

DEVELOPMENT OF STUDENT CREATIVITY BASED ON BILATERAL COOPERATION USING THE IPO MODIFICATION METHOD

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Abstract: This research aims to elucidate the strategies employed by the Malang City Government in conjunction with MAN 2 Malang City, SMAN 1 Malang City, and SMAN 3 Malang City to foster student creativity. The development of creativity facilitates bilateral cooperation as a final outcome. This research is qualitative in nature, with the primary data collected through in-depth interviews with the Malang City Public Relations department. A number of significant findings emerged. Firstly, the development of student creativity through the IPO method can be detailed as follows: 1) The input phase involves the recruitment of students, facilitated by the Malang City Government, through a delegation system encompassing three schools. This system encompasses the following elements: a superior student system, the tracing of student achievements within the city, and the internalisation of the mission. 2) Process, including preparation (program, segmentation, targets, and time), implementation (organising), and evaluation including follow-up plans and agreements with external parties. 3) Output, including productivity (creative, cultural, and musical economy), innovation, and cooperation with European states. Secondly, the development of creativity has resulted in bilateral cooperation with the country of Andorra in the field of the local economy and cultural performances.

Keywords: Bilateral Cooperation, IPO Modification Method, Student Creativity.

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Introduction

In the context of the global industrial age, the requirements of the educational output are becoming increasingly complex. Students are not only expected to contribute to the local or national industrial level, but they can also have an institutional impact at the international level. As a consequence of their function, students are institutionally responsible for creating new and innovative ways to enhance the reputation of educational institutions, generate public interest, and ultimately establish collaboration with other countries.¹ In the global era, the creativity of students is inextricably linked to the feedback and reciprocity that contribute to the excellence of educational institutions. Consequently, the advancement of students' creativity to enhance their standing on the international stage represents a pivotal aspect of modern education.

The fundamental issue concerning the role of education in the contemporary era is the capacity of students and graduates to meet the demands of the global industry. This question gives rise to academic anxiety, given the rapid rise of the technological era that demands the readiness of students' skills, intellectual abilities and creativity. A variety of challenges are being formulated and updated, ranging from educational concepts and learning models to goals. However, the renewal of the concept has not been able to create creativity based on the outcome of international cooperation. The majority of creativity developed is only in the form of scientific income in the form of skills, such as the use of local technology and local fertilizer processing.² These various innovations influence increasing public interest, but not yet on the aspect of increasing bilateral cooperation.

The implementation of various updates to educational concepts or models has been undertaken with the objective of enhancing students' creativity. These updates have primarily focused on the potential of knowledge and skills to stimulate students' creative

¹ Lin Lin, "An Evaluation System and Its Model for Educational Competitiveness of Universities," *International Journal of Emerging Technologies in Learning (IJET)* 15, no. 11 (June 12, 2020): 188, <https://doi.org/10.3991/ijet.v15i11.14521>.

² Andi Agus and Nurna Aziza, "The Effects of Ethical Factors in Financial Statement Examination: Ethical Framework of the Input Process Output (IPO) Model in Auditing System Basis," *International Journal of Financial Research* 11, no. 2 (March 16, 2020): 136, <https://doi.org/10.5430/ijfr.v11n2p136>.

abilities.³ This is evidenced by the model of updating learning methods as a means of reinforcing knowledge. As Abu Amrieh has demonstrated, the creativity of students is supported by three factors: knowledge, skills and interest.⁴ The learning methodology represents one of the updates designed to enhance creativity. This update has been developed and formulated in response to and in alignment with scientific developments in the global industry.⁵

The quality of educational output has an impact on the creativity of students. As Felbi Islamil elucidated, creativity encompasses generic knowledge, skill transfer, and the excellence of educational institutions. If students are unable to engage in creative activities during the learning period or following graduation, it could be argued that the essence of education has been lost. Ismail posits that students can be considered to have demonstrated creativity if they are able to exert a significant influence on the branding of the institution. “The inability of students to contribute to the development of an educational institution through creativity, whether in terms of subjects, values, norms, activities, or resource development, inevitably leads to a decline in the institution’s overall quality.”

