Youth participation in the creative economy and community empowerment

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Abstract. The development of creative economy in Indonesia is characterized by the participation of youth in the craft subsector, one of which is the city of Makassar, it can be reviewed based on the involvement of youth in the creative craft sector and also the series of creative economy activities both organized by the government and the private sector. This research aims to analyze the form of youth participation in the creative economy of craft subsector in Makassar City. This research used a descriptive qualitative approach, the data were obtained through interviews, observation and documentation. The Informants were determined purposively scattered in three sub-districts of Makassar: Manggala District, Birikinganaya District and Tamalanrea District. The techniques of data analysis were reduction, data display and verification / conclusion. The results of the research indicate that the form of youth participation in the creative economy of craft subsector in Makassar City involves: Planning Participation, youth participating in craft business planning, vision-mission design, recruitment or addition of human resources, product development and innovation, increased production, marketing management, financial statements, job desk distribution, and community empowerment. Implementation Participation, youth participation in carrying out creative business activities, running programs and business targets, initiate education and training services, be directly involved in creative economic activities, control the production and marketing processes, and conduct discussions in decision making. Utilization Participation, young people participate in utilizing the creative economy by developing creative business brands and products, expanding branding and business networks to maintain facilities and infrastructure, management evaluation and production activities, increasing individual insight, economic income and entrepreneurship experience, then community empowerment or social activities through creative economic activities.

1. Introduction
Youth is one of the groups that have an important role in society. Dhanani (2009) see that youth as a potential resource and successor generation who are the key actors for change in the social fabric [1]. In the context of the development of the economy of creative, youth have a great share in order to promote and develop the creative economy sector as a driver of the regional economy as well as national.
Establishment of the Creative Economy Agency (BEKRAF) through Presidential Regulation (Perpres) Number 6 of 2015 concerning the Creative Economy Agency. The Creative Economy Agency is a big step for the government to focus on developing this sector. The Creative Economy Agency has the task of assisting the President in formulating, establishing, coordinating, and synchronizing creative economic policies in sixteen sub-sectors, namely in: Application and game developers, architecture, interior design, visual communication design, product design, fashion, film, animation, and video, photography, craft, culinary, music, publishing, advertising, performing arts, fine arts, and television and radio.

In the context of globalization, competitiveness is the main key to being able to survive and achieve success. According to Salman (2010) competitiveness appears not only related to the product in quantity, but also quality aspects [2]. Talking about quality is closely related to creativity and innovation, therefore high creativity is needed to be able to create innovative products. Starting from this point the creative economy finds its existence and develops. The creative economy sector is closely related to youth. Where is the progress of youth at this time is needed, especially in the field of innovation and creativity. Youth is synonymous with bright ideas and high spirits. So the participation and role of youth are very important to participate in advancing the creative economy, including in the city of Makassar.

In Indonesia, creative cities began to be initiated in several big cities since early 2010, Jakarta, Bandung, Yogyakarta, Surabaya, and began to spread the virus to the East, Makassar City is one of them. Makassar City itself is a city that has a relatively developing creative economy in Indonesia, this can be seen in various events held regularly by the local government through the Makassar City Department of Tourism and Creative Economy, including in 2017, the International Eight Festival, Forum (F8) and the Indonesia Creative Cities Conference (ICCC) at that time directly attended and officially opened by the Head of the Indonesian Economic Creative Agency (BEKRAF), Triwan Munaf at the City Stage of Makassar.

According to the Head of the Republic of Indonesia Creative Economy (BEKRAF) Triwan Munaf several major festivals held in other cities/regencies in Indonesia, unlike Makassar City, of course, this is a positive climate of course which is the right moment for the government to strengthen the economic foundation especially in the sector real. One of the real sectors that deserve to be a priority in Makassar City is the creative economy [3].

As for the opinion of Zulkhair (2016), Makassar City certainly has the potential to develop a creative city based on art and culture in developing a creative economy. One of them is the craft sector or commonly known as handicraft [4]. The creative economy sector of the craft is closely related to youth. Where is the progress of youth at this time is needed, especially in the field of innovation and creativity. Youth is synonymous with bright ideas and high spirits. So the participation and role of young people are very important to participate in advancing the creative economy, especially the craft subsector in Makassar City.

