



Indonesian Journal of Adult and Community Education

IJACE

Indonesian Journal of Adult and Community Education

Journal homepage: <https://ejournal.upi.edu/index.php/IJACE/index>

Building a Creative Environment: Collaboration Between Government and Creative Communities in Character Development

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ABSTRACT	ARTICLE INFO
<p>The challenges of the digital era are pressing the government and the people of Bandung City to be prepared to face various issues. One way to address this is by strengthening 21st-century competencies, one of which is creativity. The Bandung City Government and the Bandung Creative City Forum (BCCF) community have taken on a strategic role in conducting character-building activities aimed at fostering creativity among the citizens of Bandung. This forms the basis for this research, which aims to understand the process of creative character development among Bandung's citizens in the digital era as part of fulfilling 21st-century competencies. This research employs a qualitative approach through a case study. Data was collected through interviews, observations, documentation, and literature review. The findings of this research indicate that the creative character development programs carried out by the Bandung City Government and its collaborative components are implemented using a bottom-up approach by BCCF and a top-down approach by the Bandung City Department of Tourism and Culture.</p> <p>© 2024 UPI Journals and Publications Office</p>	<p>Article History: <i>Submitted/Received 25 Okt 2024</i> <i>First Revised 30 Okt 2024</i> <i>Accepted 23 Nov 2024</i> <i>First Available online 30 Des 2024</i> <i>Publication Date 30 Des 2024</i></p> <p>Keyword: <i>Creativity, creative city, character development.</i></p>

1. INTRODUCTION

Bandung is one of the cities in Indonesia actively engaged in the character development of its citizens. The pressures brought on by digitalization and the 4.0 era compel the government and people of Bandung to be prepared for various challenges, including environmental conditions, job market competition, economic constraints, health issues, and more. This necessity drives ongoing efforts in community development. Additionally, Bandung's inclusion in the UNESCO Creative City Network (UCCN) as a creative design city adds further impetus to these efforts.

Bandung's recognition as part of the UNESCO Creative City Network in the field of creative design comes with significant responsibilities. The city must continually strive to maintain its status as a creative hub. Periodically, Bandung is required to report the progress of its creative landmarks, which are key icons within the UNESCO Creative City Network. This obligation demands even greater efforts from both the government and its citizens to remain actively engaged in building a creative city. Another consequence of this recognition is the need for Bandung to cultivate creative citizens who can capitalize on opportunities in a competitive environment. With the foundation of a creative environment, the collective strength of the community, and sound government policies, Bandung can foster greater creativity among its citizens across various sectors, including the economy, education, and society. Ultimately, Bandung aspires to become a "creativogenic" environment, or a culture of creativity.

Bandung is home to many creative individuals. Their ideas and actions have consistently addressed the complex issues facing the city. However, the platforms for channeling this creativity in various corners of Bandung have not been fully developed, leaving some talented individuals underutilized. Another challenge is the perception among Bandung's citizens that well-being is primarily derived from government policies in the form of subsidies for public needs. Many are not yet aware that a creative and innovative lifestyle can lead to a better quality of life. In developed countries, for instance, the creative industry is a key driver of national prosperity.

As a creative city, Bandung has six strengths identified by the Bandung Dossier Team for UCCN (Satari, 2015), which include: (1) a thriving creative economy ecosystem; (2) 68% of the population under 40 years old; (3) a city design inspired by the European garden city model and art deco architecture; (4) more than 50 universities and research centers; (5) being the center of Indonesia's strategic industries; and (6) being surrounded by cities rich in human resources, natural resources, industries, manufacturing, artisans, and more. These six strengths significantly support the development of a creative environment or "creativogenic" society.

The concept of creativity is closely linked to the idea of a city, especially when associated with the notion of citizenship. In his book *Cities and The Creative Class* (2005, p. 1), Richard Florida argues that "Cities are cauldrons of creativity. They have long been the vehicles for mobilizing, concentrating, and channeling human creative energy. They turn that energy into technical and artistic innovations, new forms of commerce and new industries, and evolving paradigms of community and civilization." This statement underscores the intrinsic connection between cities and creativity. The historical evolution of cities like Rome, Athens, Paris, London, and Venice demonstrates that cities have long been incubators of creativity for their citizens.

According to international research, creative cities are structurally built through three components. Anttiroiko (2014) identifies these components as community, business, and city

policies oriented towards institutional development (Zygiaris, 2013). The development of Bandung as a creative environment will be analyzed through these three approaches. This framework will be used to evaluate the roles and contributions of various stakeholders in transforming Bandung into a world-class creative city.

