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A Creativity Education Model for Coastal Communities Amid the Covid-19 Pandemic

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Abstract:

The Covid-19 Pandemic had a significant effect on the way people lived in western Java and how they got an education. This study is qualitative, and the subject of the study is the Tirtayasa community in Serang Regency, in the coastal area of Banten. This study illustrates the non-governmental organizations can influence and facilitate change in society. This research was conducted using a semi-structured interview. This article shows how we can exchange knowledge and experiences during the Covid-19 Outbreak. Company small business preparation can be achieved by good contact with colleagues and the use of appropriate technology.

Keywords: business training; e-commerce; entrepreneurship; rural communities; social ecology.

JEL Classification: Q57; M14; L81.

Introduction

The Covid-19 outbreak has kept humans at home for longer (Wibisono *et al.* 2021). The stay at the home policy is very suitable for the Covid-19 pandemic, making it an opportunity to break the Covid-19 chain (Sharma *et al.* 2020). However, the guidelines issued by the government have had a profound impact on all sectors (Marome & Shaw 2021; Salem, I. E., Elbaz, A. M., Elkhwesky, Z., and Ghazi, 2021). The economic sector, tourism, health management, and even the education sector often impact this government's policy (Huang *et al.* 2020; Nicola *et al.* 2020). The policy of preventing the Covid-19 Pandemic issued by the government of Indonesia referred to the order to stay at home for all its citizens (Sumaedi *et al.* 2020). By implementing this plan, all people must work and worship from home (Afrin *et al.* 2020). If anyone is stubborn enough to disregard or ridicule the regulations

issued by the government, the authority will punish them appropriately under established rules of law (Ratnasari 2020).

The Covid-19 outbreak has indeed changed the pattern of human life around the world, including learning practices. Although online-based technology has been found for a long time, in general, people who are involved in the world of learning prefer face-to-face as a medium for transmitting knowledge. Humans have long relied on the process of close interaction for learning. However, with the strict rules for not meeting face-to-face, inevitably, the learning pattern is entirely online. Since the government has recommended that all activities be carried out, including all learning processes from home, the learning process is carried out online (Assunção Flores & Gago 2020). Of course, online learning often gets special attention from parents to direct their children's learning process (Singh *et al.* 2020). Learning activities during the current pandemic require students to do many activities in the house (Rapanta *et al.* 2020). Parents must use the best possible time to provide direct understandings to their children (Garbe *et al.* 2020).

Meanwhile, creativity learning is among the sectors that are quite difficult to transmit. Therefore, it becomes interesting if the question is how to teach creativity to the younger generation amid the Covid-19 Pandemic. The topic discussed in this article was to analyse the coastal communities in the Banten region of Indonesia.

1. Literature Review

Education is an integral part of human life (Srivastava & Kuri 2020). With education, humans can learn to explore their potential and then make fair use of it (Selwyn & Jandrić 2020). Education will spark and produce excellent and valuable benefits for an individual and the environment around him/her (Gucyeter & Erdogan 2020). Education within the family's scope is the first and foremost education that children get from the parents (Assari 2018). In this case, parents and fathers, who act as figures for children, are expected to occupy positions as teachers or educators (Vincent 2017). Most of the parents' behaviour and habits are shown in the family will be imitated and exemplified by the children because children can imitate well (Hedlin *et al.* 2019).

The coastal area of the Serang Regency in Banten Province is an area where there are many educational institutions, including traditional religious institutions of Islamic boarding school, which continue to carry out religious studies activities, even during the current Covid-19 pandemic. Something that was also damaged by the people's economy (Abodunrin *et al.* 2020; Allen *et al.* 2020; Vieira de Jesus *et al.* 2020). The habit of doing face-to-face economic activities suddenly has to be done more online (Donthu & Gustafsson 2020). It was where the people of the coast of Serang were shocked. They had suddenly become online business literate. Thus, the two problems caused by the Covid-19 outbreak for coastal and rural communities should be answered at once. And the hope was in a skills-oriented development program for online businesses.

In urban areas, community development naturally has a proper orientation for welfare (Berrone *et al.* 2016; Bucchio *et al.* 2020). However, the problems of human life are more than the solution (Gopnik 2020; Watts 2017). The issues of globalization in various aspects, poverty and unemployment, the question of natural degradation, and the like were an inseparable unit when multiple ways of finding solutions were carried out, including using the latest technology (Bakir & McStay 2018; Horton & Horton 2020; McIntyre 2019; Shcheblyakov *et al.* 2019). In turn, it is also because differences in wages and practices in the labour market are more due to new technology (Brambilla & Tortarolo 2018; Cirillo & Ricci 2020; Segovia-Pérez *et al.* 2020).

