

Role of Social Capital in Creative Economy Development in the Craft Sub-Sector in the Tourism Destination Area of Sawahlunto City, West Sumatra Province

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Abstract. This research is based on the background that creative economic actors in the craft sub-sector in Sawahlunto City network cooperation in the sale of crafts not only in Indonesia but has spread outside Indonesia one of them Malaysia, Japan and Singapore, China and some others. In addition, social capital in the development of the creative economy can increase group members to cooperate in the development of the creative economy. This study aims to analyze the role of social capital in the development of the creative economy of the craft sub-sector in Sawahlunto City. The theory used is the theory of Ledogar & Fleming, 2008. This research uses a qualitative approach with descriptive type. The technique of withdrawing informants in this study was carried out by purposive sampling technique. Data collection methods were carried out by document study, non-participant observation and in-depth interviews. The data analysis used was interactive data analysis developed by Milles and Huberman (1992). The results of this study indicate that the development of the creative economy of the craft sub-sector in Sawahlunto City has gained the trust of the community for the products produced. This shows that the involvement of actors has a role in strengthening social capital. Social capital carried out by creative economic actors in the craft sub-sector in Sawahlunto City is expanding the access network of creative economic actors, the ability to engage in forming joint actions and building trust in forming cooperation in the creative economic development of the craft sub-sector in the tourist destination area of Sawahlunto City. From the explanation, it can be concluded that social capital has an important role in the development of the creative economy in the craft sector. The Novelty in this research is social capital as access to social action.

Keywords: *Craft Subsector; Creative Economy Development; Role of Social Capital*

INTRODUCTION

Creative economy is a concept that emphasizes the ability and skills to demand innovative and creative ideas or ideas from human resources as the main capital in economic activities (Zusmelia, 2020), besides that, in the book creative economy, how people make money from ideal, the indicators of the creative economy are creativity, culture and the environment that can provide added value (Irwan, 2023). Meanwhile, in the Government

Regulation of the Republic of Indonesia (Lau Number 24, 2022), one of the indicators of the creative economy is that it emphasizes creativity, skills, competitiveness and intellectual property (Noni, 2023); (Dupa, 2024); (Irwan Irwan, Oktarin, 2023).

he creative economy is different from economic activities in general, as for this difference, it can be seen from the input and output by relying on ideas or ideas that create a creativity that is creative and innovative This

creativity ability is combined with knowledge, art, technology and culture to face economist competition (Zusmelia, 2023); (Irwan Irwan, Zusmelia Zusmelia, Felia Siska, Liza Husnita, Yenni Melia, n.d.); (Irwan Irwan , Zusmelia Zusmelia , Felia Siska, 2023); (Irwan, 2023). The creative economy has now spread to all corners of the world, including in Indonesia. The Indonesian government seeks to develop the creative economy through the potential of diverse local wealth (Zusmelia, 2023). This can be seen from the wealth of biodiversity, arts and culture. Thus, the potential of local wealth owned by the Indonesian people can be a factor to advance the creative economy in Indonesia (Ginting, 2017); (Irwan, 2024). One of the regions in Indonesia that develops the creative economy through the potential of local wealth is West Sumatra Province.

West Sumatra is one of the provinces that has the potential for natural wealth and distinctive cultural arts (Minangkabau), besides that in West Sumatra also has the potential for diverse tourist attractions, so this potential can support the development of the creative economy in West Sumatra by providing added value to local wealth (Zusmelia, 2017); (Felia Siska, 2023); (Oktarina, 2023). In West Sumatra, there are 5 regencies / cities that are tourist destination areas with the highest distribution of creative economy actors (Putri, 2020); (Irwan Irwan , Nur Fasihun, 2023). The areas that are tourist destination areas in Sumatra with the number

of creative economy actors can be seen as follows:

Table 1. Number of Creative Economy Actors in West Sumatra Tourism Destination Areas in 2023

No.	Region	Number of perpetrators
1.	Padang City	275
2.	Kab. Tanah Datar	97
3.	Sawahlunto City	61
4.	Bukittinggi City	57
5.	South Coastal District	36

Source: Creative Economy and Entrepreneurship Book (Zusmelia, 2022)