2. METHODS

This research employs a qualitative approach, which in social sciences is known for having a narrower scope of study but delves deeper into the subject matter compared to quantitative research (Pilcher & Cortazzi, 2024). Qualitative issues occupy a narrow space with a low level of variation but possess unlimited depth of discussion (Biddle et al., 2001)." This qualitative approach allows researchers to examine the object naturally without any conditioning, so the results obtained reflect the phenomena being studied and depend entirely on the researcher as the key instrument. The method used in this research is a case study. The focus of this research is on the educational activities and programs initiated by the Bandung Creative City Forum (BCCF) to foster the community of Bandung City. This approach and method provide both breadth and depth in exploring the phenomena occurring in the field.

The research location was chosen in Kampung Linggawastu, RW 16, Tamansari Village, Bandung Wetan District. This village was selected because various BCCF development activities are carried out there. Additionally, Kampung Linggawastu is known as a densely populated area with significant potential to be developed into creative and participative Bandung citizens. The research was also conducted at the BCCF secretariat located at Jalan Taman Cibeunying Selatan No. 5, Bandung City. The research subjects include:

- 1) DSh, Secretary of the Kampung Kreatif Program at BCCF.
- 2) IS, Head of Simpul Institute at BCCF.
- 3) DS, Head of Tamansari Village, Bandung Wetan District.
- 4) YY and NR, community leaders who are also the RW Chairman and administrators of Bank Sampah Sabilulungan.
- 5) Three residents of Linggawastu, namely CH, NH, and RS.

The researcher employed four data collection techniques: interviews, observation, documentation study, and literature study. The data analysis techniques used include data reduction, data display, and verification or conclusion drawing. The data analysis process began before going to the field, continued during the fieldwork, and proceeded after the fieldwork was completed. Data validation was conducted through four techniques: enhancing persistence, data triangulation, using sufficient references, and member checking.

3. RESULTS AND DISCUSSION

The government is the primary source of policy-making driven by the aspirations of its people. As a UNESCO Creative City, Bandung integrates the development of creativity into its mission of fostering and empowering the community with the essential character traits needed in the 21st century. The government's commitment to creating public spaces that can be used for networking, collaboration, and expressing creative ideas demonstrates their dedication to cultivating creative citizens. The construction of the Bandung Creative Hub (BCH) is a prime example of efforts to provide facilities for community creativity. Additionally, the target of developing 30 Creative Villages is part of the initiatives that originate from community ideas and are realized by the Bandung City Government.

Creativity development is carried out based on collaboration (Hsia & Hwang, 2021). This collaboration is a crucial element in shaping the character of Bandung's citizens. The

awareness that the city is a shared responsibility serves as a driving force behind the community's concern for organizing and building dormant creative potentials (Novy & Colomb, 2013). Consequently, every component of the city involved in character-building for its citizens plays a different but interconnected role.

The first agent, responsible for strengthening the community's creativity, is the Bandung City Government. The Department of Culture and Tourism is the regional apparatus tasked with managing cultural, tourism, and creative economy affairs. As explained by TA in an interview, the Department of Culture and Tourism (Disbudpar) handles mandatory affairs related to culture, elective affairs related to tourism, and additional affairs related to developing the community's creative economy.

RS, a member of the Bandung Creative City Forum, elaborated on Bandung's creative potential. He described how Bandung's creative potential is significant due to the large number of newcomers who influence the city's culture, eventually forming new and evolving creative cultures. Moreover, the voluntary collaboration within the community has given the city a strong development program (Hawkins & Wang, 2012). Another reason for Bandung's creative strength is that creative potentials arise and develop from the bottom up. Ideas and aspirations from the community are then realized through government policies, giving Bandung an edge over other cities in creativity development (Bastaman, 2018).

RS's opinion is supported by HS, the head of RW Cibunut, who stated that the strength of creative development in Bandung is rooted in ideas that emerge from the grassroots. These ideas are stronger and more enduring because they align with the community's needs. As a result, each community member who proposes a creative development initiative is prepared to implement the program and take responsibility for any consequences that arise. PJ, speaking from a youth perspective, noted that Bandung has many young people with great potential who can thrive in creative spaces. Brilliant ideas from the youth can enhance the richness of Bandung's creative cultural environment (Hartatik et al., 2023).

TA, from the perspective of Disbudpar, emphasized the importance of compiling comprehensive data on academics, communities, groups, or associations, and media within a government portal as a priority in fostering community creativity. The urgency of data as a measure of the creative economy's contribution to Bandung's Gross Regional Domestic Product (GRDP) and as a tool for fostering cooperation between subsectors is crucial for strengthening the creative ecosystem being built. Mentorship (incubation) for creative practitioners is focused and gradual, adapting to current developments.

The role of communities in implementing creativity development from a community perspective, according to HS, is to serve as partners in every RW program carried out in Kampung Cibunut (Beineke, 2013). Communities act as partners in providing socio-cultural education and play roles as facilitators, educators, and generators of creative ideas, while also imparting knowledge on creativity-related matters. AS emphasized that community and self-help groups play an important role in assisting the government in providing education, training, and serving as a bridge to introduce professional resources to the community.

