Bandung Creative Class: Fostering Creative Characters of Citizens in Bandung City as a Strengthening of 21st Century Competency

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ABSTRACT

The insistence of challenges from digitalization and transformation of the 4.0 era made the government and the people of Bandung as a creative city of UNESCO must improve 21st century competencies, one of which was creative. This study aims to analyze the development of creative character by the Bandung City Government in developing competent citizens of the 21st century. With the case study method, this research involves three research subjects which include the city government, community, and residents who are fostered. The results showed that the coaching process had a top down and bottom up direction. Coaching is carried out through policy and non-policy competency development programs from the government and community collaborative forums. The process includes the analysis of program plans, program implementation, evaluation of results.

Keywords: creative character, city government, competency.

INTRODUCTION

The demands of the 21st century encourage Indonesian people to be able to survive and win increasingly fierce competition. Global competition does not only take place between humans, but also with machines and robots that have been used as alternative working resources after the entry of Era 4.0. Assessment & Teaching of 21ST Century Skills (2010) explains there are at least four things that must be understood in the face of this century, namely, ways of thinking, ways of working, tools for working, and a way of life in the world order (living in the world). Citizens' competence will enable the community to survive with all the challenges that are increasingly globalized.

Creativity becomes a strategic citizenship competency in the face of the 21st century. Robinson (in Newton & Newton, 2014) identifies creativity as an important 21st century skill needed to solve pressing contemporary problems. The current reality of the Indonesian nation still does not have these competencies. Indonesia has the competence of citizens who have not been able to compete with other countries and even are still below the developing countries, especially those in ASEAN. That fact can be seen from the level of Indonesia's World Human Development Index which is still low. One of the many alternative solutions to the lack of competitive competence of citizens is from improving the quality of citizenship education and community development in the socio-cultural dimension.

Development of the character of citizens is one of the visions of Citizenship Education which is in line with the national goals as stated by Rahmat (Komalasari et al. 2010). Fostering the character of the nation (nation and character building) and empowering

citizens". From this vision, it was later revealed in the mission of Citizenship Education subjects, namely forming good citizens, namely citizens who are able to exercise their rights and obligations in the life of the state.

Bandung is one of the cities in Indonesia that is active in fostering the character of its citizens. The insistence of challenges from digitalization and the 4.0 era made the government and the people of Bandung have to be prepared to face various problems in environmental conditions, work competition, economic limitations, health and many others. It is on this basis that community development continues. In addition, Bandung was given the confidence to enter the UNESCO Creative Cities Network in the field of creative design cities. This achievement brings a great responsibility to the city of Bandung to continue to survive as a creative city. In a period of time, the City of Bandung must report on the development of creative places that are the leading icons in the UNESCO Creative Cities Network.

As a creative city, Bandung has a capital of six potentials detailed by the Bandung Dossier Team for UCCN (2015) which includes the potential (1) of a creative economic ecosystem; (2) 68% of the population is under 40 years old; (3) cities are designed with European garden city patterns and art deco buildings; (4) there are more than 50 universities and research centers; (5) becomes the center of Indonesia's strategic industry and (6) is surrounded by cities with human resources, natural resources, industry, manufacturing, craftsmen and others. These six potentials greatly support the formation of a community of creative environment.

Creative conceptions with cities have close links, especially if associated with the concept of citizens. Florida in his book Cities and The Creative Class (2005, p. 1) states that "Cities are cauldrons of creativity. They have long been the vehicle 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. "The statement clearly strengthens the relationship between the city and creativity. Even the development of city civilizations such as Rome, Athens, Paris, London and Venice is a tangible form that cities are a place of creativity for their citizens. In various international studies, creative cities are structurally built through three components. Anttiroiko (2014) mentions that the three components are community, business and creative city-oriented institutional policies. Development of the City of Bandung as a creative environment will be examined through these three approaches.

The above description explains the basic reasons why this research needs to be done. These reasons include, first, digitization is a threat of defeat in competition or opportunities to increase the competence and welfare of citizens. Second, the creative potential of the citizens of the city of Bandung as a UNESCO creative city is very large and has the potential to be a regional advantage. Third, the awarding of the UNESCO Creative City title has consequences for Bandung City to continue to consistently maintain and develop the city environment to be more creative (creativogenic). Fourth, the creative components of Bandung City such as the expression room, community, creative industries and others are available but have not been optimized so that many people still have the mindset that creativity cannot improve welfare.