This research target in the form of training was learning community groups, namely teachers and students from religious schools in Serang Regency. The community's condition in coastal, rural areas makes the schools often confused in facing most students whose parents cannot afford the cost of learning, including learning facilities and infrastructure (Frimpong *et al.* 2021). However, potentials can make the teachers and students in these rural areas progress, namely the potential for the 'workforce' or the students who still have a lot of energy and thoughts to take positive steps for their future provisions (Yumagulova *et al.* 2021). The second is the coastal and natural conditions of the surrounding villages that can be developed into materials for creativity (Tomaz 2021). And the whole of the situation could be answered by following an activity done by a forum that emerged during the pandemic, the Banten Creative Economic Forum (FEKRAF).

2. Methodology

This research used qualitative methods based on post positivism analysis to examine natural objects' conditions (Holliday & Macdonald 2020). This qualitative analysis is sometimes referred to as a naturally based and phenomenologically practiced type of research (Cypress 2018; Doidge *et al.* 2020; Smith 2018). The study's

target was a learning community group, namely teachers and students from schools on the coast of Serang, Banten, Indonesia, to the Banten Creative Economic Forum (FEKRAF) programs.

This research was conducted in six months, from June to November 2020. The techniques used in the data collection process were carried out in two ways: observation and interviews. When making observations, the authors went directly to the research location, conducting exploration and observation of the research object, namely rural communities in Tirtayasa of Serang Regency. The interview technique was carried out to obtain data through in-depth interviews with government officials, community leaders, traditional leaders, and communities who were considered to know what was needed in the research and were deemed representative for their interests and purposes. In documentation techniques, the researchers collected materials in writings related to research problems correlated with interviews (Muller *et al.* 2020).

3. A Case Study

3.1 Importance of Creativity Training

Regardless of circumstances or situations, it is necessary to have well-prepared education (Ożadowicz 2020). Since education is one of the ingredients in developing a cultured personality, it is essential. Under the current rapid transmission of the Covid-19, all conventional school activities and preparation are being performed at home. On the other hand, society is a unit or association of people who live together. There is a reciprocal relationship that affects each other and the awareness to help each other among its members and allow individuals or groups to change according to existing situations. Here, the students' actions as creative actors affected the target of art (society) with the same interest in fashion. This self-concept will emerge if they interact with people who can understand the meaning of their work.

In another case, when students want to introduce their work and collaborate with other community actors, they do so in an open space where there are various community activities. Of course, this makes people just pass by without any interest or even paying attention to their explanations. Their concentration is divided by other activities that are carried out in the same place. We will encounter various kinds of social reactions from people who have different thought backgrounds, making them lose their way in conveying goals and objectives.

From the narrative of one of the creative participants based on the interview, FM said it would be challenging to find the right learning mentor to achieve his creative actor goals. FM said that he often taught himself at home about creating innovative content so that the information he got was only modest. Apart from the internet and reading books on writing, he has also attended a business training forum. It did not last long because the environment was less productive, and the delivery was not in-depth (Interview with FM, student, 21/11/2020).

There were difficulties in participating in a creativity competition. It is necessary to have a good quality and low price (Interview with FM, student, 21/11/2020). According to FM and AS, regarding their difficulties in accessing learning about art and creativity to create exciting creativity, several obstacles range from lack of information, makeshift tools, and study partners who aim to explore more profound abilities. They can only rely on everyday facilities via the internet, which provides only a basic description. They must try to understand the purpose of a lesson obtained without a mentor to find a solution. The limitations of space and time also make their performance decrease. How they can make a product sold in the market is often the main problem for participants when they want to start their careers.

From some of the points above, the author knows that students and village communities have found it challenging to connect through deep interactions in the business field. Several reasons cause this condition: First, they lack an audience or business target, so the advertisements they convey are not well channeled. Second, the facilities and facilities are inadequate, so that they must be able to find a conducive and easily accessible atmosphere. Third, the cost constraint is a sensitive matter among the community because some beginners have quite an objection if they want to start learning at a reasonably high-cost benchmark. From a brochure, the author found information about the costs for participating in handicrafts that must be spent up to hundreds of thousands, ranging from 300-600 thousand rupiah. Of course, this is quite difficult for the village community, not where the money is circulating.

After knowing the interactions that occurred before the Banten Creative Economic Forum (FEKRAF) existence as a party that could help, this problem was alleviated by training and sources of information from the Forum. The community's constraints and deficiencies can be facilitated by this higher education institution's involvement in the community. The Forum's activities covered everything related to creativity so that the students and the community can benefit from it. According to KZ's experience, which has undergone two days of activities in a row, this Forum training activity is beneficial. KZ is determined to become a designer and even intends to carry out art exhibitions for fashion and others (Interview with KZ, student, 21/11/2020).