Creativity can be defined as a form of knowledge, skills, and abilities exhibited by students. It can be considered an indicator of the success of a lesson, which in turn has an inverse impact on institutions, teaching staff, and superior grades. Therefore, it can be argued that the key to the success of an educational institution is the extent to which the creativity of students can influence the institution as an internal entity and have an impact on local, national, and even international communities as an external entity.⁶

³ W Widodo and Heru Sriyono, “Strategi Pemberdayaan Guru dalam Meningkatkan Mutu Pendidikan,” *Faktor Jurnal Ilmiah Kependidikan* 7, no. 1 (2020): 7–17, <http://dx.doi.org/10.30998/fjik.v7i1.5628>.

⁴ Elaf Abu Amrieh, Thair Hamtini, and Ibrahim Aljarah, “Mining Educational Data to Predict Student’s Academic Performance Using Ensemble Methods,” *International Journal of Database Theory and Application* 9, no. 8 (August 31, 2016): 119–36, <https://doi.org/10.14257/ijdt.2016.9.8.13>.

⁵ Ariyanti Prawitaningrum and Endang Endarini, “Efektivitas Model CIRC dan GGE Terhadap Kemampuan Berpikir Kreatif Matematika,” *International Journal of Elementary Education* 3, no. 3 (August 20, 2019): 308, <https://doi.org/10.23887/ijee.v3i3.19416>.

⁶ Feiby Ismail, Abdul Muis Daeng Pawero, and Mardan Umar, “Improving Educational Quality through Optimizing the Potential of Educational Institutions in

It is incumbent upon educators to foster creativity among their students in order to prepare them for the global industry. The advancement of technology and information in education is intended to facilitate global economic growth. As Hasanah posited, the future of a nation hinges on the capacity of students (protégés, in the original Arabic) to cultivate economic diplomacy relations, as the benefits are directly felt by the community.⁷ Global economic diplomacy encompasses two primary elements: export and investment policies. These two elements serve as the input for the creativity of students, which can further enhance foreign cooperation.

In the contemporary era, the creative orientation inherent to students' education contributes to the advancement of knowledge, abilities, and ethical principles. The development of creativity is contingent upon the existence of international networks.⁸ In a sense, students are afforded the opportunity to engage in creative activities with an international orientation. The knowledge, skills, and morals of students are oriented towards a positive impact on the establishment of bilateral relations. Consequently, students are expected to possess the requisite knowledge, skills, and morals to achieve externalisation of impact at the international level. This implies that the creativity of students must already exhibit a level of symbiosis between output and input, giving rise to international interest.

In its 2020 assessment of the Programme for International Student Assessment (PISA), Indonesia was ranked 71st out of 77 countries in the domain of global creativity participation.⁹ In comparison to Singapore and Malaysia, Indonesia is ranked fifth in terms of its capacity to engage the output of its protégés in the

Indonesia,” *International Journal of Educational Research* 21, no. 1 (2021): 121–42, <https://doi.org/10.51601/ijersc.v21i.36>.

⁷ Siti Muawanatul Hasanah and Universitas Islam Raden Rahmat, “Kepemimpinan Kepala Sekolah Dalam Meningkatkan Mutu Pembelajaran di Era Pandemi Covid 19,” *INCARE, International Journal of Educational Resources* 1, no. 3 (2020): 67–78, <http://ejournal.ijshs.org/index.php/incare/article/view/99>.

⁸ Sebelas Maret University, Indonesia, laurensiaclaudiap@gmail.com et al., “The Effectiveness of Design Thinking in Improving Student Creativity Skills and Entrepreneurial Alertness,” *International Journal of Instruction* 14, no. 4 (October 1, 2021): 695–712, <https://doi.org/10.29333/iji.2021.14440a>.

⁹ Zakiyatus Salamiyah and Abd. Kholiq, “Pengembangan Ecthing (E-Book Creative Thinking) untuk Meningkatkan Keterampilan Berpikir Kreatif Peserta Didik SMK pada Materi Hukum Ohm,” *IPF: Inovasi Pendidikan Fisika* 9, no. 3 (July 1, 2020): 342–48, <https://doi.org/10.26740/ipf.v9n3.p342-348>.

international arena. The PISA results indicate that the ability of students to engage in creative activities remains relatively low. Conversely, educational institutions are highly strategic entities with the potential to facilitate bilateral cooperation with other countries.