PJ mentioned that Cibunut is the base camp of the Bandung Mural Community. This community has made a significant contribution to the realization of Cibunut as a "Kampung Warna" (Colorful Village). The Mural Community assists the residents in sketching and mapping out themes and images in accordance with the five zones conceptualized by the community. Communities play a vital role in building a creative environment and serve as catalysts for the emergence of new ideas, particularly among the youth (Abisuga-Oyekunle & Fillis, 2017).

The Bandung Creative City Forum (BCCF) plays a strategic role in assisting the government in implementing creative character development activities for the people of Bandung. BCCF contributes through collaborative, creative, and solution-oriented activities, such as the creative village program. BCCF provides creative education, improves potential public facilities, and empowers creative entrepreneurship within the community to help increase public interest in the creative industry.

BCCF's role is not limited to the development of creativity among its community members but also extends to the broader Bandung community. As RS noted, BCCF strives to foster pride and love for Bandung. This sense of pride encourages voluntary creativity to find solutions to the problems faced by the community. JS also emphasized that BCCF is an inclusive community open to anyone who wants to learn and build concern through creative ideas. The background, intent, and purpose of BCCF are outlined in the following table.

Table 1
Background, Purpose, Objectives, and Achievement Targets of BCCF's Creativity Development for the People of Bandung

Background	Purpose	Achievement Targets
<ul style="list-style-type: none"> According to JS, various urban issues arise and await resolution through collective efforts. The formation of collaborative strength within BCCF, as seen by RS, stems from the community's dissatisfaction with the support provided by the Bandung City Government during the initial establishment of BCCF. JS views that creative potential remains buried because it cannot be actualized in collaborative spaces. This is due to a lack of creative platforms that can build and connect creative ideas into actionable solutions for urban conditions. 	<p>According to BCCF documentation, the organization has four main objectives:</p> <ul style="list-style-type: none"> To provide a platform for both individual and community creative practitioners to operate independently. To empower the potential communities at the city's periphery based on their creative resources. To unify the city's creative communities and build a shared identity through a creative forum. To brand Bandung as a city with creative progress under the brand name .Bdg. 	<ul style="list-style-type: none"> JS and RS explain that BCCF aims to establish creativity as a strong national characteristic for Indonesia to thrive in an increasingly competitive global landscape. RS elaborates that BCCF's support is expected to raise community awareness about solving everyday problems through creative thinking and actions. JS highlights another goal of BCCF's development: to establish creativity as a means of building a civil society capable of addressing urban challenges through impactful actions that significantly advance Bandung.

Source: Processed by the researcher (2020)

The background, objectives, and achievement targets mentioned above drive BCCF to carry out various creative activities. The initial formation of BCCF under Ridwan Kamil's leadership had the primary idea of fostering activism and intervening in public spaces. The roadmap for this main idea is illustrated in the following image.

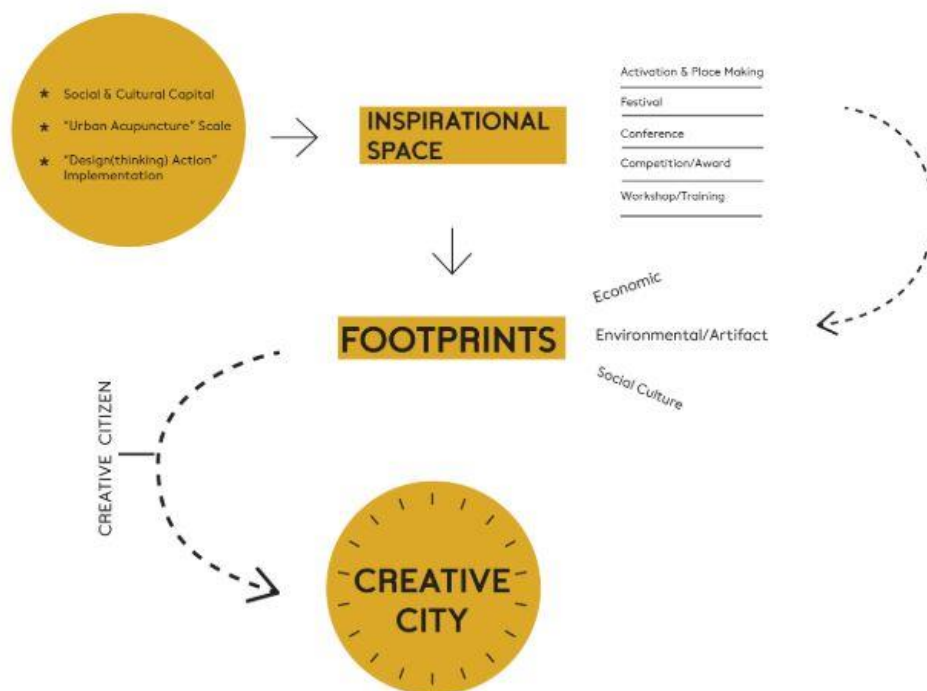


Figure 1
Roadmap for the Formation of BCCF
 Source: BCCF Documentation (2020)