In this activity, the patterns of interaction between students and participants were clearly conveyed. Usually, interaction with the community or students is maximized because it can be done face to face by conducting training or question and answer events so that beginners can receive the information obtained to get to know their creative sector fields. However, due to the Pandemic conditions, this interaction was carried out online. What is essential is that interactive relationships can be made with the community, thus turning it into a teamwork pattern in creating a work (Interview with KZ, student, 21/11/2020). In symbolic interaction theory, the actions and words that the perpetrator does have a meaning about a piece of thought, so the story is taken as a form of expression of the doer's (individual)'s views on others.

The relationship between fellow training participants can collaborate to solve problems that cannot be handled and joining community gatherings at every opportunity so that the motivation appears that they learn together, not compete. The more members who protect each other, the more students able to channel their talents to others. Here helping those who initially did not know to want to know more deeply, routinely undergoing the same interests, the information they will get will be more comprehensive and make the most of their time learning and interacting. The lecturers' goal is to form an associative social process in cooperation between creative actors and the community.

AS explained the difference when he taught himself at home by studying together with the Forum. He said that the difference was quite felt if learning at home. There were things he did not understand or problems were not resolved. He had to find his solutions. Sometimes, it overwhelms him because it wastes time and narrow information that he relies on from the internet (Interview with AS, 21/11/2020).

The community also supports the training to bring progress and develop with the facilities and facilities of the Serang Regency government to continue to work and gain recognition for the creativity they create. The creative industry as a supporting capacity for image enhancement and fostering individual creativity has a positive social impact in social life (Awan *et al.* 2019).

From this training, the Forum understands the need for a program workshop with different sub-sectors. When enthusiasts who learn photography when seeing an exhibition of fashion will be interested and use it to make photo objects, this becomes a mutual relationship between the community and students. They work together. From the speakers' statements, we know that the interactions within the Forum's scope have a positive impact because of the associative relationship, namely cooperation. This form is the development of the same reactions to various events or problems faced in a person's condition. The emergence of advantages for socialization affected the interaction between groups and between individuals within the community groups.

In this explanation, we can find some of the sources of obstacles that existed before the Forum's presence, and this presence can overcome these obstacles. First, students can capture more targeted and have a strong desire to learn. It is an essential factor for creative actors integrating their innovation and creativity in novice students' ideas. Second, there is adequate management of creative actors' facilities because students can work together and borrow tools and share knowledge.

Reactions to social interactions come from reciprocal relationships between individuals and individuals and individuals with groups. In social life, there will be various forms of a person's association, both in cooperation and conflict; of course, this has several purposes for communicating.

3.2 Participants Interests in the Creative Sector

Supporting this interaction is the participants' interest in the creative sector. They express curiosity to learn in activities or events carried out by creative actors. Most of them want to train their abilities in this field because they already know each sector's foundations, so what they want to add is to deepen their skills and find innovations in that sector. Also, the held activities are free of charge and carried out intensively to not waste this opportunity. When someone is interested in something, they automatically find out about it. Social interaction involving actors is a process of mutual influence. It can be called a process of exchange of giving and taking, meaning that an individual who interacts has a mutually beneficial process. In each creative sector, it is used as a place for learning. It is done when holding events. As a result, it affects the interest in exploring these creative activities. People become entry-level creative participants who try to participate in participating in a training or exhibition. They have their vision and mission when they will participate in the event. There is a stimulus, influence, or stimulus given to result in a desire to be conveyed through a discussion forum held by students. As stated by FM as a writer and content creator filming an interview, he expressed his interest in the following creativity for film products (FM, interview 21/11/2020).

In addition to fulfilling curiosity in art and creativity, professionals and beginners can help each other, complementing their shortcomings, so the obsession of young people to fulfill their careers and dreams can be

channeled through participation through forum sharing. The initial opportunity is an open way for novice students to find solutions to their shortcomings in pursuing their goals or achievements in the creative industry.

One of them is the participation of the community. It is a means of sharing between creative actors about skills specific they must hone. Forum sharing was intended for students and participants in the form of information publications. There is no limit to personal information, but it can be mass consumed by creative actors. So the participants exchange ideas between individuals and groups. The group here is a forum that has been adapted to filtering and selecting which information beginners can understand.

An experienced student who has jumped first makes it easier for them to interact directly and answer all their questions. The education of a professional is an essential process. Because actors (individuals) do not find their identity and have not become members of the natural community, they can respond to themselves as did the previous organization. So, it is necessary to take actions that internalize the community's collective attitude (in this case, senior students and teachers).