Given the aforementioned circumstances, it is imperative that educators prioritize the cultivation of students' creative abilities. In order to facilitate the development of creativity, the Malang City government has collaborated with a number of educational institutions to implement strategic activities based on knowledge and skills. The objective of these activities is to enhance bilateral cooperation within the city. The strategy for developing students' creativity in Malang City is based on the establishment of institutional partnerships as a means of facilitating international collaboration. This strategy employs the IPO (Input, Process, and Output) Modification approach, which integrates skill development and learning evaluation. IPO Modification, pioneered by Sherzod, is a methodology for enhancing students' abilities and skills with a focus on institutional outcomes.¹⁰

The development of creativity of external output-based protégés using the IPO Modification approach is a new strategy in education. IPO Modification is directed to cooperate with international institutions through the creativity of students. Previous research, such as Poppy Yaniawati, illustrates the integration of students' creativity between cognition and the psychology of thinking.¹¹ Poppy called the integration a new model of enhancing creativity. However, his research does not describe internal or external influences, so the research becomes less significant. Ilyas Supena provides a new formula for the development of creativity through the concept of 4C (constructive, Critical, Creativity, Collaborative), this concept aims to get outcomes. Ilyas Supena, however, did not explain the external impact as output. Therefore, the

¹⁰ Sherzod Ramankulov et al., "Formation of the Creativity of Students in the Context of the Education Informatization," *International Journal of Environmental & Science Education* 11, no. 16 (2016): 9598–9613, <https://eric.ed.gov/?id=EJ1118824>.

¹¹ Poppy Yaniawati et al., "Integration of E-Learning for Mathematics on Resource-Based Learning: Increasing Mathematical Creative Thinking and Self-Confidence," *International Journal of Emerging Technologies in Learning (IJET)* 15, no. 06 (March 27, 2020): 60, <https://doi.org/10.3991/ijet.v15i06.11915>.

IPO Modification approach provides a new picture of the development of students' creativity.¹²

This research is of a descriptive and qualitative nature. The research involved the collection of primary data in the form of in-depth interviews with representatives of the Malang City government and three samples of educational institutions. Given that this employs an institutional phenomenology approach with a normative type, the level of analysis (LOA) deployed to examine the phenomena is at level 5, namely the national attribute of comparative learning analysis. In this context, the authority holders (Malang City Government) are directed at educational institutions with a view to producing contributive output in the form of bilateral cooperation relations in Malang City, thus facilitating the development of students' creativity in education.

International Cooperation and Creativity of Students: Literature Review

The objective of international cooperation theory is to examine the factors that facilitate cooperation in negotiations between parties with differing interests. It encompasses the formation of relationships that are not based on mutual trust and are often characterised by a degree of violence or coercion. These dynamics are often formalised through legal agreements within international organisations such as the United Nations or the European Union.¹³

As posited by K. J. Holsti, international cooperation can be defined as a process whereby countries that are interconnected engage in negotiations to find solutions to problems. This is done by approaching one another to discuss technical factors that support the solution and the existence of agreements based on mutual understanding between the two parties. This is done for a number of reasons, including the following: (1) to improve economic welfare. (2) to reduce costs borne in producing a product for the needs of its people due to limitations (2) enhance efficiency through cost

¹² Alizamar Alizamar, "Exploration of Students' Creativity Based on Demography," *International Journal of Innovation* 5, no. 1 (2019): 50–61, <http://repository.unp.ac.id/id/eprint/23159>.

¹³ Belardo Prasetya Mega Jaya, "Transnational Criminal Case Settlement Through International Cooperation (A Case Study of Harun Masiku)," *Ajudikasi: Jurnal Ilmu Hukum* 4, no. 1 (August 1, 2020): 69–82, <https://doi.org/10.30656/ajudikasi.v4i1.2203>.

reduction. (3) address issues that pose a threat to security, and (4) mitigate the adverse consequences of individual states' actions that impact other states.¹⁴

Yanuar identifies three forms of cooperation: bilateral, regional, and multilateral. Bilateral cooperation involves two countries and typically takes the form of diplomatic, educational, and cultural initiatives. Regional cooperation is conducted by several states within a given region or across regions, driven by shared interests in political, economic, and defense matters. Multilateral cooperation, exemplified by the United Nations, involves multiple states.¹⁵

