

## **Government Communication Strategies in the Development of Bandung Creative Hub for the Creative Industry**

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**Abstract:** *Bandung Creative Hub (BCH) is the largest creative center in Indonesia, established by the Bandung City Government to facilitate meetings between creative practitioners, communities, and industries. The existence of BCH is part of a strategy to build a creative city ecosystem, with the majority of users coming from Millennials and Generation Z, who have innovative ideas and concepts. The main challenge lies in how the managers, who represent the government, can effectively communicate with the dynamic creative community. This study aims to analyze the communication strategies of the BCH management in improving services for users. The research method uses a qualitative approach with observation, interviews, and literature review techniques, as well as data validity testing through triangulation. The results show that the management formed a Sub-Sector Expert Team that is of the same age and field as the users, enabling them to become effective communicators. The communication pattern applied is a combination of the wheel and circle patterns (network communication) with the principle of equality. No significant barriers were found because the communication medium used, Instagram, aligns with users' habits, thereby minimizing information distortion. This strategy makes BCH a collaborative model that can be replicated by other creative institutions.*

**Keywords:** *Bandung Creative Hub, Creative Industry, Government Communication*

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### **Introduction**

Bandung was named a “Creative City” by the British Council in 2007. Bandung also became a pilot project for “Creative Cities” in East Asia (Syauqi, 2024). Another title was given to Bandung as the Pioneer City of Creative Economy in ASEAN. In fact, Bandung was also declared as the largest Creative Center in Indonesia and the second largest in ASEAN after Thailand Creative and Design Center. All these titles were supported by nearly 60% of Bandung's young population who enjoy various creative activities, both in terms of ideas, concepts, thoughts, as well as activities and the creation of other innovative works. To facilitate the availability of creative spaces for the people of Bandung, the Bandung City Government established the Bandung Creative Hub Building, or more commonly known as BCH. BCH is located at Jalan Laswi No. 7, Kacapiring Village, Batununggal District, Bandung City. The building was officially inaugurated on Thursday, December 12, 2017, by Bandung Mayor Ridwan Kamil and Deputy Mayor Oded M. Danial.

The existence of Bandung Creative Hub (BCH) is part of the Bandung City Government's plan to develop several creative hubs around the city. Bandung Creative Hub serves to facilitate meetings between various creative industry sectors, from practitioners and communities to creative industries. It is hoped that the presence of Bandung Creative Hub can build strong ties between the community, practitioners, and creative industry communities in the city of Bandung. From idea incubation, creating innovative works, to how to market works in the creative industry. With its iconic architecture, BCH has become a “haven” for young creators in Bandung. Here, creators not only have space to create but also access to education and a laboratory for developing various activities aimed at fostering the creative industry in Bandung City.

According to field observations and summaries from various online media, the BCH building provides various facilities, including an Amphitheater, Music Studio, Fashion Studio, Dance Studio, Photo and Painting Exhibition Gallery, Design Archive Room, Game Studio, Animation and Multimedia Studio, Library, Co-Working Space, and rooms for various other

creative activities that support the 16 Sub-Sectors of the Creative Economy in Bandung City. Creative Economy Sub-Sectors in the city of Bandung. The 16 Creative Economy Sub-Sectors include: applications; architecture; interior design; product design; visual communication design; film, animation, & video; fashion; photography; culinary arts; music; publishing; game development; advertising; applied arts; performing arts; visual arts; and TV & Radio. BCH is organizationally under the Bandung City Tourism Office. However, BCH is managed by the Regional Technical Service Unit (UPTD) Padepokan Seni, Kreativitas, dan Kebudayaan. UPTD Padepokan Seni, Kreativitas, dan Kebudayaan is the government's representative serving users. As a government institution, the UPTD communicates with the public as users of BHC. These users are primarily creative communities from various sectors.

The communication conducted by the UPT Padepokan Seni, Kreativitas, dan Budaya is government communication because the UPTD, as the managing entity, represents the government. According to the Head of the UPTD Padepokan Seni, Kreativitas, dan Kebudayaan, Luki Darmawan, SIP, the management of the BHC falls under the UPT Padepokan Seni, Kreativitas, dan Kebudayaan, which is directly coordinated by the Head of the Department of Culture and Tourism (Kadisbudpar) of the City of Bandung. Communication is understood as a process of conveying ideas, concepts, or thoughts from an individual or group to others using symbols. Through communication, the government, as a representative of a group (organization), exchanges information in the form of ideas, concepts, or thoughts with internal organizational staff as well as external parties outside the government organization, such as the public or non-governmental organizations, including communities related to the government. In this case, the BCH Manager or UPTD Padepokan Seni, Kreativitas, dan Kebudayaan, as the government's representative, communicates with the users of the BCH building.

The general purpose of communication is to influence, shape opinions, or change the behavior of the audience (Wijaya, 2015). In fact, the objectives of communication are as follows: a) so that the messages and information conveyed can be understood; b) to understand others; c) so that ideas can be accepted and understood by others, and d) to motivate others to do something. Meanwhile, other opinions on the purpose of communication are: a) social change; b) attitude change; c) opinion change; and behavior change (Syafrikurniasari & Widiani, 2020). It can be concluded that the purpose of communication is to provide understanding, support ideas, and efforts to shape and influence people to act in accordance with the content of the communication message conveyed by the communicator to the communicant. In other words, the purpose of communication is to achieve mutual understanding between the communicator and the communicant. Government can be interpreted broadly or narrowly. Government in the broad sense refers to the activities carried out by legislative bodies (the House of Representatives, Regional Representatives Council, and other legislative bodies); judicial bodies (Supreme Court, District Courts, etc.); and executive bodies (President, Governors, Mayors, Regents, and other executive officials) in achieving the objectives of the state (Adiwilaga et al., 2018). Meanwhile, the government in the narrow sense refers to the executive branch, which has the duty and authority to implement state policies and manage government administration. In this case, the government is represented by the president and the cabinet (ministers).

Government is the functioning of institutional structures to achieve national goals without harming any party (Labolo, 2023). The government as a representative organization has shifted from the concept of government to governance (Andhika, 2017). Government is understood as an institution or agency run by the highest organization in a government. In the concept of government, there is a hierarchy in which the governing institution is above the governed, while the governed are below the governing. The only component involved in

government is the government institution. This institution plays a dominant role in governing, so the expected effect and impact is citizen compliance. Its achievement (output) is the realization of the state's objectives through citizen compliance.

