

## Embeddedness of Creative Economy Actors in Creative Economy Development in West Sumatra Tourism Destination Areas

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**Abstract.** Creative economy actors in West Sumatra have established relationships and have a sense of solidity in developing the creative economy. Besides that, West Sumatra's creative economy actors build this attachment so that it creates the strength of shared capital in values, norms and networks. The focus of this research is to analyze the embeddedness of creative economy actors in the development of the creative economy in the tourist destination area of West Sumatra. This research focuses on the embeddedness theory proposed by Granovetter. This research uses a qualitative approach with a descriptive research type. The informants of this research are creative economy actors over 14 sectors in the tourist destination area of West Sumatra, with the withdrawal of informants using purposive sampling. The data collection method begins with secondary data collection with document studies, then in-depth interviews and non-participant observation. The unit of analysis in this study is an individual for economic actors in the West Sumatra tourist destination area. Data analysis uses the model of Miles and Huberman by conducting 4 stages, namely data collection, data reduction, data presentation and conclusion drawing. The locations of this research are Padang City, Bukittinggi City, Sawahlunto City, South Coastal District and Tanah Datar Regency. The results of this study indicate that the embeddedness of creative economic actors in the development of EKRAF lies in regional relations of origin and family ties. Embeddedness is realized by the feeling of one ethnicity and blood ties. The conclusion is that involvement in the development of the creative economy lies in the strength of the close relationship between actors. Therefore, the forms of attachment that are built are cultural attachment and family ties of origin and family ties. Embeddedness is realized by the feeling of one ethnicity and blood ties.

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**Keywords:** *Embeddedness; Creative Economy Actors; Creative Economy Development*

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### INTRODUCTION

The fourth economic wave gave birth to the creative economy (Harikesa, 2020); (Dinihayati, 2020); (Aryono, 2021); (Escaith, 2022); (Sinaga, 2022); (Pager, 2017). The United States (US) is the birthplace of a creative economy supported by advanced technology. In addition, the provision of institutional structures and infrastructure supports it. As a new economy governed by copyrights, brands, designs, intellectual property, royalties, networks, markets, and

other factors, the creative economy is growing (R.B., 2021); (Pager, 2017); (Noviriska, 2022); (Zhang, 2022); (Ziafati Bafarasat, 2021); (Hasan, 2021); (Noviana, 2016).

Basically, the creative economy is a platform that enables the development and enhancement of the use value of the exploration of knowledge wealth such as innovation, creativity, expertise, and talents possessed by individuals, which are then developed into marketable products (Zusmelia, 2022); (Zusmelia Zusmelia,

Ansofino Ansofino, Irwan Irwan, Jimi Ronald, 2022); (Irwan, 2019).

The development of the creative economy, which initially included only a few sectors, has expanded to include various forms of innovation in an increasingly complicated. Economic environment and increasingly fierce competition. To create a creative economy, actors in it must earnestly seek new perspectives on renewable resources. A source of inspiration for creating a creative economy is the contribution that the creative economy makes to socio-cultural, economic and cultural diversity. The diversity of goods produced by various ethnic groups also contributes to the growth of the creative economy. The growth of the creative economy is closely related to the culture, norms and values of society (Potts, 2008); (Boccella, 2016); (Wahyuningsih, 2019); (Irwan, 2022); (Egi Yulianda, Irwan Irwan, 2023).

Presidential Regulation No. 6 of 2015 concerning the Creative Economy Agency has reclassified the creative industry subsectors from 15 to 16. These subsectors include architecture, interior design, visual communication design, product design, film, animation and video, photography, craft, culinary, publishing, television and radio performing arts and game developer applications Based on the 16 existing creative economy subsectors, in the West Sumatra tourist destination area there are 2 sub-sectors with higher dominance, namely the culinary

and craft fields (Zusmelia, 2022); (Irwan, 2022); (Oktaviani, 2021); (Lukman, 2022); (Saksono, 2012); (Nurwan, 2022).