The primary objective of a state is to advance its national interests through international cooperation. Helen Minler posits that international cooperation can be classified into three categories: (1) actions undertaken by states and non-state actors, (2) cooperation based on shared objectives and commitment, and (3) the leveraging of collective action to achieve mutual benefit.¹⁶

The term 'diplomacy' is defined in four ways. Firstly, it encompasses the establishment of relations between sovereign states through the actions of officials stationed both domestically and abroad. This is commonly referred to as the 'diplomatic service', which is conducted by diplomats. Secondly, the term 'diplomacy' can be understood as the utilisation of policies in interactions with humans. (3) The term "second-line diplomacy" refers to the efforts made in conducting international negotiations, whether in dealing with conflicts within or between states. (4) Foreign policy, as defined by G. R. Berridge and Alan James, encompasses the utilisation of the terms 'non-foreign policy diplomacy' and 'foreign policy' within the context of the United States. In their analysis, Nicholas Bayne and

¹⁴ Dezzianna Rumbemba, "Kerjasama Internasional dalam Mendukung Usaha Pemenuhan Hak Penyandang Disabilitas Berdasarkan Undang-Undang Nomor 8 Tahun 2016 Tentang Penyandang Disabilitas," *Lex Administratum* 8, no. 4 (October 22, 2020). <https://ejournal.unsrat.ac.id/v3/index.php/administratum/article/view/31043>.

¹⁵ Indri Yanuarti, Makarim Wibisono, and I Wayan Midhio, "Strategi Kerja Sama Indo-Pasifik Untuk Mendukung Pertahanan Negara: Perspektif Indonesia," *Total War Strategy Journal* 6, no. 1 (2021): 13–17, <https://doi.org/10.56555/sps.v6i1.538>.

¹⁶ Shara Yosevina Simanjuntak, Jalan H Soedarto, and Kotak Pos, "Analisis Kerja Sama Bilateral Indonesia dengan Australia dalam Penanggulangan Terorisme Sebagai Kejahatan Transnasional Terorganisir (2002-2015)," *Journal of International Relations* 2, no. 1 (2021): 117–19, <https://ejournal3.undip.ac.id/index.php/jihi/article/viewFile/12262>.

Stephen Woolcock cite the seminal concept of diplomacy as articulated by Hedley Bull, which they define as “the conduct of relations between states and other entities with standing in world politics by official agents and by peaceful means.”¹⁷ This definition encompasses the intricate dynamics between the state and other political institutions, including the roles of agents and members of the peace.

In this regard, diplomacy is revealed to be the most significant instrument in the implementation of foreign policy, with the objective of improving relations between states in order to achieve common interests. This is conducted on an official level between state governments, but can also be carried out through economic diplomacy in several countries worldwide, with the intention of increasing national strength, including in the economic and trade fields, which will provide community welfare.

In addition to economic diplomacy, which is the means by which relations with foreign countries are conducted in order to advance national interests, cultural diplomacy may also be employed. This is exemplified by Syaprin’s writing on the Korean Community as a Cultural Diplomacy of the Republic of Korea in Indonesia. The case study on the KSCC community elucidates that the Korean government deploys a multifaceted approach to cultivate a cultural presence in Indonesia. This encompasses the staging of cultural exhibitions by the Korean Cultural Centre, the broadcast of Korean dramas on Indonesian television, and the establishment of Korean communities, Korean studies, and cultural centres, as Syaprin Zahidi has observed.

Furthermore, it was asserted that Korean cultural diplomacy is exerting considerable effort to exert influence on the international stage through the establishment of the Presidential Council on Nation Branding by President Lee Myung-Bak. The stated aim of this initiative is to enhance Korea’s international brand recognition by developing a series of programmes in collaboration with Indonesian

¹⁷ Ade Priangani, Kunkunrat Kunkunrat, and Silvia Nurindah, “Kerjasama Indonesia- Malaysia dalam Menangani Peredaran Narkoba di Perbatasan,” *Jurnal Dinamika Global* 5, no. 01 (July 5, 2020): 27–46, <https://doi.org/10.36859/jdg.v5i1.191>.

ministries.¹⁸ Korean diplomacy was initiated through a bilateral cooperation in film projects, which were designed as a cultural exchange.