Even though these meetings were of short duration, they could summarize all the speakers' information to develop their work. As for events or activities held in stages in discussing a sector, starting from necessary details through the informant's introduction, then introducing each participant, then opening by showing the work, then conveying the work process is created. At the end of the event, they usually do an invitation to return to the next meeting in techniques (practice). Still, some only provide conclusions and also provide tools and materials to practice at home.

Like FM, who expressed his motivation to continue producing works after discussing online with the resource person, the resource person provides a solution about making a good storyline in a creative advertisement. As a novice writer, this made FM have another idea to produce a recycled story that was given particular intrigue to be filmed. Because previously he had written stories about religious themes that made him fail in the competition, now he has other thoughts about new works taken from old but fresher, unique stories (Interview with FM 21/11/2020).

The communication between students and participants is a type of direct interaction that provides information without going through intermediaries to lead to action. In symbolic interactionism, social action is an action where individuals act with others in mind. In other words, in carrying out a story, an actor (individual) tries to assess his behavior towards other people involved (Bratu 2017).

Training is carried out as evidence for students to produce work, not only a theory, theory only as necessary information, while the practice is a form of action. Participants who follow creativity as a written work will make a story that will later receive an assessment or review from students. They will be selected to be made into films, video content, or articles for a product. From this process, we can see that the workflow is not easy. With artists' help, personal motivation, and encouragement from related parties, it is hoped that it can help launch each participant's interests and talents. Therefore, learning is presented by providing information and direct practice due to the actors' actions (in this case, students or participants). A theory is only a form of thought interaction. At the same time, the story is an action based on that thought (Veissière *et al.* 2020).

Students' interactions are carried out through a symbol, based on the performance of the artwork they do. In their introduction, the students appreciate the results of their hard work in the creative industry by displaying works recognized by society. It finally adds to the beginners' interest to acknowledge the beauty and artistry of the students' hands. Those who are interested in the creative world admit to initially making small habits in the creative sector. Over time, they are interested in channeling all their *passions* in this field (Interview with AS, 18/11/2020). The Forum is a facilitator that creates space and place and plays a role in unifying him with professionals who provide training and inspiration for themselves and others. The Forum brings together beginners and professionals to be able to use the access available to them. The bond between creative actors starts from expanding social networks, so they realize that they come from the same interest, sense of interest, and the same goal, namely the creative industry connoisseurs. Hence, it is not difficult to find the target community that is ready to join the students. This strong sense of curiosity is one reason students introduce their work in various media channels or organizations in their respective creative sectors.

If attracting participants, some students use online social m. A short promotion introduces their sectors, such as *Instagram, Twitter, Facebook, WhatsApp*, and the like. Here, they could display works and *events* held, after which they include beginners' interests. The point is to register participants if anyone is interested in taking part in their series of activities. It can also be a column to ask questions privately with students about their problems, inspiration, or exchange opinions. Apart from going online, they also network through media offline in various ways.

In the social environment, everyone has their respective roles. The puppeteers in the creative industry, the students, or the art actors are community units that have a part in finding new talents in the creative world. Integrated students based on the participants' agreement will instill a selling point they exhibit by holding competitions or events to attract new producers' attention. Integrated into this case is a union of participants' interests from the community with students so that beginners can melt into one in this industrial environment. This method is done so that talented young students are born who can channel their strengths and senior students to help these new seeds be confident and want to highlight their work.

The introduction of art to beginner students begins when participants register themselves through events organized by students, then they will be facilitated by providing supporting tools during the learning process. They will get to know the basics of use first. According to AS, before he was familiar with drawing with specific techniques, the instructor would be briefed on basic animation patterns and then directed to depictions through canvas media, then through design graphics on the computer. From this form of relationship, there is a process of interaction through the input of thoughts from the ways students give direction to participants. It is done so that there is continuity between thinking and interrelated ideas, not to cause misunderstandings (Interview with AS, 21/11/2020).

It could be helped by obtaining cooperation. Therefore, it is not difficult for some students to find new talents because they have collaborated with other parties to channel their abilities. Hence, they want to advance cooperation with unique places that allows them to communicate directly with new participants who have a strong desire to highlight their talents. It can be seen that the interaction that started was started from the results of previous affiliations and cooperation. To get active participation, they have several relationships already involved in the same field. When they hold activities, these students just need to promote training events through workshops that already know them (Interview with YR, 18/11/2020). From this explanation, it can be concluded about several ways of attracting talented people, namely through activities on social media that participants can participate in. The approach taken before the participants are directly involved in student activities is done to direct them to the creative sector.

