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# Teaching Creativity To Communities In The Middle Of A Digital Knowledge Culture

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**A B S T R A K**

Indonesian society has entered a period of mass and competitive knowledge production through the Internet boom. However, to produce beneficial results requires separate methods. For this reason, there are collaborative government efforts with contemporary art and communication workers to bring the community to creative arts endeavors. Using semi-structured interviews with seven creative entrepreneurs and 14 trainees, this research explores the experiences of teachers and students of creative products and activities, especially focusing on how they work together in the learning process. The themes of commercialization and the development of networks emerged, challenging creative knowledge practitioners to monetize. The trainees are not a homogeneous group. This research makes Bandung a model city in Indonesia which has a high enough creative culture to be evaluated and improved pragmatically. Interactions that arise before and after the Bandung Creative Hub can be identified the difference through the accuracy of the delivery of information through the appropriate target audience, equipment and communication facilities between creative actors, and budget conditions in meeting the needs of arts and creativity training. Some of the supporting factors for teaching creativity are the interaction between creative actors and the community, through the participants' interest in the activities carried out by the creators, how to deliver good information, the fabric of cooperation relationships and the completeness of supporting facilities. The efforts made by the creators to maintain the relationship are by the stage they capture potential people, the stage of lasting relationships and the stage of providing rewards to the community in the form of direct contributions.

**A R T I K E L   I N F O**

## 1. PENDAHULUAN

Digitalism is on the rise in Indonesia. Almost no aspect of human life can be separated from the presence of information technology such as the presence of television, cellphones, computers, and the internet. All of that is a variety of information technology devices that are rapidly changing people's life patterns and lifestyles. From there emerged various developments in the field of creative industries. The scope of the creative industry is very much ranging from art, music, film, advertising and so forth. By entering the industrial era 4.0 the transformation began to be felt in a practical and complex manner in various sectors. Like the pattern of interactions that occur not only between humans, humans between machines, and machines between machines themselves so that this interaction has an impact on the creation of knowledge management. This revolution also has an impact on human interaction activities in certain spaces, such as social media which is also often used to expand the target of achieving a communication activity because of the facilities that facilitate multiple interactions. So with the "Internet of things," the actors in the creative industry are increasingly widespread and developing. This can be proven, for example, by a large number of young people who want to become content creators with the help of social media, just for existence and to make a living (Delacroix, Parguel and Benoît-Moreau, 2018).

In Indonesia, currently, is developing a creative economy that is a very large contribution to industrial progress. The results of creative economy industries such as art, music, fashion, and advertising have been able to grow the Indonesian economy (Chan, Alexandri and Tresna, 2019). Therefore, people in Indonesia need to re-recognize what we have and compile constructive action steps for the development of the creative economy to be even more advanced.

The growth of young creators like celebrities, YouTube and other influencers is enough to play a role in increasing people's enthusiasm to be involved in it. Young people have seen recent hits in Indonesia such as Atta Halilintar, Raditya Dika, Dian Pelangi as models for doing business in the creative world.

Indeed, the economy is progressing with the presence of new pioneers engaged in technology and creativity, namely by becoming an artist and content creator. It is a lucrative profession, especially if it moves in the film industry, photography, designers, animators and crafts through social media and YouTube. Everyone is free to channel their ideas, everyone is free to work and develop their creativity by making innovations according to their interests and talents.

The existence of these desires, creating a reciprocal relationship between creators and the community that is their object. The community can then become participants who take part in training and direct learning from professionals so that they benefit from self-development. Continuity of learning through the communication of mutual relations provides information conveyed by each party. So, it can be seen the symbolic interaction process that is contained in the reciprocal relationship between creators and the community in Bandung Creative Hub.

The relationship between the two arises as an associative relationship that is cooperation. Cooperation can occur because it is driven by a common goal or benefit to be gained in the group. Cooperation, according to Charles H. Cooley (Farberman, 2019) arises when people realize that they have enough knowledge and control of themselves to fulfill common interests. This happens because both creators and participants have the same goals and missions in developing a passion. By organizing events or training the creators

to have the opportunity to build broader relationships to introduce their work, while participants gain insight and experience about the field they are going to.