Governance is understood as a method or practice in which there is no hierarchy, everyone is equal, and positions are based solely on function. The components involved in governance are not singular but involve the public sector, the private sector, and the community. All of these components have roles according to their respective functions. Citizen participation is the desired effect and impact so that the country's goals are achieved through the participation of citizens and community members. Government communication, as described by Laswell in his book titled *The Structure and Function of Communication in Society*. In L. Bryson (Ed.), *The Communication of Ideas*, refers to how the government interacts with the public, including society, the media, and other institutions. The purpose of this communication is to convey information about policies, programs, and decisions made by the government. This communication also aims to build public trust, clarify government policies, and encourage the public to participate in the democratic process.

Creativity is the ability to produce something new, whether in the form of ideas or tangible works that are relatively different from existing works, because creativity is understood as the ability to produce something new, whether in the form of ideas or works that are relatively different from previous ones (Al-Furqon et al., 2023). Meanwhile, the creative process is part of a person's effort to produce new ideas or products that are useful in various fields to solve a problem. A creative society refers to those who adhere to the boundaries of creativity as defined by Supriadi. Their characteristics include a strong curiosity, openness to any information, the ability to view things from a different perspective, the ability to solve problems in unique ways, and the ability to think of or even create things that others have not considered. Creative individuals are also capable of expressing their opinions spontaneously and without being influenced by others (Ningrum, 2021).

With such creative individuals, what kind of communication does the Bandung Creative Hub Manager, as a representative of the government, use with its users, who are creative individuals? Does the government, in this case the BCH Manager, still use old government concepts and patterns or new government concepts in its communication? Communication, as described, includes elements such as the sender, message, channel, receiver, feedback, noise, and context. This study also aims to identify the challenges faced by the BCH Manager when communicating with its users. How does the BCH Manager address the challenges that may arise due to the generational gap between the government and users? This issue is worth exploring in greater depth so that the existence of the Bandung Creative Hub can provide services aligned with user characteristics and achieve the BCH's objective of establishing Bandung as a Creative Industry City in Indonesia.

This study is based on organizational communication theory, governance theory, and government communication theory. The research method used is qualitative, with data collection techniques through observation, interviews, and literature studies from various relevant sources. To test the validity of the data, this study applies triangulation techniques. That is, data collection techniques that utilize more than one method or source to obtain diverse perspectives on the phenomenon being studied. The forms of triangulation used include Source Triangulation, which utilizes various information sources through interviews with informants, and Method Triangulation, which uses various data collection techniques such as interviews and observation.

The research questions in this study consist of three points. First, what form of government communication is implemented by the BCH Manager in improving BCH services as a creative space for the community to develop the creative industry in Bandung City.

Second, what obstacles does the BCH Manager face in improving these services? Third, what strategies does the BCH Manager use to overcome these obstacles in order to optimize the role of BCH as a creative space for the community? The objectives of this research are in line with the research questions that have been formulated. First, to determine the form of government communication implemented by BCH managers in improving BCH services. Second, to identify the obstacles faced in the process of improving services. Third, to analyze how BCH managers overcome these obstacles so that BCH can function optimally as a community creative space in supporting the development of the creative industry in Bandung City.

### Methods

This study uses qualitative research methods with an exploratory case study approach. Qualitative research is research that uses a natural setting with the aim of interpreting phenomena that occur and is carried out by involving various methods. Qualitative research is research that utilizes open-ended interviews to analyze and understand the attitudes, perceptions, feelings, and behaviors of individuals or groups of people. It is research that uses a naturalistic approach to seek and discover understanding or comprehension of phenomena in a specific contextual setting.

The purpose of this research method is to understand social phenomena such as behavior, perceptions, motivations, actions, etc. holistically and descriptively in words and language within a specific natural context, using various scientific methods. Qualitative research allows researchers to develop research directions in line with developments in the field. The research stages are as follows: selection of research topics, field data collection, data analysis, data interpretation, and preparation of research reports. In this study, field data collection was carried out through interviews, field observations and participatory observations, as well as reading documents related to the research subject.

The research approach uses exploratory case studies. The case study approach is used to explore and analyze in depth a particular phenomenon or case in a specific context. The exploratory approach is used because the researcher wants to delve deeper into the factors that explain the phenomenon or problem at hand. This approach aims to explore the context, processes, and dynamics of a case in its natural state. Case study research focuses more on in-depth analysis of a single unit, such as an individual, group, organization, or community. It does not generalize to a large population. In this study, the unit under investigation is the Bandung Creative Hub (BCH) manager.

For research data sources, informants, documents, and observations were identified. Informants are individuals with knowledge and experience regarding the phenomenon being studied. Informants were selected using purposive sampling, which involves choosing relevant informants who can provide the necessary information. Informants are categorized into key informants (primary informants) and supporting informants. In this study, the key informants are the managers of BCH, consisting of the Head of the Creative Economy Section of the Bandung City Tourism and Culture Office, the Head of the PSKK UPT, and the PSKK Expert Staff. Supporting informants include community representatives, campus representatives, and individual user representatives. The following presents the data on the main informants and supporting informants in this study:

No	Name	Position	Status
1.	Sanny Mega, M.Ikom	Head of the Creative Economy Division,	Key Informant 1

		Department of Culture and Tourism, City of Bandung	
2.	Luki Darmawan, SIP	Head of PSKK Technical Implementation Unit	Key Informant 2
3.	Rizki Sanjaya	Creative Publishing Team	Key Informant 3
4.	Tyas Pratama	Music Creative Team	Key Informant 4
5.	Surya	Users of Start Up	Supporting Informant 1
6.	Rudyana	Users from Campus	Supporting Informant 2
7.	Mei	Individual Users	Supporting Informant 3

Table 1. Research Informant Data

To ensure that the data obtained by researchers is valid, researchers conduct credibility and validity tests using triangulation. According to Moleong (2014), there are three types of triangulation: source triangulation, method triangulation, and researcher triangulation. This study employs method triangulation by using various data collection methods interviews, observations, and documentation to examine a phenomenon from multiple perspectives. The study also employs theory triangulation, which involves using various theories to analyze the same data, thereby enriching the interpretation of that data.