Conducting touring or competition between certain areas is intended so that students know each participant's level of talent. So, that later they will be trained according to the abilities that have been mastered. In contrast to seminars conducted to introduce the basics to the beginners, the competition is more into the deepening skill each student has been involved in for a long time and understands primary forms. The following way is to strengthen previous cooperation forms, meaning that they already know each other and form an alliance. Students do not need to promote it anymore because they already have their audience subscribed to activities.

3.3 Good Delivery and Socialization

The open nature between creative actors makes them open themselves to socialization and recognition in the community. Direct socialization to the public through social media promotion and exhibitions in building relationships with many people has a positive effect on the messages conveyed. Based on each sub-sector's delivery of information, they have their way of giving meaning through their work. The socialization process is carried out by students or participants either consciously or unconsciously, usually people who have the authority to socialize to achieve discipline on the party being associated.

In a student's role, it is open without limiting themselves in interacting with the general public; socialization occurs, especially for beginner students. The openness of information is an advantage that students have in socializing so that when it is done continuously, they will get a healthy relationship in their environment.

The socialization process attracts participants (novice students) to know their environment by hanging out in groups. Starting from the beginners' preparatory stage to learn, imitating beginners from professional students about how they process work, then the action stage by doing direct practice after information processing.

The individual must be able to achieve a state outside of himself to do so. The individual has to place himself in the same field of experience as other people. Everyone is an essential part of the situation that is experienced together. Each person must pay attention to himself to be able to act rationally in certain situations. In this rational act, they try to examine themselves as impersonal, objectively, and without emotion. However, people cannot experience themselves directly. They can only indirectly place themselves from the other person's point of view. From this point of view, people view themselves as either a unique individual or a social group as a whole.

A student must be able to familiarize himself quickly in socializing with the participants. The delivery can be received in a clear, detailed, and directly exposed manner by the trainer. They make this approach to generate

an emotional sense built up among creative actors to get a good response in the end. Socialization was built by sharing their experiences and interests in the same sector (Interview with KZ, 21/11/2020).

The form of socialization could be by channeling talents through seminars or training. In these activities, students tell stories about their experiences in creating work. Starting from the beginning, they pioneered the skill to recognize from the community about the products produced, all of which require patience and struggle. Therefore, professionals often motivate training so that the audience can be encouraged to work without fear of failure.

3.4 Collaboration Structures

The existence of creative space media has a significant influence on the relationship between individual creative actors and the community. In this case, there is an associative form in the form of cooperation. Cooperation can occur because it is driven by the same goals or benefits obtained in a relationship. Association arises when people realize they have common interests and, at the same time, have sufficient knowledge and self-control to fulfill these interests through partnership. Awareness of the existence of common interests is essential facts in helpful information. The process of cooperation between fellow creative actors makes creativity activities more active. It has occurred in several existing subsectors. An idea has emerged in innovations. This form of student cooperation can be categorized as a mutually beneficial unit. The interaction between members of the creative sub-sector is well-established and pursued with attitude cooperation and addressing problems. The existing collaboration is to carry out several direct involvement activities in making works, such as art, craft, music, photography, and the like. Of course, these works can still attract participants' interest in managing their talents in the context of creativity in the end. Relationships with fellow students also run well, get to know each other, communicate actively, and collaborate.

Cooperation arises between creative actors who realize that they have the same interests and at the same time have sufficient knowledge and self-control to fulfill those interests because awareness of the same goal and the existence of an organization are essential facts in the relationship. Cooperation could be traced more clearly in the relationship between students and participants from the community as a learning process and deepening skills in the sector. Armed with basic knowledge about specific sub-sectors and skills in doing their works, participants can mingle with students and become a basis for adaptation. Individuals participate in activities to make it easier and faster to receive information creative field. This cooperation can take the form of a coalition, namely cooperation established by bringing together creative actors and participants to have the same goal to allow for collaboration. Regardless of whether there are positive or negative consequences, cooperation as a form of social interaction is a universal phenomenon in society.

3.5 Supporting Facilities

Another factor for meeting students and participants or other creative actors is such facilities as a large auditorium hall used to show works of art. So, then an exhibition room to appreciate the results of skills, a library to look for ideas. from documentation sources, and studios from each subsector. Other advantages when studying at school are providing an arena that directly faces the open space with a comfortable area. Not only that, there are several spots for discussion and study at several points so that everyone is not bored because they can change places.

Various creative activities were rolled out in multiple places, both by the government, the business world, and intellectuals. Publication in the mass media and cyberspace is getting more intensive; communities are growing and connecting. Cities and regions are increasingly enthusiastic about becoming creative cities/regions. Providing various facilities and activities helps participants complete their projects and find ideas, rather than just being done in homes or other public spaces. Here school facilities can be used free of charge as long as they go through management procedures first.