The flowchart illustrates that activism and public space intervention are carried out through stages including social and cultural capital development, city acupuncture scale, and the implementation of design thinking and action. The realization of this involves creating and activating public spaces, organizing festivals and conferences, conducting competitions and awards, and providing creative education through workshops and training (Chalip et al., 2017). The development targets three sectors: economic, environmental, and socio-cultural. Ultimately, the goal of BCCF’s efforts is to create creative citizens and establish a creative city.

These efforts are realized by BCCF as a collaborative component of Bandung through four main programs. According to RS, JS, and documentation study results, these programs are:

- 1) **Helarfest**: One of the reasons for BCCF’s establishment, this annual community program includes various activities and events such as exhibitions, workshops, seminars, conferences, performances, and other creative activities that activate public spaces for creativity. It has been held four times: in 2008, 2009, 2012, and 2015.
- 2) **Kampung Kreatif**: This program focuses on building a creative cultural environment by applying creative city strategies in densely populated areas. It involves community members and various self-help groups to instill creative character in residents and identify specific characteristics of their living environment.
- 3) **Simpul Institute**: This is a learning space for anyone across disciplines with an inspiring and democratic principle that respects human expression diversity. Activities include classes, workshops, research, lectures, presentations, exchanges,

galleries, visits, and documentation. This program is part of the city acupuncture efforts.

- 4) **DesignAction.bdg**: This program consists of international conferences and workshops to generate creative ideas using design thinking methodologies. It involves collaboration with city stakeholders including government, business sectors, academia, and cross-disciplinary communities to make Bandung more creative.

In addition to these long-term programs, there are short-term programs such as **Rabuan**, a weekly event held every Wednesday featuring discussions, surveys, and knowledge-sharing on various themes including design inspiration, creative economy, public space issues, creative living, civic participation, creative music, and more. Rabuan typically takes place at Simpul Space 4, Jalan Braga No. 3 Bandung. During the COVID-19 pandemic and Large-Scale Social Restrictions, BCCF initiated a program called **Tetangga di Braga**, which involved relaxed discussions on creative business issues, urban problems, and Bandung's future as a creative city.

BCCF's focus in creativity development includes building social enterprises, which means establishing social entrepreneurship based on creativity with commercial strategies to improve community financial well-being. Creative development targets various creative subfields as outlined by the Bandung City Government, including applications and games, architecture, interior design, product design, fashion, animation and video film, photography, graphic design, crafts, culinary arts, music, advertising, performing arts, visual arts, and television and radio. The goal is to create a creative cultural environment with residents meeting the criteria of creative citizenship.

According to HS, residents of Kampung Cibunut as a Creative Village need development aspects such as product-making skills, setting marketable product standards, and training in creative entrepreneurship, both digital (social media-based) and direct. AS adds that beyond the creative economy, residents also need creative education with an environmental perspective. This means that creative development activities should be presented as educational activities and skill enhancement aimed at solving environmental issues (Yamin et al., 2020).

The government acts as a catalyst for every program initiated by the community. As the leading sector, the government has main programs to fulfill its role as the policy maker and regulator (Albareda et al., 2017). This analysis provides an overview of the programs conducted by the Bandung City Culture and Tourism Office (Disbudpar), specifically regarding the development of creativity among Bandung's residents. Based on documentation studies, the Bandung City Government implements creativity development through two types of programs: policy-based programs and event-based programs. The policy-based programs include:

- 1) Provision of Creative Facilities and Infrastructure

This policy aims to strengthen creative competencies by equipping creative activity facilities and infrastructure. This includes the creation of public open spaces, Co-Working Spaces in Braga, the establishment of the Bandung Creative Hub, the formation of creative villages with the target of one creative village per sub-district, and plans to create a Youth Space for youth creativity development. The goal is to increase public interest in

collaborating to advance Bandung as a city with vibrant creative activities (Natalia et al., 2023).

2) Creative Economy Development (Ekraf)

The creative economy development policy is a strategy for nurturing community creativity managed by Disbudpar. This program aims to open up economic opportunities that are increasingly sought after by other countries. TA explains that the opportunities in the creative economy sector are still wide open, and Bandung has significant potential for transformation in this sector.