RESEARCH METHOD

This research uses a qualitative approach. With this approach allows researchers to examine objects naturally without any conditioning, so the results obtained will be in accordance with how the phenomena under study and depend on the researcher as a key instrument. The method used is a case study. The focus of this research is the education policy and program of the Bandung City Culture and Tourism Office and the Bandung Creative City Forum that foster Bandung community. Using this approach and method will provide breadth and depth in developing phenomena that occur in the field. The choice of location in this study is Linggawastu Village RW 16, Tamansari Village, Bandung Wetan District. This village was chosen as a place of research because BCCF coaching activities were carried out in this village.

In this study, researchers used four data collection techniques, namely by interview, observation, documentation study and literature study. The data analysis technique used is the reduction, display, and verification or conclusion. The data analysis process is carried out since before plunging into the field, during the field and after completion in the field. After the analysis, the researcher validates the data with four techniques, namely increasing perseverance, triangulating data, using sufficient references and member checking.

RESULTS AND DISCUSSIONS

Result

Bandung has a majority of immigrant communities, so there is a fusion of cultures that produce various forms of creativity. In addition, Bandung is now a member of the UNESCO Creative City. The reason Bandung entered was because it was recognized that Bandung's creativity had a top down and bottom up flow. Unlike other cities like Singapore and Thailand which put creativity as a matter of national strategy and only has a top down flow. This difference makes the people of Bandung prouder when they enter the UNESCO Creative City members. This pride fosters a love for the city of Bandung which is then manifested in the form of maintenance and improvement of urban planning through creative work from various components of society. The two types of policy flow are explained in the following description.

A. Top down flow

Top down is the flow of policies passed from the government to the community. This flow is very common in various countries. This creativity policy generally comes from the government in the form of regulations, programs, and activities that include the development of creativity. The role of government in the formation of creative cities is to provide support in the form of policy programs. This conception was discussed by Wang et al. (2016) which explains that in some Asian developing countries, the power of creative city development is based on state-led cultural planning, making top-down projects that are top-down and creating creative places. This is the strong role of the government as a supporter of the development of an urban creative environment.

Creative city development can be carried out using three approaches as explained by Anttiroiko (2014) namely community, business and institutional policy of creative city. Explain that the three components in development are the institutional culture approach that is of a policy or program nature; creative industry; and grassroots culture oriented to

the development of creative communities that are local. Some of the policies made by the Bandung City government are as follows:

1. Granting permission for creative activities
2. Intellectual Property Rights Consultation for the creative economy sector
3. Development of public spaces such as Bandung Creative Hub, city parks, and Co-Working Space
4. Organizing national and international creative festivals such as the Asia Africa Festival, World Dance Day, Bandung International Art Festival,
5. Optimization of economic and creative industry regulations
6. Protection of environmental conservation through creative activities
7. Providing training and workshops on tourism and creative culture
8. Regional Development and Empowerment Program

The eight forms of policy above are a small part of the many policies with top down flow by the City Government. The making of this activity is based on the long- and medium-term plans that have been prepared by the Bandung city government as part of the realization of the established vision and mission.

B. Bottom Up

Bottom up is the flow where policies come from the community. This flow illustrates the active participation of the people in government policy. The bottom up flow is carried out by various communities, one of which is the Bandung Creative City Forum. The role of the Bandung Creative City Forum (BCCF) is a creative community forum formed from the concern of the people of Bandung to develop creativity through collaborative power. Procurement of creative classes in various places as one of the BCCF programs called the Simpul Institute is one form of coaching conducted for the people of Bandung. In addition, the provision of creative villages in various corners of the city of Bandung is one of the efforts to develop BCCF for the community. Basically, these coaching activities aim to make creativity one of the taglines of the city of Bandung, which means to be a pride of its citizens.

