy arena in the city of Padang. One of the tangible manifestations of the development of the creative economy in the city of Padang is as one of the creative cities in Indonesia. The city of Padang focuses on empowering the creative economy community based on the younger generation who are sensitive to technological globalization through information technology.

Table 2. Types of Creative Economy Products in Padang City

No.	Types of Products	No	Types of Products
1	Knitted Clothes (Rancak)	22	Tables, Chairs, Woodwork
2	Humaira Macrame	23	Cow's Milk Processing
3	Painting Pot (Fun Cactus)	24	Modern Traditional Dance
4	Mother Atirah Chips	25	Ring Bun
5	Chocolate Banana Chips	26	Fruit Chips
6	Ikaboga	27	Bag Embroidery
7	Coconut shell	28	Traditional+Modern Movies
8	Fruity Coffee Drink	29	Fruity Coffee Drink
9	Animal Flavored Tojin Beans	30	Hand Made Custom Drums
10	The Sungkai	31	Embroidery Dress
11	Animal Flavored Rendang Seasoning	32	Interior Design (Wood processing)
12	Kresh Cokles	33	Wooden Soufenir
13	Cake Bakery	34	Shell Soufenir
14	Mushroom Rendang	35	All-Knit
15	Bondang Chips	36	Craftsmen + Mukenah Maker
16	Minang Writing Mukena	37	Coconut Shell Crafts
17	Tamarind Turmeric	38	Gold Thread Embroidery
18	Chicken Seasoning	39	Embroidery Mukena
19	Fruit Flavor Crackers	40	Bag Embroidery
20	Sea Coral Flowers	41	Canvas Bag
21	Traditional Interior Design	42	Knitting Bag

Source: West Sumatra Provincial Tourism Office, July 2022) (Data on Process)

Table 2 shows that the products produced by creative economy actors in the city of Padang are diverse. This shows that economic actors have innovation and creativity in developing the creative economy in the city of Padang. Creative economy actors in the Padang City area are more women than men. In this

comparison, the researchers looked at several tourist destinations in West Sumatra. This can be seen in the following Figure 3.

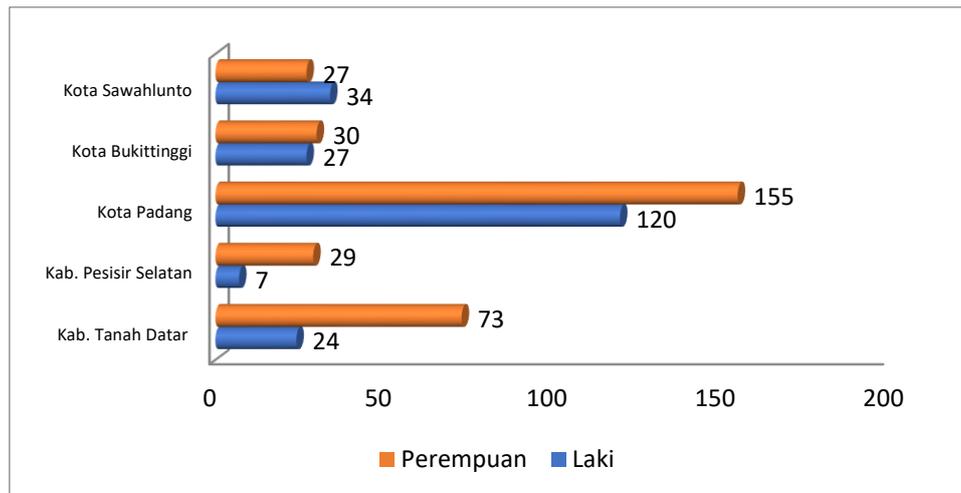


Figure 3. Creative Economy Actors in West Sumatra Tourism Destination Areas by Gender (Source: West Sumatra Provincial Tourism Office, July 2022) (Data on Process)

Discussion

Social Network of Creative Economy Actors in the Tourism Destination Area of Padang City, West Sumatra

Social networks as social relations of community ties in uniting members and even between members of the community (Heinze & Hoose, 2013; La Ola et al., 2020). Social relations that are built for creative economy actors in the craft, culinary and music sub-sectors are carried out in marketing activities for the products obtained. The bonds built by creative economy actors are in the form of kinship ties and meetings as social relations. Social relations are built on two, namely social relations on meeting and family. Social networks are closely related to symbols that are built and formed in the tourist destination area of Padang City. This relates to the strength of the bond between actors for creative economy actors in carrying out the social network. The network pattern that is built or formed on creative economy actors illustrates the strength of social relations for customers who are in the tourist destination area of Padang City. The social network that is formed greatly influences the interests of creative economic actors or actors (Ferriani et al., 2013; Perry-Smith & Mannucci, 2017). The actors do the network as an action in marketing the products obtained. This shows that the network has a goal to be achieved, especially to gain economic benefits.