One form of cooperation in Bandung society is what is called the Bandung Creative Hub or the center of Bandung's creative activities. It is a laboratory or space intended for all people who want to do creative activities to carry out an activity or event related to art, culture, and creativity. Various efforts in developing creativity in the community, such as holding certain events or activities are expected to have a positive impact and progress in the creative economy. The facilities and infrastructure available at Bandung Creative HUB (BCH) are also intended to support all types of activities carried out, this can be seen from the ability of the Bandung city government by providing creative opportunities through 16 creative arts sectors in the BCH Building. It also did not escape the participation of the Government of the City of Bandung Tourism and Culture Office which several times invited community participation in developing creative activities, as well as supporting creators to work together in expressing their ideas through other creative events.

In all activities carried out in the BCH Building starting from activities, creative events or arts development involving the community as a target of change. So the existence of interactive relationships in building cooperation between industry and society makes the writers interested in studying more deeply.

## 2. STUDI LITERATUR

In Indonesia, the creative industry is defined as an industry originating from the use of individual creativity, skills, and talents to create prosperity and employment by producing and exploiting individual creative and creative power (Alexandri et al., 2019). Creative is creation, where creative power is an input factor in the creative industry. Creative power is the power that arises in an individual. Everyone has creative power, but some use it as work and some use it as a hobby (Diamond Jr., 2019).

Creative processes such as innovation and adaptation are the foundation of the progress, independence, and prosperity of the Indonesian people. Spurring this process is an increasingly strategic effort in value for the development of the Indonesian nation in the future where the world situation is increasingly competitive. Industrialization which is made the axis of national development will only succeed if it is based on the development of a science and technology culture in society (Sundaram et al., 2019).

Industrialization is seen as a stage of development which is a consequence of the continued application of science and technology to achieve higher efficiency in the utilization of scarce resources and broadening the spectrum of commodity choices available to the wider community at lower real prices. With this understanding, the source of growth needed for sustainable economic transformation must also be obtained from increasing efficiency, productivity, and creation of new products, and not solely from increasing the number of inputs used in the physical production process. Thus, the development that spurs industrialization must be understood as a development process with all forces sourced from within (Braunstein, 2019).

The symbolic text model is a type of cultural industry approach that arises from the tradition of critical cultural studies such as those developed in England. This approach sees high or serious arts as a social and political footing so that the focus of attention is not on popular culture. The process in which the culture of a society is formed and transmitted is then described in this model through the process of industrial production,

distribution, and consumption of symbolic texts or messages conveyed through various media such as film, broadcasting, and press. The clearer the cultural value of certain goods and services, the stronger the claim of industrial involvement to produce it. This model states that creative ideas originating from the main creative arts (sound, text, and images), ideas, and their impact are spread through layers or concentric circles, with the cultural proportion of commercial content continuing to decline along with the enlargement of the circle.

Paul, R., & Elder, L. (Paul and Elder, 2019) reminded that if there are domination and control of the creative industry by one force (hegemony), the creative value will be biased, distorted, partial, uniform, and deteriorating. To realize the potential, abilities, talents in human beings need to learn, namely learning how to live in a society so that he can adjust to what is seen and heard in his community.

Social interaction indirectly shapes personality. This process occurs where the socialized individual witnesses, through his senses, the social process in the form of the various behaviors of those around him. The patterns of interaction witnessed are then internalized into his mental state so as to form patterns of behavior for him. The socialization will not run if there is no role of the socialization media. Like the social environment, a person will be socialized with the rules that apply in that environment. Imagination and creativity arise due to being in a social environment full of creative people in the creative industry. All of these roles are the result of indirect socialization in each social environment in which a person is located (Bourdieu, Coleman and Coleman, 2019).

There is a correlational relationship between personality and socialization because human personality does not carry over from its supernatural birth to become a 'complete'

human being. The relationship between personality and socialization lies in the process of forming personality is through a process of socialization. This means that the human personality will be formed through social relations in which he is and is very dependent on the habits that are applied in the environment (Carson, 2019).