BCCF explained that four general BCCF coaching activities carried out for the people of Bandung were Helarfest, Kampung Kreatif, Node Institute and Design Action. Based on the results of the documentation, the following is a brief explanation of the four main BCCF programs, namely:

1. Helarfest is an annual community program that has become the soul of BCCF, because this activity is the beginning of the formation of BCCF. In Helarfest, various community activities are held such as exhibitions, conferences, workshops, performances, seminars, and others.
2. Kampung Kreatif is a regular program where BCCF implements a creative city strategy on a village scale, involving local residents from various communities who interact intensively with each other in responding to the specific character of their neighborhood.
3. Simpul Institute is a BCCF regular program, facilitating the wishes of various creative communities in the city of Bandung to share their skills, knowledge, passion and networking with various groups of people from various age groups and backgrounds.
4. DesignAction.bdg is an annual program in the form of workshops and international conferences that aim to get innovative solutions to the various

problems of the City of Bandung by applying the design thinking methodology and the concept of urban acupuncture, which involves all stakeholders of a creative city that is the government, the business sector, academics and community.

Based on the results of the documentation of the Bandung Creative City Forum (BCCF) archive, there are five program activities carried out by BCCF in Linggawastu Village, as follows: (1) Capacity Building, namely activities for adults in the form of mentoring the garbage bank as well as providing skills in making several products, namely paper twisting, knitting and making batik; (2) Y-PLAN is an activity to introduce adolescents to the problems that exist in Linggawastu with the aim to build adolescent sensitivity in order to formulate ideas to solve these problems; (3) Creative Class, namely creative education which is focused on several things including art, knowledge, skills, and adventure; (4) Ulin Nepi ka Sasab, which is a series of 2015 Helarfest activities which is at the same time a series of 60th Asia Africa Conference celebrations aimed at introducing Linggawastu's "dirty slums" to communities outside Tamansari Urban Village. (5) River Play, which is an activity undertaken to correct and function for potential sites, especially those close to the Cikapundung river flow.

The existence of BCCF in carrying out a variety of fostering creativity in Linggawastu Village received a good response and a positive assessment from the community and the city government of Bandung. All speakers from Linggawastu appreciated the activities carried out by BCCF. The community was very supportive of the coaching activities that were held. Even hope to continue in the future. Residents feel happy and enthusiastic and responded positively by participating in these activities. The existence of BCCF provides a place for Linggawastu community to be more creative.

Discussion

Bandung is a city in the province of West Java which is known as Paris van Java or Paris of the island of Java. Another term for Bandung since long ago is Bandung Flower City. Bandung has been known by many people as a shopping paradise because a variety of good shopping centers, culinary, clothing, and various knick-knacks have stood in many corners of the city. The result is not strange if the City of Bandung is very well known nationally. On December 11, 2015, UNESCO announced that Bandung was one of 47 cities from 33 countries joining the UNESCO Creative Cities Network (UCCN), in 7 creative fields, namely crafts and folk art, design, film, gastronomy, literature, media arts and music. With this title, Bandung is increasingly recognized by the international community as a world creative city, especially a design city.

Bandung which is incorporated into the UNESCO Creative City network certainly has an impact on fostering the creative character of the community. This is consistent with the opinion of Pratt (2008, p. 35) that a creative city cannot be established like a cathedral in the desert. The city needs to be connected and become part of the existing cultural environment. Bandung takes the position to participate in networking is the right step if it is oriented to the development of creative culture. By becoming a member of UCCN, the City of Bandung can learn how other cities build creative culture.

Creative city development is not immune from various supporting components. Many things affect the development of the creative environment in an area. As explained by Scott (2010) where government institutions and collective order are very important for the continuity of the development of the creative city as a whole. Government agencies

in this case are official state institutions that have the authority to make general policies. Whereas the collective order here is the community and the forum which are the collective power of the community. Support from these two parties is very important as explained by Chang (2018) in his research results that the development of creative cities in China is strongly influenced by the cooperation of the State government with creative artists and producers as well as various parties outside the government.

Cities play a big role in building creative societies. Florida (2005) revealed his theory that cities are vehicles for mobilizing, concentrating, and channeling human creative energy. They convert that energy into technical and artistic innovation, new forms of trade and new industries, and a paradigm of developing society and civilization. Jacobs (1961) placed the city as the center of the process of creativity, innovation, and economic growth. In this case, this theory can be compared in the reality that the City of Bandung as the City of UNESCO Creative Design is an inseparable part of the community's creative culture system.