Based on Table 1, it shows that of the 5 regencies/cities in the West Sumatra tourist destination area, Sawahlunto City has the third highest number of creative economy actors with 61 actors. Sawahlunto City, which has the potential for distinctive cultural arts and is also known as one of the best old cities in Indonesia, so that the creative economy in Sawahlunto City is a source of new economic growth by opening up new employment opportunities and increasing valuable human resources (Zusmelia, 2022); (Irwan, 2024); (Irwan, 2024). Of the 18 aspects of the creative economy sub-sector, the most popular creative economy actors in Sawahlunto City are in the craft sub-sector, for the number of actors can be seen in the figure below:

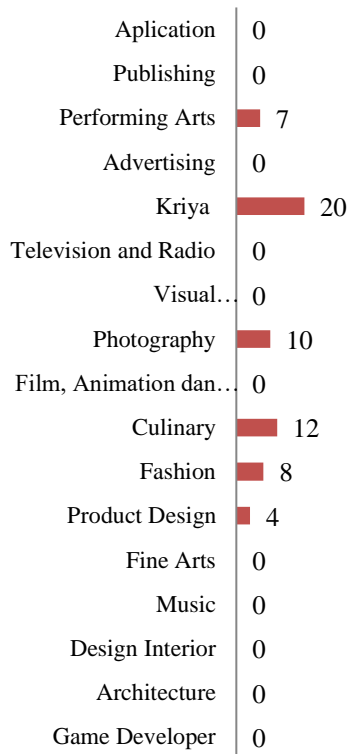


Figure 1 Ecraft Actors by Sub Sector in Sawahlunto City 2023 Source: *Tourism and Creative Economy Office of West Sumatra Province (2023)*.

Based on Figure 1 shows that in Sawahlunto City there are 6 kinds of creative economy sub-sectors, with a total of 61 actors. It can be seen that the highest creative economy actors are in the craft sub-sector with a total of 20 people. Crafts in the city in the city of sawahlunto have been developing since 10 years, then after the government program in the development of the creative economy in Sawahlunto City the craft sub-sector became a mainstay, this is one of the factors that encourage the high craft sub-sector. In Sawahlunto City there are various types of craft sub-sectors, namely coal decorative

statues, coal ashtrays, coal key toys / name tags, songket, songket combination leather bags, songket hats, scarves, songket pencil cases, songket earrings, songket auter, songket necklaces, songket combination shirts, songket obi belts, songket slings, lanterns, songket combination knitting bags, knitting shoes, various souvenirs, kote umbrellas. Based on the type of craft that the unit price of each craft is different.

The lowest price offered is Rp. 50,000 while the highest price is Rp. 8,000,000. This price difference is determined based on the uniqueness of the craft and the difficulty in producing the craft. Of the 9 types of crafts in Sawahlunto City, there are 3 types of crafts that characterize Sawahlunto City, namely coal carving, songket and kote umbrella. Meanwhile, the income of creative economy actors in the craft sub-sector in Sawahlunto City is shown in the following table:

Table 2 Data on Types of Craft Creative Economy in Sawahlunto City in 2023

Description of Monthly Income	Gender		Total
	Male	Female	
No. No income yet	0	0	0
< Rp. 2,484,000 (below UMP)	0	0	0
Rp. 2,742,476, - to Rp. 3,742,476, -	2	0	0
Rp. 4,000,000,- to Rp. 6,000,000,-	4	7	11
Rp. 7.000.000,- to Rp. 9.000.000,-	2	2	4
> Rp. 10,000,000,	1	2	3
Total	9	11	20

Source: Interview results (Primary Data 2024)

Based on Table 2 field research data shows the proportion of income grouping of

creative economic actors per month from 20 informants, it can be seen that the income of creative economic actors in the craft sub-sector in Sawahlunto City there are 3 Ecraft actors with the highest income with an amount > Rp. 10,000,000 per month, while for the 17 Ecraft craft actors the average income starts from Rp. 4,000,000- to 9,000,000 per month. This is because each creative economy actor in Sawahlunto City has a variety of different types of crafts, so that creative economy actors in the craft sub-sector get income benefits according to consumer orders. In addition, the creative economy actors of the cooperation network are not only at the West Sumatra level but have reached outside the West Sumatra Province and for consumers of the creative economy of this craft includes ranging from local people to foreign tourists. In addition, creative economy actors in the craft sub-sector in Sawahlunto City collaborate with various actors (Zusmelia, 2023). The social capital established by creative economy actors becomes a social action that can support the development of the creative economy. According to Azliza, (2017); (Zusmelia, 2023); (Oktaviani, 2021) suggests that the role of social capital in economic development can increase trust, networks and norms or values for group members to work together to run well. In line with the thoughts of Irwan, (2020) that the strength of the role of social capital has a role in overcoming livelihoods or meeting economic needs and actors have a role in life