3) Development of Creative Media and Technology

This program is closely related to the development of the creative and economic industries. Disbudpar, through its creative economy sector, is developing an open API portal named PATRAKOMALA. This digital media is expected to serve as a marketplace and repository for creative economy practitioners. The purpose of PATRAKOMALA is to support the development of the creative industry and the involved stakeholders.

4) Conservation of Creative Works through SAFARI HKI

This program aims to raise awareness among those who have creative products but have not yet applied for Intellectual Property Rights (IPR) with the Ministry of Law and Human Rights of the Republic of Indonesia. To participate in this program, users can access the PATRAKOMALA portal, navigate to the SAFARI HKI menu, and complete the registration form provided. After fulfilling the administrative requirements, applicants will be curated and assessed by IPR experts. Successful applicants will be facilitated with financing and support for IPR certification with the Ministry of Law and Human Rights.

5) Regulatory Policies through Legal Instruments

This program supports the government's commitment to creative education for Bandung residents as outlined in local regulations. An example is the Appendix to Regional Regulation No. 1 of 2019 on the Design, Strategy, and Action Plan for the Development of Braga Tourism Village. This appendix includes various information about Braga, including its history, culture, cuisine, and regular activities held in the area.

These five policies represent the government's efforts to create a creative climate and nurture residents to develop creative character.

Discussion

Creative character development is a crucial process that every country must undertake for its citizens (Malik, 2018). Character development is a part of Civic Education aimed at strengthening competitiveness and addressing the challenges of the digital age. This process must not be overlooked by any nation to achieve a more advanced civilization. Through character development, creative individuals are nurtured, capable of addressing various issues with previously unimagined solutions. Creativity provides citizens with opportunities to simplify activities and find solutions to difficulties (Seltzer & Mahmoudi, 2013).

Building creative character is an effort to advance a nation. Looking at Japan's history, creative character enabled rapid growth. Japan, devastated by World War II, managed to recover within about two decades due to its creative character. Creativity ingrained in its citizens helped Japan emerge as the third-largest economic power in the world, following the United States and West Germany before reunification. This reflection is a strong reason why Indonesia must develop its citizens' creativity.

In the context of the digital era, Indonesian society has entered this phase. In 2018, 171.17 million out of the total population (264.16 million) were connected to the internet. Data from the Indonesian Internet Service Providers Association (APJII) indicates that the internet penetration rate among Indonesians is around 64.8%. From 2017 to 2018, internet users in Indonesia increased by 27.92 million. This data shows that Indonesia's entry into the era driven by creative ideas must be accompanied by strengthening various competencies needed in the 21st century.

Digitalization, if not accompanied by the enhancement of 21st-century competencies, can have adverse effects. The negative impacts include: (1) threats of Intellectual Property Rights (IPR) violations due to easy data access, leading to plagiarism and fraud; (2) the risk of shallow thinking, where children become accustomed to short-term thinking and lack concentration; (3) misuse of knowledge for criminal activities such as breaching banking systems and other moral declines; (4) ineffective use of information technology as a learning medium, for instance, not just downloading e-books but also printing them, not only visiting digital libraries but also physical libraries, etc.

The 21st-century competencies are not well understood by Indonesian society (Afandi et al., 2019). Understanding of these competencies is often limited to the development of four key skills within formal education: creativity, communication, collaboration, and critical thinking. However, according to the Assessment & Teaching of 21ST Century Skills (2010), there are four essential aspects to grasp in facing this era: ways of thinking, ways of working, tools for working, and living in a global context.

The development of 21st-century competencies, including creativity, is pursued within a territorial framework (Kivunja, 2014). Cities represent tangible forms of large arenas where creative individuals come together and interact with each other. Cities as crucibles of creativity. Historically, cities have been seen as vehicles for mobilizing, concentrating, and channeling human creative energy. They transform this energy into technical and artistic innovations, new forms of trade, and emerging industries, evolving paradigms of society and civilization. Developed a theory called "The City and the Creative Class," suggesting that cities are integral to forming the creative culture of their inhabitants.

Based on the analysis of the theory, Bandung can be considered both a hub of creativity and a creative classroom for its citizens. This is supported by several field facts:

- 1) In 2007, at the Creative Cities International Meeting Yokohama 2007, Bandung was recognized as one of the Most Creative Cities in East Asia.
- 2) In 2007, the British Council named Bandung as a pilot project for a Creative City in East Asia.

- 3) In December 2011, Channel News Asia from Singapore declared Bandung as the Most Creative City in Asia.
- 4) In December 2015, Bandung was included in the UNESCO Creative City Network as a World Creative City of Design.

These achievements not only position Bandung as a potential area for developing creative cities but also clarify that Bandung is a region in Indonesia with a creative environment and a population capable of generating new ideas. This potential is supported by various conditions in Bandung, such as: (1) an ecosystem of creative economy; (2) in 2015, 68% of Bandung's population was under 40 years old; (3) Bandung has a design with European garden city and Art Deco patterns; (4) more than 50 higher education institutions and research centers; (5) it is a center for various strategic industries in Indonesia; (6) surrounded by cities with human resources, natural resources, industry, manufacturing, craftsmanship, and more that support creative strengthening in the community.