Social networks are very influential on marketing activities and profits for creative economy actors (Gouvea et al., 2021; Liang & Shen, 2016). Indirectly that the function of social networks is not only related to social relations but to economic motives or earning income. The function of social networks for creative economic actors to overcome marketing or product problems, including promotions (Yulianti et al., 2023; Zeng & Gerritsen, 2014). Therefore, social networks can be grouped into two, namely horizontal social networks and vertical social networks. Horizontal social networks are related to network capabilities in utilizing access and information in promoting their products. This access is in the form of the power of conversation through friends and family as a medium for promoting the product. Vertical social networks relate to macro access to social media in marketing or promoting products (Brettel et al., 2015; Zeng & Gerritsen, 2014).

Family Social Network

Family social networks are related to networks formed on the basis of close family and distant family or extended family or extended family. Creative economic actors cook goods, for example, to Jakarta because there are families who live and work in that area. Social network relationships are depicted with unbroken lines indicating that creative economy actors network with families, both extended and inner families. This is aimed at marketing the products they already have. The strength of the network is for families who migrate both in Sumatra and outside Sumatra such as Java, Kalimantan and others.

Friendship Social Network

Social networks for creative economic actors in West Sumatra tourist destinations are formed on friendship or introductions (Aditi et al., 2023; Primananda et al., 2022). This social network is a horizontal network where members have the power to work together in promoting the products that have been produced (McAdam et al., 2014, 2016). The main motive of this network is to get regular customers and to be able to spread the product in the form of culinary, craft and expand local music or local cultural music. Social networks are related to the relationship of neighbors, friends/relatives and acquaintances that are carried out primarily. The creative economy actors in the city of Padang take these actions to tie friendships and become the main people in marketing. Neighbors near the house are the most important thing in marketing products for the creative economy in Padang City in the fields of crafts, music and culinary. In addition, friendship or friendship since childhood, both in education and non-education becomes the most important thing in marketing products, knowledge to find customers and as an opportunity to obtain information. Creative economy actors are depicted with unbroken lines which show that social networking is mostly done by creative economy actors in friendship circles. The power of friendship becomes strong and whole when they help each other. The relationships that are built strengthen the network in terms of marketing and promotion of the products that have been produced.

Digital Social Network or Social Media

The development of the creative economy in Padang City already has a variety of businesses, but the development of a digital-based creative economy or social media is still lacking. Meanwhile, at this time all activities can be carried out through digital, especially in the business marketing of creative economy actors. If creative economy business actors cannot use digital in their business development, then the increase in their business is still low (Li, 2020; Richter et al., 2017). The use of digital media is now a must for selling a product. Digital media is a means of promotion that is cheap, its use is also wide with reach to all levels of society. It is undeniable that the existence of digital media has become a trend in society. Digital media plays a very important role in improving the creative economy, many ideas or ideas for the creative economy can be introduced and marketed through digital media to improve the creative economy into an advanced and innovative economic sector, one of which is by utilizing the role of digital media, be it the web, YouTube, or social media. other social media (Boğa & Topcu, 2020; Cahyani et al., 2023). The creative economy sector should take advantage of the role of digital media (Elmer et al., 2020; Voltmer et al., 2021). The creative economy sector is progressing and growing rapidly along with advances in technology and information, digital media has good potential to develop the creative economy sector, especially now that everyone can access the platform. There are many interesting content that can be developed in digital media, which can then become a place to increase the growth of the creative economy in the city of Padang in particular. Creative economy actors in the city of Padang in developing their business through digitalization use more social media Facebook in promoting the results of their creative economy efforts. The development of the creative economy as a social network through social media to share information with each other on the products produced. If creative economy actors are able to master digitalization to promote their business widely, it will have a very good impact on increasing the livelihoods of creative creative actors. However, even though creative economy actors have been able to use social media digitization in promoting their businesses, they are still regional in nature, so this is certainly not perfect enough (Gerlitz & Prause, 2021; Redjeki & Affandi, 2021).

4. CONCLUSION

Creative economy actors in the tourist destination area of Padang City have the strength of social networks both horizontally and vertically. Network of actors in terms of strengthening the marketing of products that have been produced. Actions taken as a result of earning income for creative economy actors in the tourist destination area of Padang City, West Sumatra. Creative economy actors strengthen social relations as a form of expanding social networks both vertically and horizontally. Horizontally, the social network that is built is kinship and friendship through social relations and blood relations. This power creates concern and good cooperation between the perpetrator and other family members. This shows that family relationships are the most important thing for people in tourist destinations in promoting the products obtained. In addition, the power of social media as a force in marketing products, but there are still limitations for creative economy actors in marketing these products. The typology of social networks of creative economy actors in the tourist destination area of Padang City are family social networks, friendship social networks and digital social networks or social media. The three social networks include strong ties in marketing in the tourist destination area of Padang City, West Sumatra. Indirectly, social networks form patron-client bonds even though they are in the current digital era.

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