According to AL, as the manager of the district government information service. Serang emphasized that as a government agency, they help carry out all positive activities related to creativity. Here they can practice and study freely without being limited or constrained by space. Various creative sectors are gathered when there is training or events about a specific industry. It is, for example, in photography. Here, someone can immediately learn and practice, with no need to worry about costs or equipment. The government tries to provide support in the form of borrowing tools or places for free. Suppose someone is still a layman and is not yet an expert. In that case, the government's Office will introduce them to a professional to chat (*share*) with the Office's creative community and practice with the available tools and facilities (Interview with AL, Serang Regency Office employee, 21/11/2020).

From the ease of access, it makes prospective students able to express their creations. Here, activities and learning are carried out together to give direction and instructions in honing their abilities, based on the observations of these creative actors interacting with each other by doing direct learning and connecting to build a network of friends. Seeing the potential of the creative economy in Serang Regency, which is still being developed, through this training as a means is sufficient to accommodate various self-development in fashion, crafts, photography, design, music, film, and the art market. Therefore, this government's attention is needed to unite creative industry players who interact with each other and produce collaboration, innovation, and creation in society's work and products.

3.6 Defense Efforts of Social Relations

Character and personality are internal drives that give birth to behavior. If you define a person's personality, there will be various things, including interests, thoughts, attitudes, ways of action, desires, goals, and the like. Concerning social interactions, it must have a mechanism or pattern of ongoing processes in social life. This pattern emphasizes the habitual aspect of establishing a community life relationship, so students' and community participants' defense mechanisms can be intertwined with the same interests and goals.

According to the authors' interview, they do several ways to build lasting relationships between creative actors by holding a gathering together to discuss the results of their respective works. For example, in sharing events with the fashion community, they keep it regularly; designers who have busy schedules will be adjusted to their spare time on weekends. In the meeting, they are not awkward to interact with each other; sometimes, they also change topics by joking and expressing their joy in doing product works. They quickly get close and work together to organize different activities outside the community.

The students gather in a community in their respective fields so that there is continuity, namely a relationship that runs continuously and is not temporary but creates old relationships between its members. That is why students have mutual groups in social media and real life. Their function is none other than discussing and holding regular forums with seniors who have been in the creative industry before. First, beginner students can merge into a community of fashion, photography, or other creative sectors, so there are no barriers to preventing beginners in the social interaction process (Interview with KZ, 21/11/2020).

Apart from being in touch with an intense relationship, they also often make an excellent first impression when holding events or activities. They provide excellent service for their concern for the events being held. In the interaction between students and the community, a relationship influences each other and the surrounding environment. Here there are advantages between the two parties and create a form of harmonious and comfortable relationship in its implementation. Their first impression can be imprinted and continue to the next meeting. In the relationship with mutual influence, there is an effort to change participants' mindsets through interaction. The form of a perspective means a type of thinking that includes conscious problem solving or personal communication. Individuals think about potential actions ahead of their implementation and assess them according to the consequences imagined in advance, including the reactions that may arise from other people. It requires that they become their object, namely self-awareness.

Activities or training are the first and primary place for beginners to get acquainted, especially for those looking to share knowledge, information, and hobbies. The activity was held to make it easier for beginners to find accurate sources about their studying sector. Training is a way for beginners to hone their creativity. The trainers' friendly and open nature made it easier for new beginners to adapt and socialize with them. Through the interaction and the intensity of the close association between them, the same fate was formed in facing the same dilemma. The learning offerings provided are not only related to one field but also study other areas. It was to introduce all creative sectors and get to know complete knowledge. Creative members like this have a mutual understanding and have the same way of thinking in their work.

The intense relationship that is carried out in a community or Forum, from the association they exchange contacts and self-introduction during the event, friendship is made between fellow members who have the same vision and goals. A sense of complementary solidarity arises. If the relationship between the participants is well established, the student's task is to protect them from achieving these goals.

4. Contribution to Society

Students' creative participation, such as the one in this training, is beneficial for the surrounding community because they can hone their skills to be sold in the market. Thus, the organization will enthusiastically follow when it is successful. There is also pride in the community because the work created around them can be sold out of Tirtayasa (Interview with KZ, who aspires to be a fashion designer, 21/11/2020). So, the contribution made

by KZ is in the form of providing opportunities for the community to develop talents and ideas, especially in the fashion sector. It makes novice artists lose their way and direction to reach their dreams and imaginations. Not only that, but the government also takes part in appreciating a value or price for a work by rewarding or channeling their talents abroad (Interview with KZ, who aspires to be a fashion designer, 21/11/2020).