The overarching objective of diplomacy is to advance the national interest. In this case, this has entailed the pursuit of a Unitary State of the Republic of Indonesia, with the aim of enhancing the general welfare. This is in accordance with the National Objectives set out in the Preamble to the 1945 Constitution, paragraph 4, which state: “Subsequently, the objective is to establish a government for the State of Indonesia that safeguards the collective Indonesian nation and all Indonesian citizens, while also advancing the general welfare, educating the nation, and participating in the implementation of global order.”¹⁹

In relation to the aforementioned, M. Syaprin Zahidi presented the following argument: Since the declaration of batik as Intangible Cultural Heritage of Humanity by UNESCO, Indonesia has appeared to pursue diplomatic initiatives related to this cultural artefact. Furthermore, the Indonesian government views batik as a valuable asset in achieving its national interests, particularly in light of the establishment of the ASEAN Economic Community (AEC). The Indonesian government’s diplomatic efforts in promoting batik as a soft power instrument in Southeast Asia can be described as a form of public diplomacy. The Indonesian government’s public diplomacy effort was conducted in three stages: informing, understanding, and influencing. This initiative yielded both tangible and intangible benefits for Indonesia. The intangible benefits included enhancing Indonesia’s image as a prominent batik producer in Southeast Asia, while the tangible benefits included an increase in batik exports to Southeast Asian countries.²⁰

Following the declaration of batik as a cultural heritage by UNESCO, Indonesia has been engaged in efforts to utilise the art

¹⁸ Dey Paryadi, “Potensi Kerjasama Bilateral Indonesia Bangladesh dalam Kerangka Preferential Trade Agreement,” *Cendekia Niaga* 4, no. 2 (December 29, 2020): 16–26, <https://doi.org/10.52391/jcn.v4i2.510>.

¹⁹ Jessica Martha, “Pemanfaatan Diplomasi Publik oleh Indonesia dalam Krisis Covid-19,” *Jurnal Ilmiah Hubungan Internasional* 12, no. 1 (2020): 121–30, <https://doi.org/10.26593/jihi.v0i0.3859.121-130>.

²⁰ Zahidi, “Batik as Indonesian Public Diplomacy in ASEAN Economic Community,” *International Journal of International Relations, Media and Mass Communication Studies* 3, no. 2 (2020): 8, <http://eprints.umm.ac.id/id/eprint/57734>.

form for diplomatic purposes, a strategy that has been termed 'batik diplomacy'. In light of the formation of the AEC, the Indonesian government views batik as a valuable asset in achieving its national interests. Indonesia's batik diplomacy is a form of public diplomacy whereby the Indonesian government is engaged in a number of initiatives aimed at promoting batik as an instrument of soft power in Southeast Asia. These initiatives are structured around three stages: informing, understanding, and influencing. As a result of these efforts, Indonesia has derived both tangible and intangible benefits. In terms of the former, Indonesia has gained a reputation as a major producer of batik in Southeast Asia. In terms of the latter, the country has seen an increase in the value of its exports of batik to Southeast Asian countries.²¹

In the National Education System Number 20 of 2003, it is stated that the objective of education is to develop the potential of students to become individuals who are pious, noble in character, capable, creative, and independent. As Utami Munandar elucidates in his delineation of the significance of creativity, (1) Creativity is a crucial element in personal growth and success, which is of paramount importance for the advancement of Indonesia. (2) The cultivation of superior human resources is vital for Indonesia to attain a leading position or to achieve parity with other countries in economic, political, and socio-cultural development. This necessitates a commitment to the nurturing of exceptional talents across various domains and the promotion of creativity, which is inherent in all individuals but requires early introduction and stimulation.²²

The shift in the understanding of protégés continues to evolve. The terminology of protégés is not a cluster of ideas that is limited only by the issue of age. The protégé as a concept has a political dimension and since the revolution of independence, the protégé is a certain age group (15-40) that spends all its time in activities of a political nature. Protégé is the transition from childhood to adulthood which when viewed from physical appearance experiences

²¹ Rumbemba, "Kerjasama Internasional dalam Mendukung Usaha Pemenuhan Hak Penyandang Disabilitas Berdasarkan Undang-Undang Nomor 8 Tahun 2016 Tentang Penyandang Disabilitas."