## 3. METODE PENELITIAN

In this study, observation is the main method in terms of the way data is collected. Direct observation is carried out by making regular visits to the Bandung Creative Hub on Jl. Laswi No. 7 Bandung City. This is a social laboratory, wherein its activities the laboratory often carries out activities in the creative industry field, with the involvement of creators who become a place for creating innovative art products and sharing insights to the general public as participants to develop themselves, for their involvement in each activity held. This effort was carried out by the Bandung city government as a driver of the welfare of independent young people so as to open better economic opportunities in the community. There, researchers try to find field facts in observations about the relationship that occurs between the involvement of creators and participants in reality as has been done in Swirski, T., Wood, L., & Solomonides, I. research (Swirski, Wood and Solomonides, 2008).

In addition, even in this study, the authors used semi-structured interview techniques. The purpose of this interview is to find problems more openly, where informants are asked for their opinions and ideas. The author provides questions according to interview guidelines, notes and listens carefully delivered by the informant. Data obtained directly from the relevant informant, namely: (1) Head of information management as a resource, to obtain information relating to the establishment, institutional structure, and creative activities

in the Bandung Creative Hub laboratory. (2) Artists or creators know their relationship with participants. (3) Participants or creative members as resource persons involved in teaching creative industries.

Data analysis in this paper is done by systematically searching and compiling data obtained from interviews, observations, and documentation. This data analysis was conducted to investigate the relationship between productivity and creativity with the teaching of creative techniques through training in the community. The process is to organize the data, describe it into units, arrange what is important or not, then conclude it for research reports.

## 4. HASIL DAN PEMBAHASAN

### 4.1 Creative Industry

Creative industries consist of, advertising, architecture, art, and antique markets, crafts, design, clothing, film and video, music, performance, art, publishing, software, television and radio, and video and computer games (computer games) (Ghazi and Goede, 2019).

In this study at the Bandung Creative Hub, the writers focused on the five subsectors that are commonly held, including the art goods market, fashion, video and photography, design, and performance art. Drama, music, and other entertainment activities by the private sector that include performing arts and stage entertainment businesses managed by the private sector such as; operas, plays, regional arts associations, as well as entertainment service businesses such as; bands, orchestras and the like. Including the activities of novelists, story writers and other authors, actors, singers, show dancers, dancers, and other similar stage artists. It also includes the business of radio, television and film producers, lecturers, painters, cartoonists, and sculptors. Based on the results of the study, the UK grouped its creative industries

into several sectors (Architecture; Art & Antiques Markets; Craft; Design; Fashion Designers; Film & Video; Interactive Leisure Software; Music; Performing Arts; Publishing; Software & Computer Services; Television and Radio ) (Campbell, 2019). Adopting this classification and based on several considerations, in Indonesia, the creative industries are grouped into 14 industry groups (subsectors).

The development of a new culture of knowledge and production such as the creative economy raises the need for the socialization of new knowledge. Efforts are needed here to develop the character of the community as an entity building a new knowledge culture. Likewise, because character and personality are internal drives that give birth to behavior, if defining one's personality, there will be found various things, including interests, thoughts, attitudes, ways of behavior, desires, goals and so on. Here social interaction must have a mechanism or pattern of the processes that are taking place in social life. The pattern emphasizes the aspect of habit in establishing a relationship in community life, then the mechanism of defense efforts of the creator and the participants can be intertwined with the same interests and goals.

### 4.2 Attracting Potential People in the Creative Industry

The bond between creative actors starts from their way to expand social networks, as it is realized that they are people who come from the same interests, a sense of interest and the same goal that is connoisseurs of the creative industries so it is not difficult to find target communities who are willing to join the creators. This strong curiosity makes one of the reasons creators introduce their work in various media facilities or through communities in each creative sector.

To capture the participants, some creators used online social media as a promotional

method to introduce their sectors. Here media is used such as Instagram, Twitter, Facebook which are used to display works and events that are being held. After that, they include the contact person like the line or WhatsApp number. This is useful for registering participants if there is an interest in participating in their series of activities or it can also be used as a column to ask questions privately with creators, about their problems, inspire or exchange opinions. In addition to being online, they also use offline media in various ways.