A creative (creativogenic) environment, according to Arieti (in Munandar, 2014), must have several socio-cultural factors conducive to creativity. Field data shows that these factors are present in Bandung. The socio-cultural creative factors include:

- 1) Availability of Cultural Facilities: This factor is met based on field facts. Various public facilities are available for the community to strengthen creative culture, such as the Bandung Creative Hub, Co-Working Space Braga, various Creative Villages, city parks, and more.
- 2) Openness to Cultural Stimuli: Bandung is a metropolitan city with a significant influx of migrants. The presence of migrants from different regions indicates that Bandung is open to various cultures. This openness encourages residents to have a strong desire to develop creativity.
- 3) Emphasis on Becoming, Not Just Being: As a UNESCO Creative City, Bandung does not rest on its laurels. The city continues to set higher goals to create a civil society.
- 4) Providing Equal Opportunity Without Discrimination: Although Bandung is a multicultural and multi-ethnic city, it upholds tolerance across ethnicities, religions, races, and groups.
- 5) Recognition and Tolerance for Divergent Thinkers: According to Stanley (in Ahzan et al., 2014, p. 143), divergent thinking is the ability to seek various alternative answers to a problem. In the context of a creativogenic environment, Bandung supports divergent thinkers without discrimination.

These five characteristics sufficiently illustrate that Bandung is a creative city and a city with a creative culture. A creative city can be understood as a city that actualizes a creative class for its residents (Hatuka et al., 2018). These cities promote culture, cultural diversity, and entertainment. A creative city is a cohesive urban community that shares similar characteristics in devising new ways to solve problems. It is a city that uses its environment as a creative classroom to foster progress through self-reliance.

From the field data, 21st-century competencies are developed through creative training organized by the Bandung City Government and the Bandung Creative City Forum

(BCCF). The training process is problem-based, which is considered more effective because, citizenship should be built on problem-based learning, motivating those involved to reflect on their skills and competencies (Fajri et al., 2020).

Based on field data analysis, the Bandung City Government plays three strategic roles in creative character development, especially in the socio-cultural dimension of the community. These roles include:

- 1) Regulator: Issuing regulations. This role involves the government acting as the issuer of regulations or decision-maker in the form of legal instruments. These regulations outline the implementation of government duties and functions (such as those of the Cultural and Tourism Department), the direction and flow of development, responsible parties, and available resources.
- 2) Dynamizer: Guidance and direction. This role involves providing guidance and direction for creative programs.
- 3) Facilitator: Education and funding. This role involves supporting educational and financial aspects of creative development.

The role of other components in supporting creative development is taken by the Bandung Creative City Forum (BCCF). This creative forum is a local community of diverse creative fields that comes together to form collaborative strength to achieve a goal. A community, as defined by Hasim and Remiswal (2009), consists of various units joining in a local living zone. BCCF is considered a community because it is one such zone in Bandung with members from diverse backgrounds.

BCCF has various characteristics as a community. According to Montagu and Matson, the characteristics of a community include:

- 1) Interpersonal and Group Interaction: BCCF is formed by around 45 community elements and creative individuals. Interaction among individuals, groups, and between individuals and groups is evident in BCCF.
- 2) Authority and Capability to Manage Interests Responsibly: BCCF is a legal and independent organization. Its legal status is stated in Notarial Deed No. 5 of 2009. Additionally, BCCF has the authority to carry out its planned programs.
- 3) Viability: Viability refers to the ability to solve problems. BCCF is capable of addressing both internal and external issues on its own.
- 4) Equitable Distribution of Power: BCCF distributes power through an equal organigram structure. There are no hierarchical levels, and all members are considered equal.
- 5) Openness to Participation: All activities of BCCF are not only aimed at developing its members but also allow participation from non-members.
- 6) Heterogeneity and Divergent Opinions: BCCF is a diverse group of youth united in solidarity. With the motto "life is collaboration," BCCF fosters a democratic and heterogeneous climate.

Based on the above description, BCCF can be regarded as a collaborative community that voluntarily develops Bandung into a Creative City. With these characteristics, BCCF plays

a role as an organization that assists the government in fostering creativity within the community. Therefore, BCCF is considered a supporting component in the development of creative character in Bandung.

BCCF has a strong connection with Citizenship Education. This connection is evident from the programs conducted by BCCF, which share the same vision and mission as Citizenship Education. BCCF's development activities represent Citizenship Education within the socio-cultural dimension. In this context, BCCF, acting as a citizenship site, implements Citizenship Education on a broader scale, often referred to as citizenship education. This term differs from Citizenship Education in a narrower sense (civic education). The differences are illustrated in the table below.