development. Therefore, this research analyzes the role of social capital in the development of the creative economy in the craft sub-sector in the Sawahlunto City Tourism Destination Area.

RESEARCH METHODS

This research was conducted in the tourist destination area of Sawahlunto City. The theory used in this research is the theory of Ledogar, & Fleming (2008). This research uses a qualitative approach with a descriptive type. The informants in this study were creative economy actors in the craft subsector, with the withdrawal of informants using purposive sampling. The number of informants in this study was 14 people. Data collection methods were document study, non-participant observation and in-depth interviews. The unit of analysis in this study is the individual creative economic actors of the craft subsector in Sawahlunto City. The data analysis used was interactive data analysis developed by Milles and Huberman by conducting 4 stages, namely data collection, data reduction, data presentation and conclusion drawing (Miles, 1994).

DISCUSSION

Putnam, (2002), explains the role of social capital is part of social organization, such as trust, norms, and networks that can improve the efficiency of society by facilitating coordination and cooperation for mutual benefit (Azari, 2022). The role of social

capital is also defined as features of social organization, such as networks, norms and social trust that facilitate coordination and cooperation (Rahman, 2021). This shows that the importance of social capital is able to build a relationship of strength that can encourage the progress of a business (Effendy, 2018)

Social capital will make it easier to form networks to work together to realize common goals (Fitria, 2022). Networks function as an important source of information in exploring business opportunities, because networks allow interaction and communication with internal and external parties so that they can establish cooperation with various parties (Syafar, 2017). Networks function as an important source of information in exploring business opportunities, because networks allow interaction and communication with internal and external parties so that they can establish cooperation with various parties (Nuriyanti, 2019). The cooperation that exists can be formed because it is based on a sense of trust in each other, trust will encourage someone to commit and establish cooperation (Astuti, 2019). The reciprocal relationship of this cooperation will create an agreement or contract that is agreed upon. In this case there will be norms that are implied and must be obeyed by both parties (Irwan, 2019). Meanwhile, Fukuyama, 1995 states that the role of social capital is the ability that arises from the existence of trust in a community.

In this regard, social capital has an important role in the development of the creative economy in the craft sector (Sari, 2024). Ledogar & Fleming (2008) sees social capital with two characteristics, namely groups and individuals with components such as: (1) Networks, (2) Involvement, (3) Sense of belonging, (4) Norms of Cooperation, and (5) Trust that facilitate coordination of mutually beneficial cooperation (Irwan, 2023). Based on information from interviews with creative economy actors in the craft sub-sector, this form of social capital can facilitate mutually beneficial cooperation in the development of the creative economy in the craft sub-sector through a number of roles. The roles of social capital that researchers found include:

Expanding Access Network for Creative Economy Actors

Network is a relationship as a source of uniting information expansion, introducing and increasing sales (Bahrianoor, 2020). The access network in the development of the creative economy in the craft subsector is considered as something that is beneficial and has a good influence on business continuity. (Yandri, 2020) The form of access network for creative economic actors in the craft subsector is the expansion of the access network through kinship (Warningsih, 2023). Not only that, creative economic actors in the craft sub-sector in accessing the network also play a role through friendship ties in the provision of materials. that the friendship access network

plays a role in facilitating the provision of materials, so that the production process runs optimally according to the order, both when there are many orders and when there are few orders, production materials are still available. Of course, this friendship relationship is very useful for creative economic actors in the craft sub-sector because the availability of materials is one of the main points in producing products. In addition, the access network for creative economic actors in the craft subsector in Sawahlunto City is through customers. Customers play a role in accessing the network in the form of testimonials, where the assessment of customers on products can attract the attention of other customers (Aritenang, 2021).