Through preliminary research, it was delivered by craft activists that the development of the creative economy of the craft subsector, especially among young people, began to develop. This can be seen from the participation of youth in various activities both organized by the government and the private sector at the regional and national levels. In addition, the existence of the development of craft can be seen from the involvement of youth in running a creative business brand in the city of Makassar, which consists of a variety of products of innovation and creativity.

Youth participation in creative economic activities in the craft sub-sector is important so that in the future young people will be able to compete nationally and internationally and as community empowerment where youth are able to set an example in the community, especially for other young generations to dare to be involved in the creative economy or the world of entrepreneurship according to their talents in getting social and cultural values [5]. This positive thing is in addition to increasing the number of young entrepreneurs in the city of Makassar, as well as tangible steps from youth that have an impact on the resolution or solution of social problems such as low productivity, unemployment, crime and others. The profile of young people who were directly involved in the
creative effort of the craft became the focus of this research, to see the extent of their participation in the creative economy in Makassar City. This research is also expected to be able to contribute thought to related parties to be followed up as information or guidance in making strategic policies and as a reference for readers in general. So this study tries to look deeper into the form of youth participation in the creative economy of the craft subsector in Makassar City.

2. Research Methods

2.1. Location and research design
This study uses a qualitative approach to the type of descriptive research. This method aims to describe clearly and in detail and be able to obtain in-depth data (information). Further to the qualitative approach, Salam (2011) provides an explanation that this type of research emphasizes processes and meanings that are not rigorously tested and measured in terms of quantity, quantity, intensity or frequency [6]. In this case, the research was carried out in Makassar City on a creative brand of creative work carried out by young people with the age criteria of 16-30 years, spread in three districts namely Manggala, Tamalanrea and Biringkanaya Districts. This paper aims to look at the forms of youth participation in the creative economy of the craft subsector in Makassar City.

2.2. Data Collected
Information related to the forms of youth participation in the creative economy of the craft subsector in Makassar City was obtained through primary and secondary data. Primary data were obtained through face-to-face interviews and observations of 5 young people who were involved in the creative economy based on their craft work, to the government of the tourism and creative economy department of Makassar City as the executors of the creative economy policies and the people who are members of the craft community in Makassar City. In addition, secondary data used in the form of official documents, reports or archives, websites obtained from the Department of Tourism and Creative Economy of Makassar City and other sources of information relating to the purpose of this study.

2.3. Data Analysis
Data analysis in this study is inductive / qualitative, where the data analysis technique in this study is a process of simplifying data (information) into simpler forms so that it is easier to understand and implement. As schematically stages in the analysis of the data used in the study include Data Reduction, Data Display and Conclusion Drawing / Verification [7].

3. Results
Community participation related to youth is often interpreted as the participation, involvement and togetherness of community members in a particular activity, directly or indirectly, from the ideas, planning, implementation of programs and utilization. As for youth participation in the creative economy is the involvement, responsibility and ability of youth in craft programs and activities carried out in the community, from the planning process, implementation to the utilization stage. Youth participation in the creative economy in the field of craft in Makassar can be seen from the direct involvement of youth in the creative business that is run can have an impact on development, especially on the existence of craft and other creative economic sectors in Makassar City.

The youth participation in the creative economy in Makassar City is viewed from the creative work of the craft undertaken which uses three stages of participation, namely participation in planning; participation in implementation; and participation in utilization. The inclusion of youth as a sustainable part of society as the subject of development is a necessity in the effort to realize national development goals. This means that young people are given the opportunity to play an active role from planning, implementation to evaluation in every stage of development that is programmed. Youth are
This study involved 5 young people as resource persons related to the form of participation in each of the creative sectors of the craft sector. The following explanation;

First, according to Ahmad Fauzi, the form of participation in the planning carried out in the Thirty-four (3.14) business, namely business development and production innovation, planning for increasing production or ready stock and planning for recruitment of human resources. Various planning in Thirteen Thirteen is also carried out by the discussion method. As for the form of implementation participation, the Thirteen Thirteen effort (3.14) established a creative craft business, initiated and carried out education through the training class (Maker Space). Whereas in the form of participation participation, the Thirteen Thirteen (3.14) effort empowers the community through creative economic activities and develops creative business products (innovation).