Table 2 Comparison of Civic Education and Citizenship Education from Expert Perspectives

<i>Civic Education in the Curricular Dimension</i>	<i>Citizenship Education in the Socio-Cultural Dimension</i>
According to Cogan (1999), it is implemented in schools to prepare young citizens to actively participate in their communities in their adult lives.	According to Cogan (1999), learning experiences in schools and outside schools, such as in religious organizations, at home, in community organizations, through mass media, and others.
Gross & Zeleny (1987) discuss democratic government in theory and practice.	Gross & Zeleny (1987) discuss citizen involvement in society.
The main goal, according to Somantri (1975), is to develop students as good and intelligent citizens.	Cogan & Derricott (1998) explain that their vision is broader, aiming to demonstrate the instructional effects and nurturing effects of the entire educational process on the development of individual character as good and intelligent citizens.

Source: Processed by the researcher (2020)

The table above shows that the character development conducted by the government and BCCF is part of Citizenship Education oriented towards more specific character formation. The objectives are similar: to create good and intelligent citizens through capacity building, strengthening participation, and various other democratic activities. The difference lies in the implementation of education, which is not as systematic as formal education in schools.

The development of creative character is carried out by the Bandung City Government, particularly the Department of Culture and Tourism (Disbudpar), and BCCF through various activities that foster creativity. Development is described by Simanjuntak and Pasaribu (1990) as a process of formal and non-formal education conducted consciously, planned, orderly, and responsibly to introduce, nurture, and develop a balanced and holistic personality based on talent, desire, and ability. The development process conducted by BCCF and the government for the general public in Bandung is non-formal education carried out

by strengthening local potential and competencies through incubation, exhibitions, competitions, and socialization.

BCCF engages in community civic development, which Carter van Good (as cited in Wahab and Sapriya, 2011, p. 4) defines as "a branch of study of civics that emphasizes the individual's relation to his social environment which is conceived as a series of successively enlarge communities, local, state and national." This means community civic is a branch of civics that emphasizes the individual's relationship with their social environment, understood as a series of progressively larger communities: local, state, and national.

In line with this definition, BCCF acts as an agent in the process of community civic learning by implementing activities based on creative community development. These activities encourage the community to interact with their creative environment and together initiate social change towards a civil society. The community is introduced to real issues in accordance with the background of community civic.

Another concept of civics developed in BCCF's initiatives is vocational civic and economic civic. By conducting capacity-building programs, BCCF aims to develop skills for vocational purposes, such as transforming waste into valuable products. BCCF encourages the community to acquire job skills that meet industry standards. This is realized through training in simple photography, English courses, and other relevant skills.

The enhancement of economic civic by BCCF is evident from programs such as creative entrepreneurship training and marketing workshops. These activities aim to improve the community's economy and encourage the use of creativity to drive independent economic growth. One realization of this is the Sabilulungan waste bank. With the training provided by BCCF, the Sabilulungan waste bank now has products that are widely ordered for merchandise at various events. Even products of their creativity were used in the 60th Asia Africa Conference.

The implementation of creative character development can be done through collaboration. The success of Bandung City becoming a UNESCO Creative City is also due to the collaborative strength of its components. Theoretically, the development of a creative city environment can be approached using three methods as described by Anttiroiko (2014): community, business, and institutional-oriented creative city policies. The concept of this approach is illustrated in the diagram below.

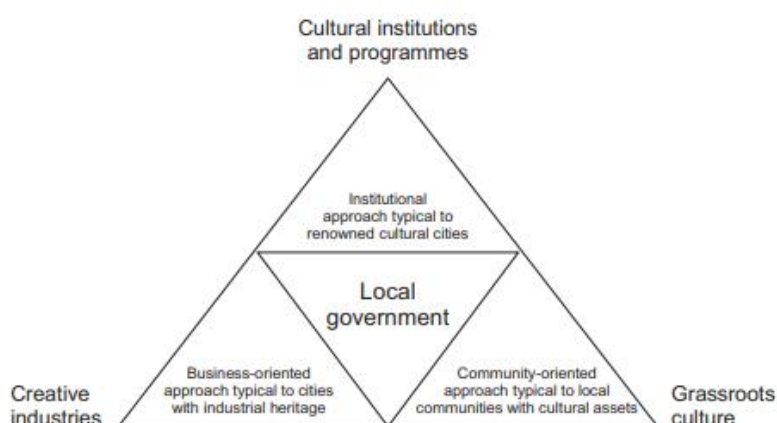


Figure 2 Three Approaches in Creative City Policies

Source: Anttiroiko, Local Economy Journal (2014)

The image above illustrates that the three components in development are the institutional policy or program approach, creative industries, and grassroots culture focused on the development of local creative communities. These elements contribute to cities in Finland, particularly Helsinki, Tampere, and Kaustinen, having effective governance in building a creative city culture. The creative development in Bandung differs from what Anttiroiko described. The collaborating components are not just three, but five, often referred to as the pentahelix. These five components can be seen in the following image.