The training provided at the Forum opens opportunities for anyone to learn and strengthens a sense of solidarity. They initially held training, and learning became an arena for friendship and making new friends. The next advantage is that it can hone talents and provide opportunities for students to produce works in the community's eyes. The form of contribution that the Forum gives to the community is free and intensive training access for anyone interested in creating and doing creativity. The interaction carried out based on shared interests is called socializing equality, which is carried out by students who have the same position. There is no coercion to enter into a cooperative and cooperative relationship (Interview with MZ, teaching staff, 21/11/2020). Apart from the lecturers and ustadz who contributed in the form of material, the government is ready to serve assistance to develop creativity carried out by the community (Interview with TL, Serang Regency Government employees, 21/11/2020).

The explanation above shows that several parties can contribute to (1) Openness in introducing and training talents from the community. There is no limit to anyone who wants to learn because they will be willing to accommodate all aspirations, not only for students and schools but also for all levels of society to learn, according to the talents they want to do. (2) From this openness, they often conduct competitions to prove their work, which can later become the first capital for a business or a career. These students open opportunities so that people want to be independent and produce results and sell them to be recognized by the quality of the nation's children's children and compete to create local products in the world's eyes. (3) The Serang Regency, Culture and Tourism Office, contributes through its appreciation by providing facilities to the public for free to introduce the arts and creativity and collaborate with parties from professional art circles or consumer products. (4) Whereas the form of contribution from community servants is support and assistance to any individual or group who wants to produce their work in all fields of the creative sector, the mutual help relationship makes a firm root for establishing an associative process. (5) The Serang Regency government's support in general and the Banten Creative Economic Forum give value to the community's best works. They often hold art or product exhibitions as a form of appreciation.

From this explanation, there are many ways to get the opportunity to achieve dreams and create works. Through this opportunity, new producers and entrepreneurial participants will be born whose work is commendable. Through the Training program at the Forum, creativity can be realized, and filling free time is more beneficial than young people who only spend time playing in certain places without bringing results.

Serang Regency government must support all rapidly developing innovations among Serang residents to become one of its pride, as a motivation to further improve their work and products and be able to compete in the online world.

5. Discussion

There are several reasons why creativity was less developed in rural areas. Among these are human resources, technology, location, and skills characteristics (Fahmi *et al.* 2016). Indeed, the majority of people living in rural areas were elderly, so their capacity was limited. For example, for livestock-based business processes, it was pretty tricky. Because there was still a need to hire people to take care of livestock, human resources cannot control or supervise. After all, they did not know about livestock to be used in the future. Community training programs may be a significant motivation and innovation in helping empower communities. However, this program was still in the development stage (Interview with HR, a school teacher, 21/11/2020).

Due to limited capital, schools and rural communities could not carry out facilitation efforts or technology that supported operational technology. It caused operational activities, including bookkeeping, to be still manual. Likewise, in terms of automation in the field of creativity, it is still lacking. Again, rural locations are less strategic due to inadequate facilities, including the internet (Philip *et al.*, 2017). It is because the schools' site as centers for creativity development assistance is still rural. The next step in realizing this training program's initial plan is to determine what kinds of characteristics the students and the surrounding community want to create (Hodges *et al.* 2020). Things like this are essential to do. As a resident expressed it: "The selection of elements and their manufacture needs to be done so that people will recognize them because this is not short term. Besides funding, good bookkeeping must be owned by everyone who does creativity" (Interview with Ms. MT, a resident around the school, 30/11/2020).

This kind of creativity training was new among students, let alone conveyed to the surrounding community, especially the mothers. So far, they had only been in the kitchen. But suppose later this program grows tremendous and is implemented well, the community would hope to decide what kind of items to make with their characteristics and develop them in creativity. Community empowerment certainly makes the community the subject, namely the actor, *i.e.*, people who carry out these activities independently for their interests (Rahman & Anwar 2020). Because, by placing the community as the subject of empowerment, people can learn and know the problems they are facing (Gonçalves *et al.* 2020). Social movements consist of individuals and interactions among members of society (Santos 2020). In community empowerment, the idea of mobilization is one of the strong bases (Kühl 2020). Because, to become a person or a group of empowered people, they must have power apart from the cost (Leong *et al.* 2019). Knowledge and people also have an essential role (O'Donnell *et al.* 2020). Crowds of people will give strength (Kolivand *et al.* 2020). That power will become the power in person or society (Bryndin & Bryndina 2017). When viewed from what Tirtayasa schools had done, it is a social movement by the institution, where the institution has the strength of students and knowledge (Ognyanova 2020). The community had quite an impact on what schools had done, starting from the social sector program. The religious education sector had the existence of the Education Park and youth creativity stations and the economic sector, namely the savings and loan cooperatives, livestock groups, and community skills.