Looking at it from the perspective of Citizenship Education, the Bandung Creative City Forum (BCCF) can be analyzed as a Site of Citizenship. According to the Educational Democratic for Citizenship cited by Winataputra (2012, p. 67) is "a study of educational for democratic citizenship which focuses on the management of democratic life, which is carried out in various directions of life". BCCF is the result of freedom of assembly granted by the City of Bandung as a form of realization of Indonesia's democratic system.

Guidance is carried out by the BCCF and the Bandung City Government by focusing on supporting coaching paths. The supporting development pathway according to Simanjuntak and Pasaribu (1990, pp. 102-103) is the guidance pathway carried out by the school/preschool pathway and the community pathway. In the path of the community, there are two types of coaching parties that are institutionalized (including religious institutions, social organizations, press institutions, mass media and discussion institutions) and those that are not institutionalized (including daily association, recreational recreation areas, tourist recreation places and so). BCCF and the government are the coaching organizers in the institutionalized community development pathway, namely in the form of community organizations and at the same time a discussion forum and communication of creative communities in the city of Bandung.

The training carried out starts with the planning process, continues with the implementation and ends with the evaluation. Based on the description of the research results described previously, the researcher will discuss in accordance with the systematic guidance flowchart as follows:

A. Planning Process
The planning process is an important thing that is not missed by Bandung Creative City Forum in fostering creativity. An expert named Nicholas White, director of Crisis Group International which is an NGO based in Belgium (in Suharto, 2014, p. 71) states that "if we fail to plan, we plan to fail" which means that if we fail in planning, then we plan failure. This principle is really held by the BCCF. The planning process is considered as the main thing to know what actions will be taken in coaching.

Coaching is carried out by Focus Group Discussion (FGD), which is a polling activity by means of discussion with relevant parties. There are three stages of the FGD carried out by BCCF, namely at the Kelurahan level together with the Bandung Wetan Sub-District Head and RW leaders throughout the Linggawastu Sub-District to choose which

communities will be fostered by BCCF. The FGD was then carried out with RW 16 Linggawastu Village administrators who then continued the FGD with the communities in Linggawastu Village.

Based on field findings, the planning process includes three stages, namely social mapping, assessment, and program preparation. Social mapping according to Suharto (2014, p. 81) is a systematic process of describing the community and involves collecting data and information about the community including social profiles and problems that exist in that community. In the social mapping phase, BCCF conducts social mapping to find out what communities have the potential to be developed and become BCCF partners. The social mapping process is carried out using a rapid monitoring approach through FGD.

After conducting social mapping, BCCF conducted an assessment of the groups. The assessment conducted by BCCF places more emphasis on the needs and potential of which groups can be fostered and developed. An assessment is carried out by the BCCF to determine the priority scale of activities to be carried out. This is in line with the opinion of Hasim and Remiswal (2009, p. 123) which states that the need assessment is carried out to determine priority scale, i.e. which activities should be prioritized and which activities are just supporting. BCCF provides an assessment of the potential of the group based on problems and the potential they already have.

The last planning stage undertaken is the preparation of the program according to Suharto (2014, pp. 78-79) there are several stages in developing the program including (1) identification of alternative programs; (2) determination of program results; (3) cost determination; and (4) program selection criteria. Associated with the research findings, BCCF determines the program by involving the community as a party that knows the needs that must be met immediately. The programs compiled by the BCCF are classified according to the age target of the subject being fostered. Furthermore, determining the results where BCCF expects the formation of communities or creative agents that are able to solve environmental problems as a result or output of their coaching. After that the amount of funds needed is determined and then determining which programs should take precedence to be implemented.

B. Implementation Process

The implementation of creativity which includes a capacity building program, Y-PLAN, and a creative class is carried out with four supporting strategies for developing creativity and giftedness namely Person, press, process, and product. Person or personal is defined as an affirmation that humans are individuals who have uniqueness. Hulbeck cited by Munandar (2014, p. 26) states that "creative action is an imposing of one's own personality on the environment in a unique and characteristic way". Creative action arises from the uniqueness of the whole personality in interaction with the environment. As for what is meant by persons in the coaching activities in Linggawastu Village are individuals in the community. Individuals in the Linggawastu community are unique individuals who have the intelligence, cognitive style, and personality to later be sharpened to become creative individuals.