Astronomically, West Sumatra Province is located between 00 54'North latitude and 3030' South latitude and 98036' and 101053' East longitude. West Sumatra Province has a geographical position on the west coast of the central part of Sumatra Island and has an area of about 42.2 thousand km<sup>2</sup>, which is equivalent to about 2.21 percent of the total area of the Republic of Indonesia. Geographically, West Sumatra borders several other provinces, namely North Sumatra, Riau, Jambi, and Bengkulu, as well as the Indonesian Ocean (Yulhendri, 2020); (Dewi, 2012); (Septia, 2020); (Irwan, 2022); (Irwan, 2019).

West Sumatra Province has 391 island groups, where Mentawai Islands Regency has the largest number of islands and Agam Regency has the smallest number of islands. There are 19 regencies/cities in West Sumatra, where Mentawai Islands Regency has the largest area with an area of about 6.01 thousand km<sup>2</sup> or about 14.21 percent of the total area of West Sumatra Province. On the other hand, Padang Panjang City has the smallest area with only 23.0 km<sup>2</sup> or equivalent to 0.05 percent of the provincial area (Zusmelia Zusmelia, Ansofino Ansofino, Irwan Irwan, Jimi Ronald, 2022); (Fahmi, 2017); (Chollisni, 2022); (Batilmurik, 2016).

With the location of West Sumatra which is surrounded by many regencies / cities

that have natural beauty so that a lot of natural resources that have their own characteristics that become one form of attraction in the progress of West Sumatra, especially from tourist destinations.

West Sumatra is known to have a thick culture, namely Minangkabau culture. One form of culture that exists in Minangkabau is the culture of migrating. The culture of migrating is a process of interaction between the Minangkabau people and the outside world. This is used as a relationship between people who come from West Sumatra outside the West Sumatra region. The culture of migrating is also used as a form of effort in changing the economy. Minang people have a strong social relationship with each other when they are inside West Sumatra and outside West Sumatra, this is said to be Embeddedness (Egi Yulianda, Irwan Irwan, 2023); (Irwan, 2018).

The idea of Embeddedness, according to Granovetter (1992), is an economic action that is socially located and embedded in the personal social network that actors maintain (Sytych, 2018); (Granovetter, 2017); (Irwan, 2023); (Irwan, 2015a). In the development of the creative economy in West Sumatra, creative economy actors have established relationships with fellow communities from Minangkabau. This happens because of a sense of belonging to the same culture. With the embeddedness between communities, people have a sense of cultural togetherness. West Sumatra with the majority of the Minang

population makes this cultural similarity the main capital in achieving togetherness, both in gaining cooperation and in the fields of production, distribution and consumption.

West Sumatra creative economy actors establish this embeddedness so as to bring up the power of shared capital in values, norms and networks. Therefore, this study analyzes the embeddedness of creative economic actors in the development of the creative economy in the tourist destination area of West Sumatra.

## RESEARCH METHODS

This research was conducted on five regions, namely Padang City, Bukittinggi City, Sawahlunto City, South Coastal District and Tanah Datar District. This research uses a qualitative approach with descriptive research type (Irwan, 2018). The informants of this research are creative economy actors for 14 sectors in the tourist destination area of West Sumatra, with the withdrawal of informants using purposive sampling. The number of informants in this study was 85 informants who had different backgrounds including the products produced. The data collection method begins with secondary data collection with document studies, then in-depth interviews and non-participant observation. The unit of analysis in this study is an individual for creative economic actors in the tourist destination area of West Sumatra. Data analysis uses the model of Miles and Huberman by conducting 4 stages, namely

data collection, data reduction, data presentation and conclusion drawing (Miles, 2005).

## DISCUSSION

### Relationships of Ecraf Actors

Granovetter (1985) proposed the concept of Embeddedness to explain economic behavior in social relationships (Aryono, 2021); (Gadrey, 1994). The economic action of embeddedness is socially located and is part of the actors' ongoing personal social network. As for what is meant by a network of social relations, a network of social ties can be considered as a collection of consistent or similar social relations between people or groups. A network of social relations is defined as "a regular series of relationships or similar social relations between individuals or groups". Actions performed by network members are "embedded" because they are expressed in interactions with others (Irwan, 2022).