As is the case with Viu (video education and production service) in finding new talent, it is by going around to various gathering places for new creators. The aim is that each area they visit can open up opportunities and various ways for creative participants to work. In interaction theory, this is included in the secondary socialization process, in this process, an individual will gain a variety of experiences from the social environment that there may be differences in forms or patterns of behavior that exist between social environments, then they will identify themselves during the process is taking place.

As MY and her team conveyed when they were met after the forum pitching activity was completed, the intention was to always hold an actor meet-up, film dialogue writing training, with film directors and directors every year, to give birth to new creators and publish their works. MY conveyed that it conducted a roadshow to a city, the aim was to introduce what Viu was, what Viu could do, and to deliver a message to Indonesian children who were interested in the world of cinema. Introducing how the ins and outs of the film industry and how the world can be a promising source of livelihood for the nation's generation so that it is no longer underestimated by others (interview with MY, 19/2/2019).

In the social environment, everyone has their respective roles, within the scope of the creative industry the creator or performer is a community unit that has the role in finding new talent in the creative world, integrated creators based on the agreement of the participants will instill a sale value that they display by holding a competition or event to attract the attention of new artists. Integrated, in this case, is the unification of the interests of newcomers and creators so that beginners can merge into one in this industrial environment. The way is done so that talented young creators are born who can channel their possessions. Here also the senior creators help the new seeds to be confident and want to highlight their work.

The introduction of art to novice creators begins when participants register themselves through an event organized by a creator, then they will be facilitated by providing support tools during the learning process. They will know the basic usage first. For example, is in the skill of making animated images. Before having a way to draw with a particular technique, people will be given direction by the instructor about the basic patterns in the animation and then will be directed to the drawing through the media of canvas after that only through graphic design on a computer. From this form of relationship, there is a process of interaction through thought input from the ways the creator gives direction to the participants. This is done so that there is continuity between the way of thinking and ideas that are interrelated to one another, so as not to cause misunderstanding.

Whereas in the form of an associative process of forms of social interaction on the basis that the acquisition of cooperation can return all kinds of interactions. Therefore, some creators are not difficult to find new talent because they have worked together with other parties to channel their students' talents so that they want to progress, cooperation with special places or studios makes

them able to communicate directly with new participants who have a strong desire to show their talents. The interaction that starts from the results of affiliation and previous cooperation. As one way to gain active participation, they have several relationships that have already entered the same field. So, when they hold activities, these creators only need to promote training events through studios who already know them (interview with LY, 19/1/ 2019).

From this explanation, conclusions can be drawn regarding how creators can attract talented people, namely through activities on social media that can be followed by participants, approaches taken before participants participate directly in creators' activities, this is done in order to direct them to the environment. Creative sector. Doing touring or competition between certain regions, it is intended that creators know the level of talent of each participant so that later they will be trained in accordance with abilities that have been mastered, in contrast to seminar activities conducted to introduce basic to beginners, the competition goes into the skill deepening stage each creator who has plunged a long time and understands the basic form. The next way is to strengthen the form of cooperation beforehand, meaning that they already know each other and form an alliance so that when organizing activities the creators do not need to promote it anymore because they already have their subscription audience.

## 4.3 Maintaining Relationships between Creative Actors

By interviews of the authors, they did several ways to establish lasting relationships between creative actors, one of which was by holding joint meetings which contained discussions of their respective works. In sharing events with the fashion community they hold it regularly, the designers who have a solid schedule will be adjusted to their leisure at the weekend and make an exhibition every year. In the meeting, they are not awkward to interact with each other, sometimes they also change topics by joking with each other and expressing their joy in making product works, so they get along quickly and work together to hold other activities outside the community.

From this, the creators gathered in a community in their respective fields so that there is a continuity that is a relationship that runs continuously and is not temporary but creates a long-standing relationship between its members. That is why creators have mutual groups in social media and real-life, their function is to discuss and hold a sharing forum with seniors who have been involved in the creative industry before. So, novice creators can merge into one in a fashion community, photography or other creative sectors, so no barrier prevents beginners in the process of social interaction. "We have a separate forum so we try to keep the friendship from the forum there is a fashion group line, friendship with seniors in this field and have wrestled in the wider fashion field and we also get their knowledge." (ZK, interview 19/2/2019).