### Results and Discussion

Bandung Creative Hub (BCH) Bandung Creative Hub, better known as BCH, is located at Jalan Laswi No. 7, Kel Kacapiring, Kec Batununggal, Kota Bandung. The building was inaugurated on Thursday, December 12, 2017, by the Mayor of Bandung, Ridwan Kamil, and the Deputy Mayor of Bandung, Oded M Danial.

The following is a photo of the Bandung Creative Hub building located at Jln Laswi No. 7 Bandung: The existence of the Bandung Creative Hub (BCH) is part of the Bandung City Government's plan to develop several Creative Hubs around the city. The Bandung Creative Hub serves to facilitate meetings between various creative industry sectors, from practitioners and communities to creative industries. It is hoped that the presence of the Bandung Creative Hub (BCH) will strengthen the bonds between the community, practitioners, and creative industry communities in Bandung. This includes idea incubation, creating innovative works, and strategies for marketing these works within the creative industry. With its iconic architecture, BCH has become a "haven" for young creators in Bandung. Here, creators not only have space to create but also access to education and a laboratory for developing various activities aimed at nurturing the creative industry in Bandung.

BCH is organizationally under the Bandung City Tourism Office. However, BCH is managed by the Regional Technical Service Unit (UPTD) for Arts, Creativity, and Culture, abbreviated as UPTD PSKK. UPTD Padepokan Seni, Kreativitas, dan Kebudayaan is the representative of the Bandung City government in serving users. As a government institution, UPTD communicates with the public as users of BHC. These users are primarily creative communities from various sectors. The following outlines the organizational structure of the Department of Culture and Tourism and the organizational structure of UPTD PSKK.



**ORGANIZATIONAL STRUCTURE CHART**  
**DEPARTMENT OF CULTURE AND TOURISM**

Basis: Bandung City Regional Regulation No. 10 of 2007 dated December 4, 2007

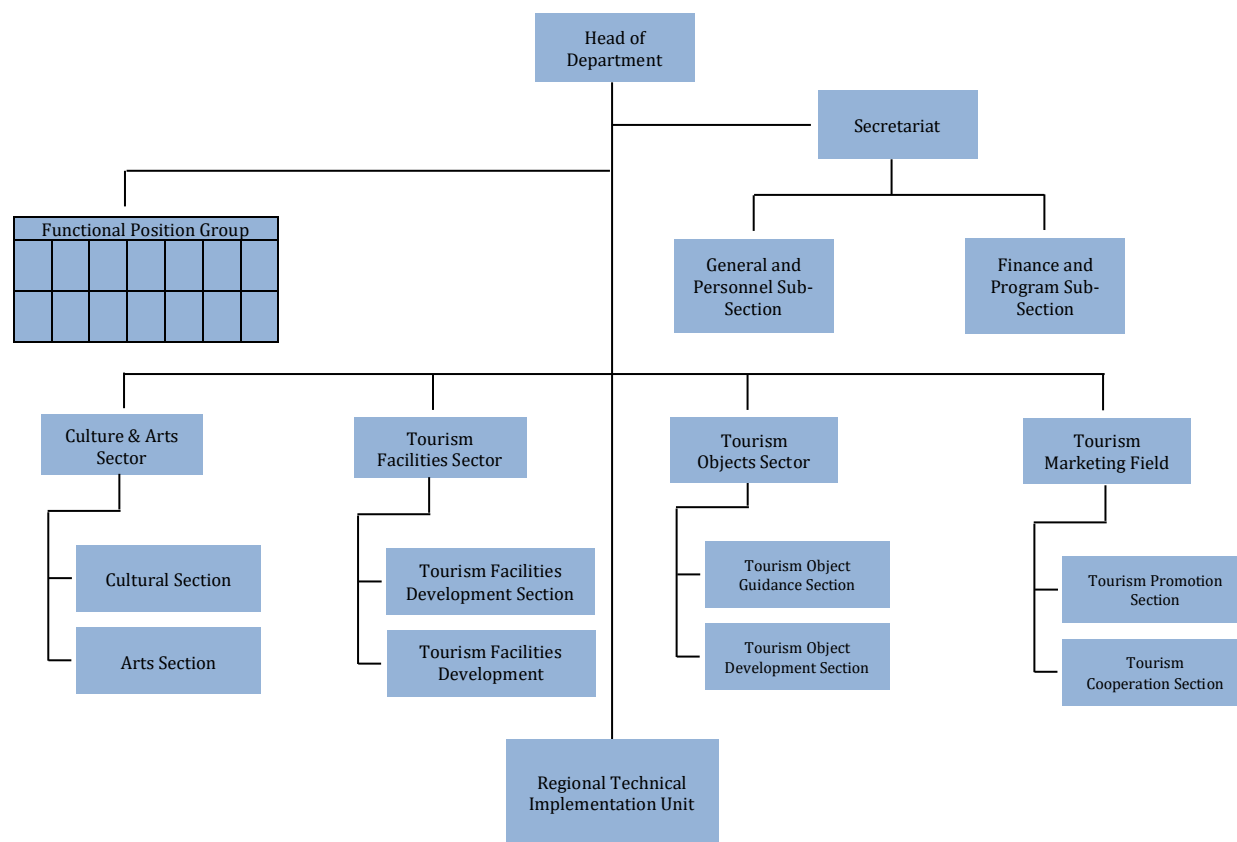


Chart 1. Organizational Structure of the Bandung City Culture and Tourism Office

Figure 1 shows that, organizationally, UPTD PSKK is directly under the instructional line of the Head of the Bandung City Culture and Tourism Office (Disbudpar). As part of UPTD PSKK, the Bandung Creative Hub (BCH) Manager refers to Bandung Mayor Decree Number 556/Kep.398-Disbudpar/2022. This decision pertains to the Committee for the Planning and Development of the Creative Economy of the City of Bandung for the period 2022-2025. The following is the organizational structure of the BCH Manager as outlined in the Mayor of Bandung's Decision Letter:

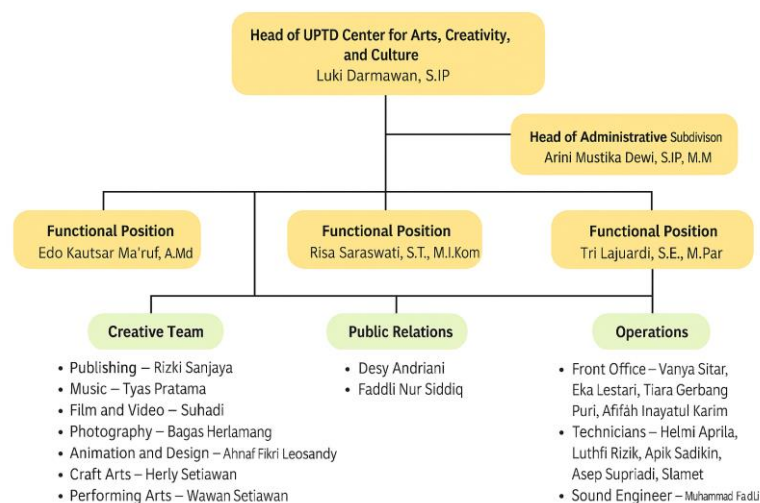


Chart 2. Organizational Structure of the Technical Implementation Unit for Arts, Creativity, and Culture (UPTD PSKK)

The chart shows that the organizational structure of the BCH Management is under the Head of the PSKK UPTD, assisted by the Head of the Administrative Subdivision with three functional positions overseeing the Creative Team, Public Relations, and Operations. The Sub-Sector Expert Team encompasses seven activities: publishing, music, film & video, photography, animation & design, applied arts, and performing arts. The Operations Section oversees technicians, front office staff, and sound engineers. Why is this organizational structure important to highlight? Because it will serve as the basis for discussions on communication within the institution's organizational structure. According to the Head of UPTD PSKK, hereinafter referred to as informant 2, the seven fields under the Sub-sector Expert Team refer to the 17 creative economy sub-sectors developed by the Bandung city government under the Bandung City Tourism and Culture Office. These seven sub-sectors are handled by the Creative Team, which consists of almost 90% young people with non-civil servant status.

The Sub-Sector Expert Team, according to Informant 2 Tyas Pramana, who is the Music Expert Team member and will be referred to as Informant 4 in this study, has a recruitment system that differs from that of regular civil servants. They are specially selected by the Head of the Bandung City Tourism and Culture Office based on criteria requiring them to have a background and experience in their respective sub-sector fields, such as music, film, animation, etc. They must also be able to provide solutions, be problem solvers, friendly, have a broad knowledge base in their respective sub-sector fields, and be willing to actively engage both internally and externally with BCH users. The sub-sector they work in must also align with their passion. The Expert Team must also be courteous, supportive, and flexible in communication, both internally with other employees who are civil servants, including the Head of the UPTD, and externally with BCH users (Nugraha et al., 2022).

In addition to these competencies, the Expert Team also consists of millennials and Gen Z members whose ages are not significantly different from those of BCH users, who are primarily Gen Z. As stated by Rizki Sanjaya, referred to as Informant 3, out of the 17 Expert Team members, the majority are millennials and Gen Z. However, the key to ensuring user satisfaction lies in the professionalism of the Expert Team in addressing any issues that may arise in each respective sub-sector. The Expert Team serves as the frontline in providing services to users. From an organizational structure perspective, the Head of the UPTD and functional positions are held by civil servants under the Bandung City Tourism and Culture Office assigned to the UPTD PSKK, while positions below them are held by non-civil servants.

However, as stated by Informant 4, there is no difference in treatment during the work process. The Expert Team does provide many suggestions and inputs to the Head of the UPTD because the Expert Team is directly involved with users. These suggestions and input from the Expert Team represent the needs of the users and are always addressed, although their implementation must be adjusted according to the priority scale of needs, such as for completing the needs or repairing musical instruments, in line with the priority scale of the building's needs. Coordination between departments is conducted through various formal and informal meetings. In formal meetings, the Head of the PSKK UPTD reports on activities to the Head of the Bandung City Tourism and Culture Office every quarter. Civil servants and non-civil servants hold meetings once a month. In these meetings, the Head of the PSKK UPTD communicates the latest policies (if any) and evaluates the activities carried out by the various sub-sectors under the Expert Team.

Similarly, the Expert Team and all employees will convey various information, plans, and evaluations from each respective sub-sector to the Head of the PSKK UPTD. In addition, there are also incidental Leadership Meetings (Rapim) if the Mayor/Deputy Mayor requests

a meeting. For informal coordination, this is typically done through sharing and casual discussions during site visits to observe users engaged in activities or other matters. The duties of the Expert Staff in each sub-sector include: 1) developing and reporting plans to the Head of the UPTD PSKK, 2) conducting a curation process for proposed activities, 3) explaining the functions of the rooms to visitors and providing guidance for creative activities, 4) being responsible for the security and cleanliness of the rooms and items, monitoring the implementation of activities in accordance with the room rental agreement, and conducting regular training for creative economy actors, 5) archiving item data and conducting regular inspections with the item managers every three months. If any damage is found to regional assets, immediately report it to the Deputy Head of the Administrative Unit or the Head of the PSKK UPTD, and 6) prepare performance reports and manage ecosystem data monthly. The following are the names of the Sub-Sector Expert Team members responsible for the Sub-Sectors under the BCH:

1.	Rizki Sanjaya	Publishing
2.	Tyas Pratama	Music
3.	Suhadi	Film & Video
4.	Bagus Herlambang	Photography
5.	Ahnaf Fikri Leosandy	Animation & Design
6.	Herly Setiawan	Crafts
7.	Wawan Setiawan	Performing Arts

Table 2. Bandung Creative Hub (BCH) Sub-sector Expert Team

Although the experts in this sub-sector are non-civil servants, informants 2 and 4 acknowledged that there was no distinction in treatment. In fact, one of the BCH Functional Positions is held by a creative practitioner, namely content creator and novelist Risa Sarawasti, ST, M.Ikon. Similarly, Informants 3 and 4 are musicians and writers, respectively, responsible as the Expert Team for the Music Sub-sector and the Expert Team for the Publishing Sub-sector. With the Expert Team positions held by direct practitioners, the results show that the relationships among employees are “blended” working relationships that remain professional according to their respective capacities and abilities. In providing services to users, the Expert Team treats users as “friends,” eliminating any sense of distance. There have been no significant issues during the Expert Team's service provision to users. Users generally understand the partnership model that must be followed when interacting with BCH administrators. The following data on BCH users and visitors from January to December 2024 is provided:

No	Month	Number of Users	Number of Visitors
1.	January	288	7.922
2	February	270	7.756
3.	March	233	7.134
4.	April	198	5.739
5.	May	264	8.986
6.	June	271	8.019
7.	July	322	8.598
8.	August	269	6.713
9.	September	291	6.475



10.	October	341	9.103
11.	November	307	8.948
12.	December	270	7.600
	Total:	2.422	70.815

Table 3. BCH User and Visitor Data for 2024

BCH users come from various sub-sectors of the creative economy in the city of Bandung. Their numbers fluctuated throughout 2024 (see Table 1). The lowest number of users was in March, with 7,134, while the highest number was in October, with 9,103 users and visitors. Users are communities that conduct rehearsals in studios divided into 7 sub-sectors or hold performances in auditoriums. Visitors are those invited by users to watch the results of users' rehearsals (incubation) at BCH. Users are BCH creative communities, individuals, or university students from campus communities with different sub-sectors. For example, music communities, writing communities, fashion communities, film communities, animation communities, visual arts communities (painters), etc., while individuals include writers using the library for book launches or discussions. There are also vocalists borrowing studios for recording productions or photographers utilizing BCH's Co-Working space as a workspace (Bandung, 2024).