Embeddedness occurs because the existence of social networks in economic life provides an explanation of how economic behavior is ingrained in interpersonal relationships. How people relate to each other and how ties of affiliation serve as the lubricant to get things done and the glue that gives order and meaning to social life is linked in social networks. In the interactions that occur in creative economic development activities in the West Sumatra Tourism

Destination Area do not only include economic actions, but there are social relationships that occur that lead to embeddedness.

### Embeddedness in Creative Economic Development

Creative economic development in the tourist destination area of West Sumatra depends on regional ties of origin and family ties.

### Ties of Origin (One Ethnicity)

A hometown is a place where people are born or live during their childhood, adolescence and adulthood. The area of origin is also defined as the hometown. The region of origin is one form of creative economic development because fellow creative economic actors and other communities have an inner bond because they have a sense of common origin or can be said to be fellow villagers. Embeddedness in creative economic actors and buyers is influenced by ethnicity or ethnicity and a sense of region (Irwan, 2022); (Zusmelia, 2022); (Irwan, 2018); (Hinrichs, 2000); (Coe, 2000); (Iskandar, 2022); (Syahsudarmi, 2019)

Buyers will be more likely to choose creative economic actors who come from the same tribe or ethnicity and live in the same area when choosing a product. Similarly, creative economy actors will be more accommodating to buyers and offer cheaper prices to those from the same tribe or ethnicity

and the same region. A sense of love for the tribe because of a feeling of similarity based on lineage, which has an impact on one's actions in economic endeavors. When traveling overseas, creative economy actors and buyers will miss seeing their families (Irwan, 2015b); (Rahma, 2023); (Irwan, 2022); (Davy, 2021); (Hess, 2019); (Albis, 2021).

A sense of one enik or ethnicity arises between creative economic actors and buyers in the tourist destination area of West Sumatra from the interactions they do not infrequently communicate very familiarly because they have the same language, namely the regional language, known as the Minang language. The feeling of love for the homeland, making creative economic actors and buyers have a sense of helping each other. With the things that creative economic actors do, they provide discounts so that buyers who are in the same region will be more happy to shop and not infrequently also buy merchandise because of a sense of kinship. In addition, buyers will also become customers because there is a sense of similarity and become brothers in the overseas area (Irwan, 2022); (Zusmelia, 2022); (Greenberg, 2018); (Chen, 2015).

This origin-based creative economic development has advanced the economy. This is because of the relationship between

people in the region so that it raises the interest of people in the region who are in the area to conduct buying and selling transactions, so that creative economic actors can easily sell their merchandise. Therefore, the development of a creative economy based on this region of origin can be concluded because of:

1. A sense of common origin or people of one village
2. A sense of common language
3. A sense of comfort in interacting and communicating
4. The bargaining process becomes easier to do
5. A sense of trust and choose to become a regular customer

### **Ties of Kinship**

Creative economic development in the West Sumatra Tourism Destination Area is also embedded in familial social institutions. Creative economic actors establish emotional ties from familiar families both in marketing and in purchasing. Creative economic actors from different sub-sectors have helped each other, so that there is a sense of trust that binds family relationships (Arista, 2016); (Zusmelia, 2022).

This family bond occurs because of strong emotional social relationships, such as inviting creative economy coworkers to family events or activities such as weddings,

circumcisions, and thanksgiving. The form of social attitudes among creative economy actors is the tolerance and cooperation shown by EKRAF actors. In addition, between creative economic actors and buyers there is also a family relationship because they have subscribed, which initially did not know, but because they have subscribed they often meet and feel close, so that EKRAF actors and buyers already feel a mutual family relationship. The relationship between one creative economic actor with another creative economy and buyers is bound by a sense of kinship, not the type of class between superiors and subordinates. Creative economy actors understand each other. In certain circumstances, such as social events where there is a sense of mutual assistance.

## CONCLUSION

This finding shows that the structure of creative economic development in West Sumatra tourist destinations is in micro-enterprises and economic actors including limited access to capital. It is certainly a field finding that economic development in West Sumatra is related to kinship or descent from family. The embeddedness of creative economic actors in the development of EKRAF lies in the relationship of region of origin and family ties. Ties of origin which are the main element for the development of embeddedness are realized by the feeling of one ethnicity and blood ties. So that the

development of the creative economy has not been optimal both in natural resources and human resources, especially innovation and creativity in marketing, product income and promotion.

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