Press or booster is an internal factor (from oneself) or external (outside oneself) of an individual who is able to provide motivation for creativity. In fostering creativity that is carried out in Linggawastu, what drives the development of creativity is the motivation of individuals in the community to explore their abilities and external impulses from the Linggawastu environment that require creative solutions to solve various problems that

occur. This is consistent with what Amabile et al. (in Munandar, 2014, p. 29) which states that creativity does not only depend on skills in the field and in creative thinking, but also on intrinsic motivation (internal drivers) for work and conducive social environmental conditions (external drivers). Other external drivers in developing creativity in Linggawastu are the BCCF and the Bandung City Government. BCCF has a role in motivating the community to explore their potential both in individuals and in community groups.

The process of exploring the creative potential of the community by BCCF is carried out with various forms of activities contained in three programs namely capacity building, Y-PLAN, and creative classes. These three programs provide opportunities for the community to carry out the stages of creative thinking. Wallas cited by Sujiono and Sujiono (2013, p. 41) which states that the process of creative thinking includes several stages which are described as follows:

1. the preparation phase, in the form of gathering information relating to the problem being solved;
2. the maturation phase, the information that has been collected in the form of activities related to efforts to understand the relevance of one information to other information in the context of solving problems;
3. the illumination phase, in the form of finding ways that need to be done to solve the problem; and
4. verification phase, in the form of activities related to efforts to evaluate whether the steps that will be used in solving the problem will give an appropriate result.

From the analysis of the process it can be seen that systematically, the stage of creative thinking is trying to be developed by BCCF so that the participants of the activity can construct their creative thinking. Furthermore, regarding Product, the results that BCCF is trying to achieve are so that the community has the skills in making creative goods processed from waste. In the end, BCCF can develop community skills so that the Sabilulungan garbage bank community has a variety of products, such as crafts from newspaper twine, paper pulp, batik, knitting and so on.

C. Evaluation of activities
The form of evaluation carried out by BCCF is in accordance with that proposed by Suharto (2014, p. 119) where this evaluation was carried out with two types, namely on-going evaluation or continuous evaluation, and type of ex-post evaluation or final evaluation. The first type of evaluation is carried out by the BCCF by distributing evaluation questionnaires to volunteers, especially those who become tutors in creative classes to assess the development of activity participants. The evaluation questionnaire is distributed weekly during the program period. Then the ex-post type evaluation was carried out by BCCF in February 2016 after the coaching activity ended through a Focus Group Discussion.

The results obtained from the evaluation of BCCF activities, researchers found based on the results of interviews related to the suitability of planning with implementation, the achievement of the objectives of activities, and the assessment of residents of these activities. In relation to the suitability of the planning, the training carried out in Linggawastu Village is often incompatible. The implementation is often not as planned. Some of the factors that cause it are inconsistent coaching volunteers, funding, weather, and communication errors. Achievement of goals, the BCCF management considers that

the objectives of coaching have achievements that are in the process stage, little by little the expected goals begin to be achieved.

The criterion for the success of fostering creativity is to empower the community and then so that they are aware of their local potential which can then transform that local potential into an economic force for their lives. The evidence found in the field obtained some information about the success of the Sabilulungan waste bank, which was accompanied by BCCF. Some of its successes are the frequent coverage of waste bank activities in the mass media, several times the chairman of the waste bank has become a speaker for the socialization of waste bank activities, has products that have been used in KAA activities, and has ordered many creative products as merchandise activities which then affect their economic income.

CONCLUSIONS

The development of urban society as a real form of community creative class in strengthening creative character is carried out by involving three main components, namely the City Government, Bandung Creative City Forum as a collaborative community, and the community that is fostered. The coaching process is carried out with various forms of creative activities. The policy flow of fostering creativity is carried out with top down and bottom up. The process of fostering creativity carried out by collaboration between the Bandung Creative City Forum and the City Government to residents of Linggawastu Village includes three stages. The First Stage, planning is done by social mapping, assessment, and program formulation. The second stage, the implementation of which includes three activities namely Capacity Building, Y-PLAN, Creative Classes where the BCCF management acts as a social worker (as a community partner, facilitator, coordinator, steering committee, organizing committee, gallery provider of community creative products, and parties bring in a speaker). The third stage, the evaluation is done with two types, namely the type of ongoing evaluation and the type of ex-post evaluation.

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