In terms of age and gender diversity, BCH users range from kindergarten (TK), elementary school (SD), to college students. On average, according to Informant 3, most users are college-aged (Gen Z), but there are also those over 50 years old, such as the makeup artist (MUA) community. For kindergarten and elementary school-aged users, they typically use BCH for various literacy activities at the library. According to Mei, a freelance photographer and Informant 2, BCH has been very helpful for her work. In addition to the easy-to-use procedures, free and fast Wi-Fi, and free parking, Informant 5 mentioned that they can work from morning until night. To meet data needs or take a short break from editing photos, etc., they can access the BCH library. Communication is minimal since all information is already available on BCH's social media platforms like Instagram (IG).

According to a user named Surya from the startup "Chroma Agency Film and Media Promotion," hereinafter referred to as supporting informant 1, communication between users and the management is very effective. Information on room availability and the BCH rental process is easily accessible. The process can be accessed via BCH's Instagram, which directly links to a clickable link with step-by-step instructions, making it straightforward and hassle-free. The waiting time for rentals is also quick. For meeting room rentals, it can be done one day in advance (H-1), while for auditoriums or studios, it can be done seven to ten days in advance (H-7 to H-10). According to him, the existence of BCH has been very helpful in covering the production costs of his startup company, as planning for production meetings, etc., can be done without incurring additional costs.

Supporting informant 1 also mentioned that there are no difficulties in communicating with the administrators, as interactions are primarily conducted through Instagram (IG). Additionally, the administrators provide a hotline service via WhatsApp (WA) Business under the name "UPT Hotline." This service responds to user inquiries within minutes. Even if users need to communicate directly with the administrators, the administrators can effectively address their needs. In fact, Informant 1 recommended that startup entrepreneurs with a Bandung ID card should use BCH to reduce organizational expenses.

All BCH activities, according to Sanny Megawati, M.Ikom, Head of the Creative Economy Section at the Bandung City Tourism and Culture Office—hereinafter referred to as Informant 1—are focused on building services and the incubation process for Bandung's creative industry practitioners, thus emphasizing infrastructure provision. Similar services are provided by the government at the sub-district level in Bandung City in the form of co-

working spaces for each sub-district's priority sub-sectors. This is to facilitate creative spaces for creative industry players in Bandung City.

For BCH borrowing procedures, users can follow the established process set by the manager. This process is published by the manager on the BCH website and social media. It can also be easily accessed on “Patrakomala,” the development website for the 17 sub-sectors of the creative industry in Bandung, BCH's Instagram, and other public media. The following is the BCH loan process as published on various BCH websites and social media:

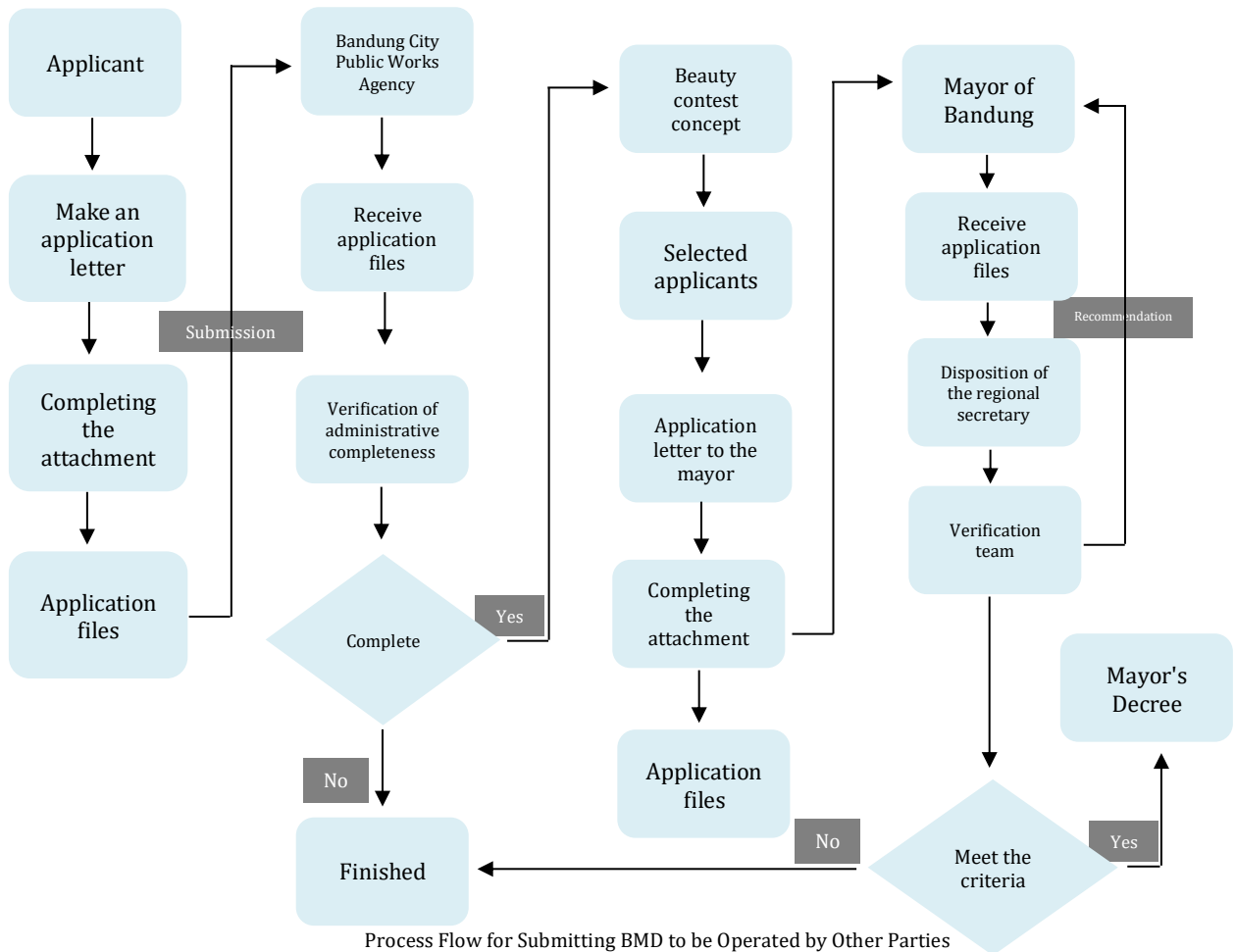


Figure 1. BCH Building Loan Process

According to informant 3, the BCH rental process is quite popular among users. The availability of rooms for rent is published on the BCH website and social media. Various facilities available for use include an Amphitheater, Music Studio, Fashion Studio, Dance Studio, Photo and Painting Exhibition Gallery, Design Archive Room, Game Studio, Animation and Multimedia Studio, Library, Co-Working Space, and rooms for various other creative activities that support the 17 Sub-Sectors of the Creative Economy in the city of Bandung. The 17 Creative Economy Sub-Sectors include: applications; architecture; interior design; product design; visual communication design; film, animation, & video; fashion; photography; culinary arts; music; publishing; game development; advertising; craft arts; performing arts; visual arts; and TV & Radio. The building is also equipped with parking lots and a rooftop area, featuring free internet access.

According to Informant 3, users can access information about room availability, rental schedules, event schedules, and trends, as well as rental requirements, all in real-time

through social media apps tailored to their target audience, such as Instagram, TikTok, the “Patrakomala” page, general media websites covering BCH, or through word-of-mouth within the community and among users.

The management also provides various educational programs using a spider marketing method. For example, if the management educates two users who come, then through their efforts, eight more users will come. These eight users will then share the information with other users, so the first users will be followed by subsequent users and so on. As long as users can access the facilities and building conditions in real time, there are no issues. Problems typically arise when the number of visitors exceeds the capacity set by the management. Another issue is users selling items or displaying (displaying) brands from event sponsors. This is prohibited because BCH is not business-oriented.

To address this, the management takes a gradual warning approach. First, they remind users of the rules agreed upon at the start of the building rental; second, they impose sanctions on users in accordance with the agreement made at the start of the rental; third, they temporarily blacklist the user for future rentals. According to Informant 4, this approach is carried out in a friendly manner and focuses on resolving the issues that arise. For users who sell or display sponsor brands, the management usually directly reprimands the users and requests them to remove the sponsor brands, reminding them not to repeat the same actions in the future. This is also to ensure that users continue to respect the established regulations and serve as a deterrent.

According to informant 1, all creative processes carried out by creators (creative industry practitioners) at BCH are incubation processes. This process continues with the provision of suprastructural facilities. The Bandung City Tourism and Culture Office formed the “Patrakomala Coffee Club.” This is a sharing space that brings together creative economy actors in Bandung City with parties involved in the pentahelix, namely the government, academia, the business world, and the community (creative economy actors). Through this space, all members can work together to strengthen and design various innovations in their respective subsectors. Over 40 activities are held in this dialogue space each year. According to Informant 1, there is no specific schedule set by all pentahelix members. Activities and forums are organized based on the needs of all parties within the pentahelix. The following data is provided on the parties involved in the pentahelix forum:

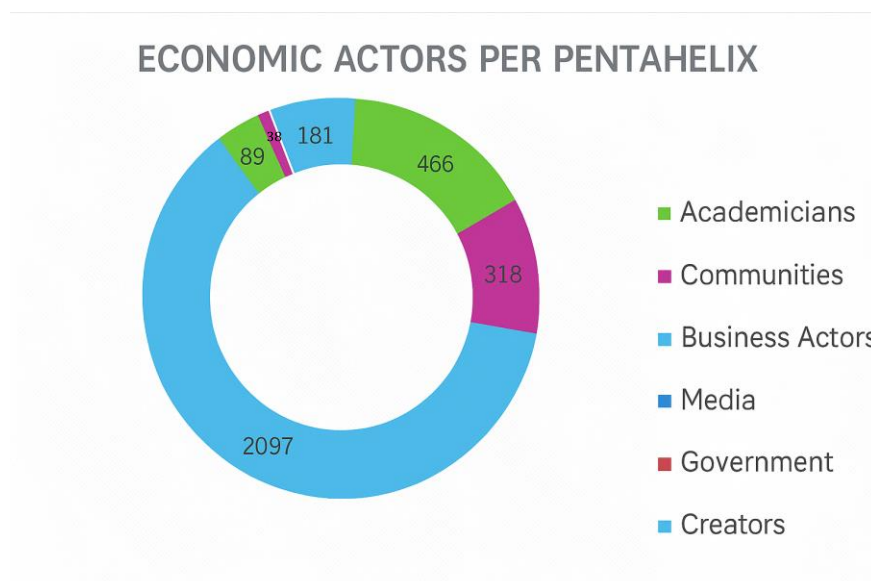


Figure 2. Data on Creative Industry Players in Bandung City who are Members of the Pentahelix Forum

To further facilitate access among parties involved in the pentahelix, the Bandung City

Tourism and Culture Office has also launched a dedicated website at [www.patrakomala.disbudpar.bandung](http://www.patrakomala.disbudpar.bandung). This website provides various data and information on all processes and activities of creative economy actors in Bandung City. This includes data collection (database), education, mentoring, training, and more for creative economy actors, as well as obtaining an NIB (Business Identification Number), professional certification, and various opportunities to participate in incubation programs, socialization events, and exhibitions.

Data obtained from [www.patrakomala.disbudpar.bandung](http://www.patrakomala.disbudpar.bandung) shows that the number of registered creative industry practitioners in this institution is 56,075. This includes 4,663 total creative economy practitioners, 4,456 verified creative economy practitioners, and 207 unverified creative economy practitioners. There are 762 creative economy actors who hold Intellectual Property Rights (IPR). According to Informant 1, this number continues to change in real time, as the data is accessible at any time by creative economy actors (SMEs) in the city of Bandung. The following is the data on the number of creative economy actors in the city of Bandung as of Wednesday, February 19, 2025.