In addition, the community plays a role in the access network of creative economic actors in the craft sub-sector (Ansofino, 2023). Local communities and tourists play a role in network access, especially in promotions where local communities and tourists help introduce crafts that characterize the City of Sawahlunto to the outside community. Not only that, social media plays an active role in network relationships because social media can help facilitate the delivery of information. (Mudiarta, 2017).

The access network carried out by creative economic actors in the craft sub-sector cannot be separated from the role of social media (Ariesta, 2017). Social media plays an active role in expanding the network in the

form of marketing because the proliferation of online shopping is a great opportunity for creative economic actors in marketing products, not only that, social media can form joint actions for creative economic actors in the craft subsector with other creative economic actors by forming groups to communicate. The distribution access network of the sales area of creative economic actors in the craft sub-sector in Sawahlunto City both in Indonesia and abroad can be seen in the following table:

Table 3 Distribution of Sales Area of Creative Economy Actors in Craft Subsector in Sawahlunto City

Indonesia		Overseas
1. Jakarta	13. Bekasi	1. Malaysia
2. West Sumatera	14. Bogor	2. Singapore
3. Lampung	15. Surabaya	3. Thailand
4. Medan	16. Batam	4. Japan
5. Riau	17. Gorontalo	5. China
6. Jambi	18. Dumai	6. Taiwan
7. Kalimantan	19. Manado	7. Brunai
8. Bengkulu	20. Depok	8. Australia
9. Bandung	21. Semarang	9. Germany
10. Maluku	22. Yogyakarta	
11. Sulawesi	23. Ternate	
	24. Ternate	

Source: Results of Interviews with creative economy actors in the craft sub-sector in Sawahlunto City (2024)

Based on Table 3 shows that the distribution of the sales area of creative economic actors in the craft sub-sector in Sawahlunto City has spread almost throughout Indonesia while outside Indonesia has also been widely spread in several countries, this is because the expansion of the access network of creative economic actors in the craft sub-sector plays an active role through kinship,

friendship, customers, society, tourists and social media in the form of disseminating information, providing materials, product testing, marketing, and product promotion in the development of the creative economy in the craft sub-sector in Swahlunto City.

Ability to Engage in Shaping Collective Action

Engagement capability is a participation or participation in taking action together (Fathy, 2019). The ability of involvement in shaping collective action provides the basis for the correlation of creative economic actors in the craft subsector in Sawahlunto City, because it encourages people to cooperate with each other and not just with people they know directly to obtain mutual benefits and equally maintain good relations such as applying the system of community, neighbors and kinship is very related even though in its journey it has different actions (Irwan, 2021). Involvement in shaping collective action in the development of the creative economy of the craft subsector is collaboration between creative economic actors and the actors involved (Rahmawati, 2021). Therefore, from the results of the researcher's interview with informants that the involvement in forming joint actions between creative economic actors, namely:

First, the ability of involvement in forming joint actions carried out in the form of product promotion through social media. The involvement of creative economic actors in the craft subsector in the use of social media as

forming joint actions in the form of providing information in helping to find consumers, expanding marketing targets, building and attracting public interest, developing target markets, increasing the number of product sales and making it easier to receive direct feedback.

Second, involvement in training activities, festivals, exhibitions and socialization of technical guidance organized by the government.



Figure 2 Training, Technical Guidance and Festival Activities

Based on Figure 2, it is an activity participated in by creative economy actors in the craft subsector as a joint action. The training activities that have been carried out are training on innovation and creation of songket bags, brand training and digital marketing organized by the tourism office. The high participation of creative economic actors in activities organized by the government can increase knowledge, increase relationships and give birth to creativity and innovation in the development of the creative economy in the craft subsector in Sawahlunto City.

Third, the involvement of creative economy actors in joint action with the community in the product production process.



Figure 3 Product making and training activities

Based on Figure 3, creative economic actors and the local community have established joint actions by working on product production together and helping each other as a form of joint action. This involvement is a new opportunity for the local community to gain knowledge to apply it when they want to do business in developing the creative economy of the craft subsector in Sawahlunto City.