Second, according to Iftitah Amanah, the form of participatory planning carried out in the Makassar Paracord (Makcord) business is business development planning and product innovation, bookkeeping planning or financial reports and marketing planning. The form of participation is carried out by preparing product equipment, directly involved in creative economic activities (exhibitions, events and competitions), as well as running programs and business targets. While in the form of participation participation, Makassar Paracord's business evaluates management and production activities, develops creative business products, community empowerment through creative economic activities and increases individual ability and economic income.

Third, according to Caesar Melanovic, the form of participation in the planning carried out at the Cestah Craft business is planning for the establishment of creative businesses, planning for community education, planning for developing product innovation, planning for recruiting human resources and planning for bookkeeping or financial statements. The form of participation participation is carried out by running a business idea, directly involved in the creative economy program and business targets, controlling the production and marketing processes (operational management). While the form of participation participation, Cestah Craft's business develops creative business products, community empowerment through creative economic activities and increases individual ability and economic income.

Fourth, according to Mursyidin, the form of participation in the planning carried out at the Phinisi Craft business is planning the division of job desks, planning the design of vision and mission, planning education for community empowerment and planning to increase production. The form of participation is carried out by controlling control programs and businesses, as well as directly involved in creative economic activities (exhibitions, events and competitions). Whereas participation forms, Phinisi Craft's efforts to expand branding and creative business networks, increase personal insight and entrepreneurial experience, evaluate management and production activities, and maintain facilities and infrastructure.

Fifth, according to Herlina Agustina, the form of participation in the planning carried out at the Panda Pindi business is business development planning and product innovation and human resource recruitment planning. The form of participation is carried out by determining the segmentation and focus of the business and directly involved in creative economic activities (exhibitions, events and competitions). While the form of participation participation, Panda Pindi efforts to develop products, expand branding and creative business networks, and maintenance of facilities and infrastructure.

4. Discussion
This study shows that the participation of young people, namely the participation of individuals or groups with self-awareness, is directly involved in creative economic activities in Makassar City through their individual efforts based on their interests, potentials and skills, so as to create interaction and contribution together in the community. In accordance with the understanding of participation used in this study, the concept according to Sumaryadi (2005) that participation means the role of a person or group of people in the development process both in the form of statements and in the form
of activities by providing input of thought, energy, time, expertise, capital or material, and participate in and enjoy the results of development [8].

The involvement of youth in this study includes energy, thought and even material, and the youth plays the role of being responsible for each program and business target in accordance with the objectives to be achieved. This finding is also in line with the opinion of a scientist named Keith Davis quoted by Sastropoetro that, participation can be defined as mental or mental or moral involvement or feelings in group situations that encourage to contribute or contribute to the group in an effort to achieve goals and take responsibility for the business concerned [9].

Referring to the concept of creative economy used in this study, it shows that the creative effort of the craft subsector in Makassar City includes Thirteen (3.14), Makassar Paracord (Makcord), Cestah Craft, Phinisi Craft and Panda Pindi which are run by young people are in accordance with where the economy Creative is an idea-based creation of economic, social, cultural and environmental value added that was born from the creativity of human resources or called creative and knowledge-based people including cultural and technological heritage. Then a study on the concept of craft or craft in this study explains that craft is an applied art that is a point between art and design that originates from a tradition or contemporary heritage that results can be in the form of works of art, functional products, decorative objects, souvenirs and decorative.

As for the results of the study, it was found that the idea of a creative economy business in the handicraft sub-sector in Makassar City was initiated and run by youth in accordance with Law No. 40 year 2009 about the youth that the youth is the Citizens State Indonesia aged 16 to 30 years, were included in the category of creative youth being able to harness the creativity, innovation, and technology, so that the craft products produced has artistic value, design and economic value. Then the product of five creative businesses craft in this study include the type of Craft Design (craft craft-d i sain), which includes works of art of wood, resin, decorative objects, souvenirs and functional products [10].

Regarding the findings in this study related to the form of youth participation in the creative economy of the craft subsector in Makassar City, that youth participated in the whole series and stages of participation through activities carried out in their respective business brands, starting from participation in planning, implementation and utilization. Where this is in accordance with the opinion expressed by Ericson in Slamet that the form of community participation in development is divided into 3 stages, namely: Participation in the planning stage (idea planning stage), Participation in the implementation stage and Participation in the utilization stage (utilization stage) [11].