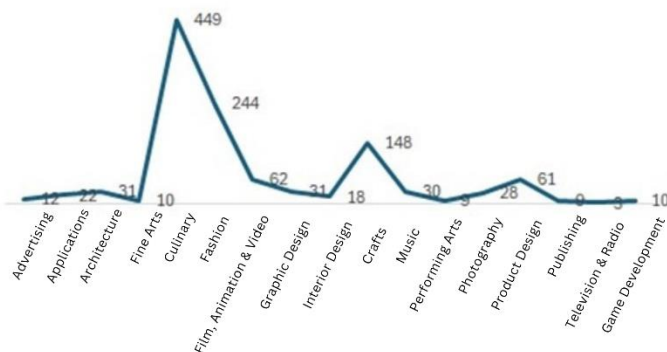
### CREATIVE ECONOMIC AGENTS



Figure 3. Data on Creative Economy Actors in Bandung City

These creative economy actors are divided into various types of creativity that they pursue. With their respective fields of creativity and activities in the creative industry, the following is a graph of economic actors per sub-sector in the city of Bandung:

### Creative Economy Actors by Sub-Sector



Graphic 1. Number of Creative Economy Actors per Sub-Sector in the City of Bandung

So, according to informant 1, BCH is an incubation space provided by the city government, in this case UPTD PSKK as the manager, for use by the community as creative industry players. For the training, mentoring, and development of these creative industry practitioners, activities are conducted under the Head of the Creative Economy Division, providing facilities such as the “Patrakomala Coffee Club” and the website [www.patrakomala.disbudpar.bandung.go.id](http://www.patrakomala.disbudpar.bandung.go.id), which can be easily accessed by all creative industry practitioners in the city of Bandung.

The communication carried out by the Bandung Creative Hub (BCH) management as a representative of the government to its users is based on the concept of organizational communication. This communication concept is divided into two, namely internal communication and external communication. Internal communication within the BCH management takes place interactively. According to Devito in Sedarmayanti (2018: 58), interactive communication is communication that emphasizes the process of exchanging messages or information between two or more individuals. In this communication, there is mutual influence between the sender and receiver of the message. This means that both parties (or more) actively participate in creating meaning in the communication process. Interactional communication is characterized by a two-way process, reciprocity, negotiation of meaning, social context, and verbal and nonverbal communication. This means that interactional communication does not only flow one-way from the sender to the receiver. There is feedback, where both the sender and receiver can send and receive messages and strive to understand each other's intentions and purposes. All these processes of interactive communication, according to Devito, are influenced by social context such as social norms, culture, position and status, as well as the relationships between the individuals involved in the communication.

This is acknowledged by Informant 2, who states that internal communication within the BCH management is not limited to the Head of the UPTD conveying various instructions, policies (if any), or regulations to employees, but employees can also convey their ideas, concepts, and feedback to the leadership. Employees under the UPTD PSKK consist of two groups: civil servants (ASN) and non-civil servants (Expert Team), but both groups claim they can communicate equally, with no barriers between management and subordinates. Interactional communication among BCH managers is conducted through direct media such as formal meetings, informal dialogues, or casual discussions between the UPTD Head and employees or among employees themselves. Additionally, managers also use platforms like WhatsApp Groups (WAG), email, and other social media to communicate internally with fellow BCH managers. Through these channels, communication can occur both formally and informally, either face-to-face or via social media devices.

According to Informant 1 and Informant 4, such interactive communication is very helpful. The organization can act quickly in providing services to users. This, according to Deddy Mulyana (2010), occurs because there is a connection between interactive communication and organizational communication. This connection is that interactive communication can enhance cooperation and collaboration within an organization. This communication also facilitates problem-solving, reduces conflicts, increases employee engagement and motivation, improves decision-making, builds positive relationships within the organization, and enhances leadership influence. The following is the interactive communication model used as internal communication by BCH managers:



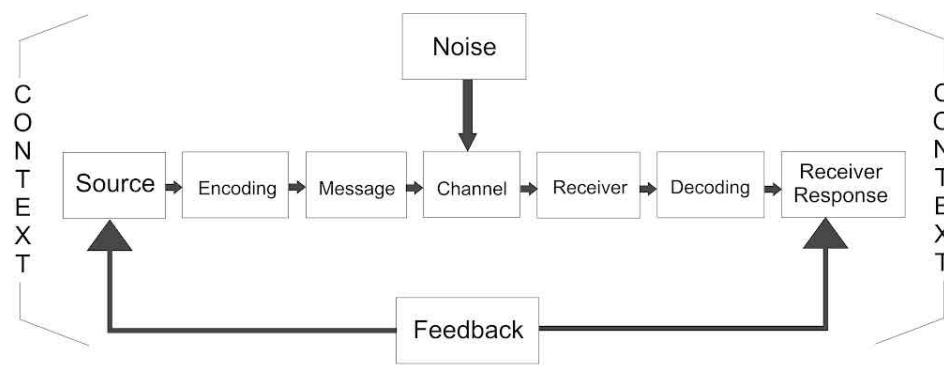


Figure 4. Universal Communication Between Humans

External communication between BCH administrators and users is conducted through direct and indirect means. Direct communication is carried out face-to-face when administrators convey information related to the use of BCH to users. Typically, users visit the BCH directly and communicate with the Expert Team as the communicator and the user as the communicant. Through this direct communication, both the communicator and the communicant can observe each other's expressions and body language, enabling communication to proceed quickly as it is a dialogic exchange.

As acknowledged by Informant 1, he stated that he could communicate effectively with the manager. Besides being of similar age, the manager also has substantive expertise in the sub-sector under their responsibility. Informant 1 also mentioned that he could easily access information from various social media applications used by the manager for users. Furthermore, Informant 1 recommended that young creatives utilize the facilities and resources of BCH, as they significantly reduce costs in the creative process. Such direct communication is equal communication, emphasizing mutual respect without dominance or power imbalances (Suwito, 2023).

This communication is conducted in a balanced manner between both parties. Every individual involved in the communication has the same opportunity to express their opinions, listen, and engage in dialogue without oppression or discrimination. Equal communication can create healthy communication, improve communication quality, and its effectiveness in various contexts of personal, work, and social relationships.