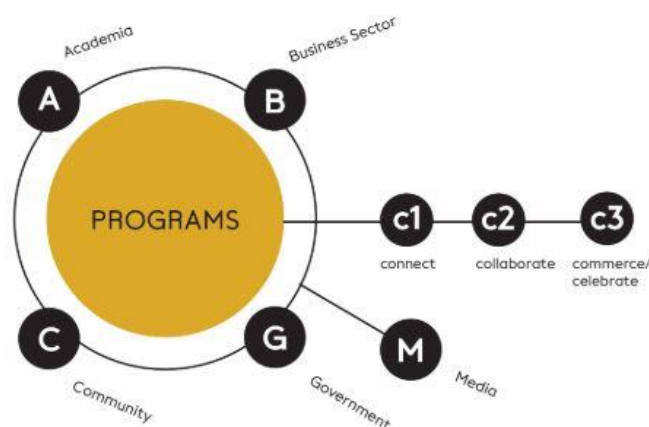


Figure 3 Collaboration in Building Creative Development from the BCCF Perspective

Source: BCCF Documentation (2020)

The diagram above outlines that five components are necessary to effectively implement creative programs. These collaborating components include ABCGM: Academia (academics), Business Sector, Community, Government, and Media. Regarding these collaborating parties, creative development and the formation of a creative environment can succeed if the roles of each component are managed and developed effectively. Based on field interviews, the roles of each component in the pentahelix are as follows:

- 1) **Academia:** Provides human resources aligned with societal needs, industrial/business needs, and professional needs, particularly in Research and Development in tourism and creative economy in Bandung.
- 2) **Business Sector:** Creates markets, services, and job opportunities, and forms communities and entrepreneurs in tourism and the creative economy.
- 3) **Community:** Engages in planning, management, and monitoring and evaluation (M&E) of the roadmap; explores and preserves tourism by developing local wisdom and the environment.
- 4) **Government:** Acts as a Regulator (issuing regulations), Dynamizer (guidance and direction), and Facilitator (education & funding).
- 5) **Media:** Provides information on tourism and the creative economy in Bandung, promotes tourism and the creative economy, and ensures check and balance among stakeholders.

The distribution of roles in the development allows each component to align, making it easier to achieve the goals of creative character development. The collaboration of these five components also influences how creative policies are implemented. The government alone cannot directly engage with the entire population of a city due to its vast area and large population. Other components help the government extend its development efforts to various layers of society.

The programs implemented in Bandung are divided into two approaches: bottom-up and top-down. The bottom-up approach is a policy implementation method that originates and moves from the grassroots level. According to (Smith in Islamy, 2004), this approach is seen as a process emerging from various proposals aiming for change or improvement in the target community. It begins with community proposals, which are then adopted and turned into policies by the government.

Character education based on creative development carried out by BCCF and Disbudpar is part of the application of citizenship education in the sociocultural dimension. Citizenship Education is defined by Cogan and Derricott (Wahab and Sapriya, 2011, p. 33) as "...citizenship education the underlying focal of a study, was defined as the contribution to the development of those characteristics of a citizen." Based on this definition, it can be analyzed that the creative development by BCCF and Disbudpar contributes to the development of citizen character, enriching the scholarly study of citizenship education in the sociocultural dimension.

BCCF, as an implementer of development, can be seen as community civic. BCCF is a citizenship community described by Good (Wahab and Sapriya, 2011) as a study of civic education emphasizing the relationship between individuals and their social environment, understood as a series of progressively larger communities: local, state, and national. BCCF and Disbudpar focus on strengthening economic civic and vocational civic through incubation, exhibitions, competitions, and socialization for creative practitioners and entrepreneurs in Bandung's creative industries.

4. CONCLUSION

The policies or programs implemented by the Bandung City Government and the collaborative strength of other supporting components in fostering creative character in citizens are carried out through two approaches: bottom-up and top-down. The bottom-up approach involves programs executed by BCCF, including Helarfest, Kampung Kreatif, Simpul Institute, and Design Action. The top-down approach consists of programs carried out by Disbudpar, which include both policy and non-policy (event) programs. Policy programs include: (1) Provision of facilities, infrastructure, and creative environments; (2) development of the creative economy (Ekraf); (3) development of creative media and technology; (4) conservation of creative works through SAFARI HKI; and (5) policy regulations through legal instruments. Non-policy programs include various annual activities such as exhibitions, festivals, workshops, and seminars.

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