Conclusion

How to increase the understanding and knowledge of teachers and students of Islamic boarding schools on creativity starts with interaction. The difference between interactions that arise with the existence of creativity training can be seen through the accuracy of the delivery of information through the appropriate target audience, equipment for communication facilities between creative actors, and budget conditions in meeting the training needs and creativity of students/communities. The way to apply knowledge and creative abilities for teachers and school students is in practical ways. Here, several supporting factors are needed for the interaction between creative actors and the community, namely through the participants' interest in the activities carried out by students, how to convey helpful information, the fabric of cooperative relationships, and the completeness of supporting facilities. The way to project schools' role for rural communities in developing creativity is by maintaining connections between various stakeholders' creativity, as for the efforts made by students to maintain this relationship with their stage of capturing potential people and parties, the location of establishing lasting relationships and the set of giving rewards to society in the form of direct contributions.

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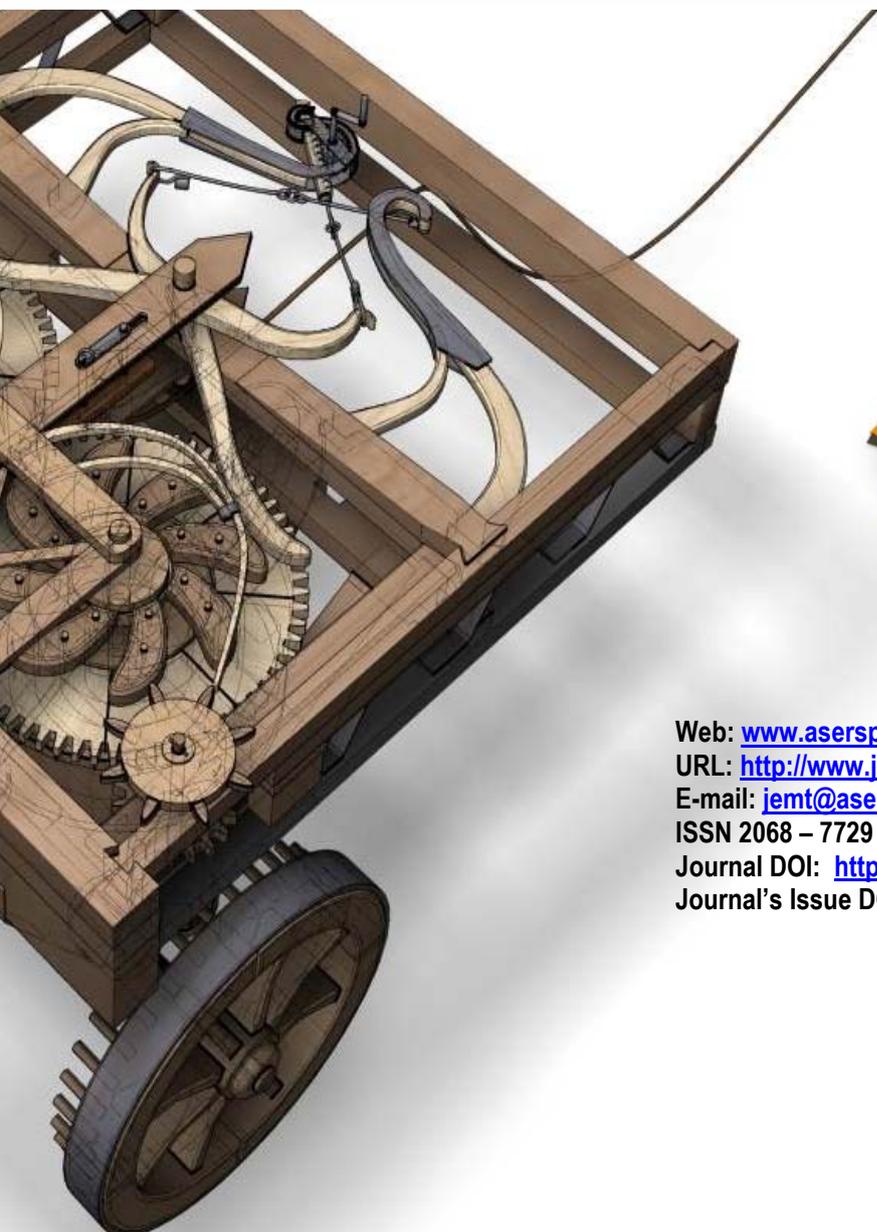
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