Ourth, being involved in forming joint actions between creative economy actors and academics. Joint actions carried out by creative economy actors in the craft sub-sector with academics in the form of training, visiting activities and internships from various universities. this is seen from the role of academics as a forum for providing innovation, insight and new ideas so that they can help create innovative and attractive products or services and can contribute as volunteers in arts and cultural events so that joint action can encourage the development of the creative economy of the craft sub-sector in

Sawahlunto City. This can be seen from the role of academics as a forum to provide innovation, insight and new ideas so that they can help create innovative and attractive products or services and can contribute as volunteers in arts and cultural events (Irwan, 2023).

Fifth, the involvement of creative economic actors with the private sector in joint action in the form of state-owned house fastival events from PT Bukit Asam always participates in the event and at the event the products used are the work of creative economic actors. the involvement of creative economic actors with the private sector in exposing products is a form of joint action, thus encouraging the development of the creative economy in the craft subsector. Therefore, it can be concluded that the involvement of creative economy actors in various event activities is one of the supporting factors for the development of the creative economy in Sawahlunto City.

Building Trust in Forming Cooperation

Trust is a growing expectation in society that is demonstrated by honest, orderly, and cooperative behaviour based on shared norms (Irwan, 2022). Norms are rules that determine shared behaviour in a group of individuals and are also understood as principles of justice that direct actors to behave selflessly (Sulaeman, 2023). Norms play a role in controlling forms of behaviour that grow in society as rules that are bound to be obeyed by fellow citizens

(Farchan, 2019). The ability to work together in society signifies an exchange between one another, a pattern of joint action which is a form of normative behaviour where individuals bring values and norms into the social exchange process (Irwan, 2016).

Based on the results of in-depth interviews conducted with Informant AW (45 years old) said that there are several aspects of trust between craft sub-sector creative economic actors and their customers, namely the existence of a mutual agreement in the payment system for goods, this agreement is carried out by means of a Down Payment (DP) system or often known as a down payment, the meaning is that there is a payment of half the price of goods by the buyer (Mustain, 2022). After the down payment is paid by the buyer, then the creative economic actors in the craft sub-sector produce and deliver the ordered goods, after the goods arrive at the new orderer, full payment is made according to the price of the ordered product.

In addition, creative economy actors in the craft subsector also make agreements with customers with a compensation system based on the results of an interview with Mr BB (55 years old). The agreement takes the form of when the goods ordered are not suitable or damage occurs after the goods arrive at the customer, then the craft subsector creative economy actors are willing to replace with new products and refunds when customers are not satisfied with the products received.

In addition, the results of interviews with Mr SP (53 years old) also made an agreement with customers in the delivery of goods ordered by customers via online, here creative economic actors with customers make an agreement on transportation payments. The agreement made is that the customer is willing to send money for the transportation of creative economic actors to deliver the ordered products to their destination.

Based on the results of interviews with Mrs DNA (48 years old) as a creative economy business actor in the songket craft subsector, she said that the quality of songket fabrics must be maintained. Quality greatly affects customer confidence in the product, besides that the timeliness of workmanship is also very influential on customer confidence to buy, if consumers want a completion time of 3 days then it must be fulfilled. In addition, the results of an interview with Mrs SM (43 years old) said that reciprocity in prices that can occur between creative economic actors and subscriptions who order products is usually based on the level of difficulty in making products and customer preferences for products need to be considered in the process of making products by paying attention to competitive prices, where the price set should not be too far apart from other creative economic actors. Therefore, researchers can conclude that the aspect of trust that is formed due to the existence of mutually agreed norms between creative economy actors in the craft

subsector and customers is very important. Trust as a foundation that allows customers to feel safe and comfortable transacting with business actors. When consumers trust, they are more likely to choose a product or service that remains, and this has the potential to create loyal customers who will support the development of the creative economy of the craft subsector.

CONCLUSION

From this explanation, it can be concluded that there are three components of the role of social capital that are strongest in the development of the creative economy of the craft subsector in Sawahlunto City, namely first, the network component where creative economy actors expand networks through kinship, friendship, customers, communities, tourists, and social media in promoting, marketing, providing value to products, providing information and joint action. The second component of participation is the ability to engage in forming joint actions in the production, distribution and consumption of products. The third component of trust, in the form of building trust in forming cooperation where creative economic actors with customers establish trust in the payment process, delivery, pricing, product quality and timeliness in product workmanship.

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