Planning Participation , in this study shows that the form of participation in planning by young craftsmen in Makassar is youth participating in creative craft business planning, vision-mission design, recruitment or addition of human resources, business development and product innovation, increased production, reports finance or bookkeeping, job desk distribution, education and community empowerment. In line with Slamet's statement which explains that participation at this stage means the involvement of a person at the stage of preparing plans and strategies in the preparation of programs and budgets for an activity / project. Where young people or communities participate by giving suggestions, suggestions and criticism through the meetings held [11].

Implementation Participation, the research found that youth participation in the creative economy of the craft sub-sector in Makassar City in the implementation stage, namely youth participating in the implementation of creative business activities as executors and responsible for each activity, including establishing creative business ventures, running programs and business targets, initiating service services education and training, determining the focus of the business, preparing equipment and being directly involved in creative economic activities (exhibitions, events and contests), controlling the production process and also marketing (operational management).

Explanation by Slamet that participation at this stage is the involvement of someone at the project implementation stage. Youth or the community can provide energy, money, materials / goods and ideas as a form of participation in the work. This theory is consistent with findings in the field that at this stage, youth are involved as actors in the implementation of planned creative business programs as
well as in various other creative economic activities. Visibility youth at this stage are important because they are directly related to the process of achieving corporate goals that are carried out consciously, voluntarily and seriously [11]. Then the participation of this implementation also involved the whole team from the owner, staff, and certain conditions involving the family and the surrounding community.

Utilization Participation, researchers see that participation in the utilization carried out by young craftsmen in Makassar city is their involvement in taking advantage of creative economic activities by developing creative business brands and products, expanding branding and business networks, maintaining facilities and infrastructure (tools and equipment business), management evaluation and production activities, further enhancing individual insight, economic income and experience in entrepreneurship, then community empowerment or social activities through creative economic activities. This was also stated by Slamet, the purpose of participation at this stage was the involvement of someone at the stage of utilizing a project, after the project or program was completed. Youth or community participation at this stage can be in the form of energy and money to operate programs and maintain business projects that have been built [11].

Furthermore, participation in the use of this involves the entire team from a creative craft effort. The development carried out by youth impacts on businesses that are run and is able to have an impact on individuals and surrounding communities. That after running a creative business covering product sales, marketing and other operations and participating in a variety of creative economic activities such as training, exhibitions, competitions and events, at this stage young people participate in developing their businesses, individual abilities and their impact on society. The importance of utilization is also carried out as an evaluation in the future so that it can be better, as an example of the use of youth carried out, namely carrying out community empowerment activities through creative economic activities such as conducting wood and leather class training and so forth. This means that youth contribute directly in developing and preserving crafts among young people in Makassar City.

5. Conclusion
The form of youth participation in the creative economy of the craft sub-sector in Makassar based on the creative endeavors undertaken can be reviewed including the following stages: participation in planning, participation in implementation and participation in utilization. If it is associated with participation with youth, then of course two things cannot separated namely youth is part of the community that has great potential to be developed and empowered to be able to contribute optimally and youth are important agents in development. So that with the youth involved in the creative economy, it can become a role model in the community, especially for other young generations to be empowered, independent and create the spirit of young entrepreneurs who are able to contribute to the region and country. Regarding youth participation in the creative economy of crafts in the city of Makassar, the researchers propose the following suggestions; for the government, with the information from this study regarding data and youth participation in the creative economy of the craft subsector can be one of the guidelines for the development of the craft subsector in Makassar City. Then in order to realize the Makassar City Creative City, the importance of a special place or area for creative economic actors in carrying out various programs and activities, it is necessary to have a Creative Hub like other big cities in Indonesia. And for Youth, in the context of synergy and communication between crafters and the government, the need to form a craft community in Makassar City. The realization of the community will help improve the development and understanding of the community about the craft both through activities and training organized by the government and craft activists. At the end, there is a synergy between academics, the government as policy makers and youth who are involved in the creative economy to jointly advance the craft sub-sector in Makassar City which will have an impact on solving social problems in the community.
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