In addition to being friendly with intimate relations, they also often make a good first impression when holding events or activities. They provide excellent service for their care at the event. Interaction that is established by creators with the community in this case novice participants is a relationship of mutual influence with one another, even with the surrounding environment, there are advantages between the two parties and cause a form of harmonious and comfortable relationship in its implementation, so that a first impression they can imprint and continue to the next meeting. The relationship with mutual influence, seeks to change the mindset of participants through interaction with the form of mindset according to Mead which

means the type of thinking that includes conscious problem solving or personal communication, where individuals think of potential actions ahead of their implementation and judge them according to consequences the consequences imagined beforehand, including the reactions that might arise from other people. This requires that they become objects for themselves, namely self-awareness. This was done by LY as a Jaipong dancer coordinator in influencing others through the services he provided during the event. "Making them satisfied by participating in each of these activities or events, giving the best possible information, there is from online media also from Instagram that it is not just danced culture but like singing, drawing/design that we shelter" (interview with LY, 19/2/2019).

Activities or training become the first and foremost place for those beginners to get acquainted, especially for those who are looking for a place or place to share knowledge, information and also the same hobby. The activity was held to make it easier for beginners to find accurate sources about the sector being explored, training as a way for beginners to hone their creativity, friendly and open nature of the coaches that made new beginners who joined it easier to adapt and socialize with them. Through the interaction and intensity of the association that is quite close between them, the same feeling is formed in the face of the same dilemma. The learning dish provided is not only related to one field but also studies other fields. This is done to introduce all creative sectors and to know unlimited knowledge. Creative members like this have a feeling of mutual understanding and have similar thoughts in work.

By providing good communication face to face, the direction to be conveyed is also well directed. Of course, the meeting when the activity was carried out was made so that among the creators who had already entered in the creative community could get to know more closely and strengthen the friendship

of the participants. Social contact that occurs when events or training events will introduce themselves to each other and do Q&A in each session, this moment has an impact on harmony in establishing relationships with other creators, so they can be closer and closer to one intense relationship that is carried out in the community or forum, from the association they exchange contacts and self-introduction during the event, friendships are made between members who have the same vision and goals from which arises a sense of complementarity solidarity, if the relationship between participants has been established with well then the creator's job is to protect them so that these goals can be achieved.

### 4.4 Positive Contribution to the Community

The creativity participation of the industry players is beneficial for the surrounding community because they can hone their abilities so that the work can be sold with high artistic value. Every work that is produced, is not forgotten to be exhibited by the artists and if anyone is interested can generate their income. Moreover, the response of the development of the creative industries is welcomed by the creative industries and the public, so that foreign countries will appreciate domestic work, even the people will love the domestic products of the nation's children.

One of the creative actors appreciates the development of the creative industry which is overgrowing and is considered to be very good, this is because there have been many appreciators themselves in the arts, not only focused on professionals but also from the laity. As well as a forum to accommodate the talents and ideas themselves already exist, it must be encouraged to re-encourage the interest of young people. So that they not only see the finished results of work but follow the

process, this is so that they are more appreciative of the work of the nation's children (interview with ZK, 19/2/2019).

So, ZK's contribution in the form of giving opportunities to the community to develop talents and ideas, especially in the field of fashion and art opening, he made novice artists not lose their way and direction to reach their dreams and imaginations, because through the exhibition he was able to open great opportunities from professional appreciators. Not only that, the government also took part in appreciating a value or price for a work by giving awards or channeling their talents to the international scene, ZK experienced this because his design had been included in one of the print media of the People's Mind.

The events provided at BCH open up opportunities for anyone to learn and strengthen a sense of solidarity between creative actors in each sub-sector because their initial place for training and learning is an arena for friendship and new friends. The next advantage is being able to hone talent and provide opportunities for creators to produce work in the eyes of the community, a form of contribution that BCH provides to the community in the form of access to free and intensive training for anyone interested in working in the creative industry. This interaction which is carried out based on mutual interests is called the process of socializing equality, which is carried out by creators who have the same position. In this process, there is no compulsion to use the authority of certain parties, but rather to enter into a cooperative relationship in a coordinative and cooperative manner.