This equal communication is evident in the age of the BCH administrators and users, which are not significantly different, thus eliminating a generational gap that could hinder communication. The Expert Team, as BCH administrators providing services to users, consists of non-ASN employees from Generation Z (Gen Z) and the Millennial Generation. As a result, during communication, the administrators can psychologically align with users due to their similar age. In this way, communication flows smoothly. Additionally, there is no noise in terms of substance because both parties are on the same level of thinking. Even the narratives and vocabulary used in their communication employ the contemporary language of users, most of whom are Gen Z (Generation Zillennial).

The expert team consists of professionals who are experts in their respective fields. When users engage in direct dialogue about the substantive aspects of their creative work, there is a natural connection between them. This fosters trust from the users. For example, when users rent a recording studio, the manager can explain in detail the functions and how to use the equipment available in the studio, so users can understand and the equipment is protected from misuse.

For indirect communication, the BCH manager uses the BCH Instagram (IG) account, the "Patrakomala" website, the Disbudpar website, and other general media websites. IG, as a popular app among Gen Z, facilitates indirect communication between both parties—the manager as the communicator sharing information with users, and users as the recipients of

that information. This type of communication, if referring to the message flow theory as mentioned, falls under the network communication theory. This theory views organizational communication as a network, where information flows in various patterns that are not only linear or centralized. However, communication can occur in a centralized manner (wheel) or be distributed more equally (circle), depending on the context of the organization's needs (Suherman, 2020).

In the context of this theory, information flow can follow a wheel pattern when quick decision-making and tight coordination are needed. Meanwhile, the circle pattern is more commonly used for creative collaboration and more open decision-making. The following shows the information flow pattern in network communication that takes place in the BCH management organization:

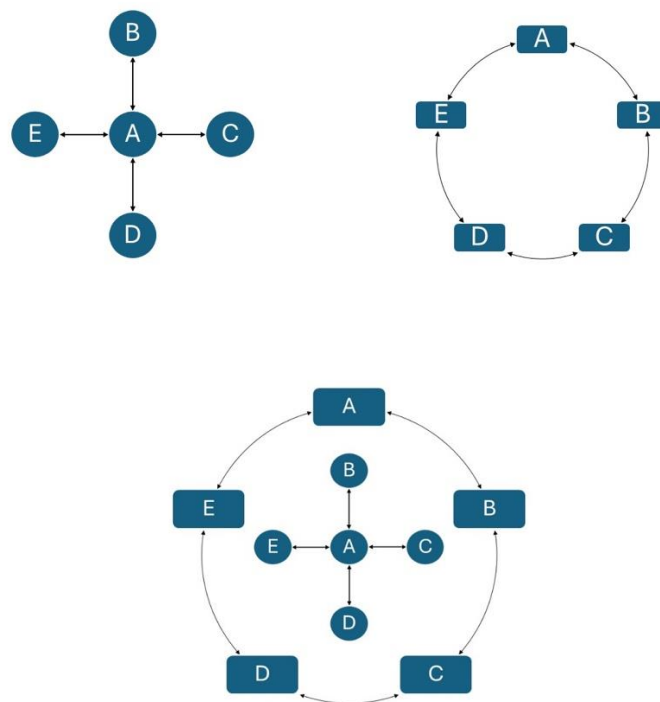


Figure 5. BCH Management Communication Flow

The upper left image shows a flow of information centered on a single point, commonly referred to as a “center” or “hub,” called a wheel pattern. This center or hub acts as the main link between various members or parts of the system. All members in the system flow information to the center and receive information from that center. This type of information flow is typically used in situations requiring greater centralized or controlled coordination. In such a flow, central control, monitoring, and oversight are established. This information flow is efficient in managing information and quick in decision-making. However, the load becomes highly centralized due to reliance on the center. Communication between members is also limited (Prabowo, 2020).

The image on the top right shows a circular flow of information that moves from one member to another in a cycle. Information moves between members sequentially (cyclically), starting from one point and continuing to move in that order. Each member not only receives information but also sends information sequentially. However, such a

communication process tends to be slow, prone to distortion, and inefficient for coordination.

The bottom image shows an information flow that combines both aspects: central control (wheel pattern) with more even information distribution (circle pattern). With this information flow, information can flow in various patterns that are not only linear (centralized) but also more egalitarian (circular), depending on the context of the organization's needs. In decision-making, the central pattern (wheel) can be followed for quick and strict decisions, while the circle pattern is more commonly used for creative collaboration and more open decision-making.

BCH managers use an information flow that combines the wheel and circle patterns, both in handling internal organizational matters and in serving users as external organizational matters with users. BCH users are a creative community, which is inherently a creative, innovative, highly adaptable, and collaboration-oriented group. Therefore, a more flexible network communication pattern is required, as it combines wheel information flow and circle information flow (Syamsudin & Swarnawati, 2025).

Both parties acknowledge that there is almost no communication barrier (noise) in BCH's service to its users. Similarly, internal communication among managers, whether civil servants or non-civil servants, can collaborate to provide services to users. According to the Head of the PSKK UPTD, the presence of Expert Staff as responsible parties in each sub-sector is key to positioning human resources as messengers to serve Gen Z users.

Similarly, users reported that they did not encounter any barriers when communicating with managers because the medium used by managers to convey various information to users is Instagram (IG). IG is the most widely used social media platform by BCH users, so when the communicator BCH managers uses the same medium as the recipient BCH users this shared medium reduces the potential for distortion or errors in information transmission.

The medium used to convey a message has a significant impact on how the message is received and understood. If the medium used by the communicator, in this case the BCH administrator, and the recipient, in this case the BCH user, is the same, then communication effectiveness can increase because both parties have a similar understanding of how the medium works.

### Conclusion

The results of this study indicate that BCH managers formed a specially selected Sub-sector Expert Team responsible for providing services to users, where their similarity in age and perspective with users, namely Millennials and Generation Z, made them effective communicators. In improving services, BCH managers implemented a combination of wheel and circle patterns or network communication, based on the principle of equality between communicators and communicants. No barriers (noise) were found in information services because the managers use the same platform as the users, namely Instagram, which has a wide reach and reduces information distortion. Based on these findings, it is recommended that BCH managers maintain the Sub-Sector Expert Team as the primary communicators, even serving as a model for other creative institutions, and encourage further research using quantitative methods or mixed methods (mix method) to enrich the body of research.

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