One of the screenwriters in Viu, SL, expressed her enthusiasm to invite more young people to take part in the Viu pitching forum every year, because of the benefits she felt when working directly with film actors and providing extraordinary experiences, plus she didn't need to interfere many hands-on working on film production because there are already many crews who help the film making process so that it can be enjoyed by all levels of Indonesian society (interview with SL, 19/1/2019).

Apart from the creators who contributed material, there were also BCH laboratories that took part in providing supporting facilities and facilities so that the community could use them to meet their talent needs. As a BCH management officer, TL always supports various activities organized by creators and can give birth to new talents in the creative industry. "The Bandung city government has provided facilities for them like this BCH building, please use the facilities provided and create new and innovative creations, because they have facilitated the lives of those who use them." (interview with TL, 1/2/2019).

The BCH space was introduced as a means for aspirational ideas to encourage openmindedness and imagination, within the scope of the Bandung Creative Hub, they brought their ideas and dreams to life, and expressed their aspirations. In it, there is a mixing of creative energy from various kinds of art creators; creativity makes BCH a place and center for the production of works and a close relationship between creative actors. This place is affordable for everyone and is by the need to attract and retain creative talents that enable successful economic continuity in the creative field.

Thus the explanation above shows that several parties from the creative industry players and the government contributed in the form of openness, competition, training, support, and assessment. Openness to introduce and train the talents of the community, there is no limit for anyone who wants to learn because they will be willing to accommodate all aspirations from inside and out-

side the creative forum, not limited to participants or members of the community but all levels of society have the intention to want to learn, according to the talent he wants to cultivate.

From this openness, they often do competitions as a means of proving works of art which later can become the first capital for business or career. These creators open up opportunities for people to be independent and produce works and sell them so that they can be recognized by the work of quality and capable of competing for local products in the eyes of the world.

Bandung Creative Hub as a forum for creative industry developers developed by the Bandung City Culture and Tourism Office is contributing through its appreciation by providing training to the public for free to introduce the arts and creativity as well as working with parties from art professionals.

While the form of contribution from the actors of creativity, namely support and assistance to any individual or group who wants to produce his work in all fields of the creative sector, the existence of a relationship of mutual assistance to each other makes a strong root for the establishment of associative processes.

The support of the city government of Bandung is by giving value to the best works of art from the community. They often hold art exhibitions as a form of appreciation, at the end of 2018 the Bandung City Culture and Tourism Office held "Bandung Creative Explore" in the form of Sundanese iket art exhibitions, animation (ainaki), and the introduction of other local special arts. They also do not forget to provide financial assistance to a number of outstanding creators who have contributed to the regions in Bandung.

From this presentation, there are many ways to obtain opportunities to achieve dreams and create works, rather than just dreaming of hope but through this opportunity, new artists will be born whose work is worthy of appreciation. Through the BCH laboratory program, creativity can be realized and leisure time is more beneficial than the activities of ordinary young people who only spend time playing around in certain places. In the Bandung Creative Hub laboratory, they tried to realize young people so that they can get the chance to realize their dreams. It is appropriate if the BCH slogan itself is 'a creative place to bring a piece of work when you go home.

Bandung is famous for its city development slogan, but now Bandung is famous for a creative city with all the innovations that are overgrowing among Bandung residents and become one of its pride as a motivation to improve his work further and compete with foreign countries.

## 5. KESIMPULAN

Interactions that arose before and after the Bandung Creative Hub can be known through the accuracy of the delivery of information through the appropriate target audiences, equipment, and communication facilities between creative actors, and also the budget conditions in meeting the needs of arts and creativity training.

Some supporting factors were the interaction between creative actors and the community, namely through participants' sense of interest in the activities carried out by the creators, how to deliver good information, the fabric of cooperation relationships and the completeness of supporting facilities.

The efforts made by creators to maintain the relationship with the stage they netted potential people, the stage of lasting relationships and the stage of providing rewards to the community in the form of direct contributions.

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