²² Venosha Ravana and Sarala Thulasi Palpanadan, "The Stakeholder Requirements of 21st-Century School Science Education in Malaysia: A Systematic Review," *International Journal of Education and Pedagogy* 4, no. 3 (2022): 9, <https://myjms.mohe.gov.my/index.php/ijeap/article/view/19528>.

development and also emotional development so that students are the next generation.²³ Students as individuals who have dynamic characters are even turbulent and optimistic but do not yet have stable emotional control.

In accordance with the World Health Organization (WHO), as cited by Sarlito Sarwono (2008), students are individuals between the ages of 10 and 24, classified as young people. The term “teenager” or “adolescent” is used to describe individuals between the ages of 10 and 19. In accordance with Law Number 40 of 2009 concerning Education, Article 1, paragraph (1) stipulates that students are Indonesian citizens who are in a crucial phase of growth and development, spanning the age range of 16 to 30 years.²⁴

Zahidi posits that the decline in interest among the younger generation (aged 20-30) in pursuing the profession of their parents, who are robusta coffee farmers, will result in a ‘lost generation’. However, the implementation of a community service programme, which incorporates coffee literacy classes, may help to mitigate this trend. Amadanom Village, Dampit District, Malang Regency, plays host to a series of lectures delivered by experts in the fields of branding, information technology, agro-technology and online marketing. The initiative has resulted in the formation of a cohort of young farmers who are committed to continuing their parents’ profession as robusta coffee farmers.²⁵

The Creativity of Students in *Disporapar* Malang City

The creativity of students in Malang City is evidenced by the activities conducted by the Youth, Sports and Tourism Office (*Disporapar*). These activities demonstrate that students in Malang City

²³ Gina A Fontanilla, “New Normal Education in The Mid-Way of Christian and Muslim Community: Its Hip and Valley in the Digitalization Challenge,” *International Journal of Education and Pedagogy* 4, no. 3 (2022): 11, <https://doi.org/10.1080/21512627.2022.21512627>

²⁴ Christos Karageorgos et al., “Planning and Implementing Total Quality Management in Education: the Case of Cyprus,” *International Journal of Educational Management and Innovation* 2, no. 1 (January 20, 2021): 1, <https://doi.org/10.12928/ijemi.v2i1.2627>.

²⁵ Yusuf Bilgin, “The Effect of Social Media Marketing Activities on Brand Awareness, Brand Image and Brand Loyalty,” *Business & Management Studies: An International Journal* 6, no. 1 (April 25, 2018): 128–48, <https://doi.org/10.15295/bmij.v6i1.229>.

possess creativity in the fields of sports, cultural arts, and even the development of entry-level small and medium enterprises. This enables students to further expand their business. The data collection process yielded information regarding the number of students who participated in various creativity enhancement programs conducted by the Malang City *Disporapar*. These programs included coaching through workshops and training sessions, as well as collaborations with several universities and student organizations, such as the Indonesian National Committee for Students. The objective of these collaborations was to attract students to engage in activities and creativity that would facilitate the development of their talents, enabling them to participate in festivals held both domestically and internationally.²⁶

One of the activities in developing competence in agriculture by implementing skills for students is entitled “The Importance of the Role of Students through Urban Farming as a Form of Pioneering Students.” This activity supports food security and improves the community’s economy and increases cooperation.²⁷ Given the high population density in Malang City, the Malang City *Disporapar* encourages students to gain an appreciation for and understanding of the agricultural sector. The objective is to cultivate a generation of capable and knowledgeable individuals who are adept at modern agricultural practices, optimising the use of limited land and producing high-quality agricultural products through urban farming systems. If sustainable, continuous practices are employed and the habit of implementing an agricultural system that utilizes limited land is maintained, students will be more interested in the subject. Therefore, the implementation of a competition between villages and sub-districts is organized by the Malang City *Disporapar*.²⁸

The author has obtained archival data indicating that on 17 November 2021, the Students Festival was held. This event involved 13 educational organisations and showcased the creativity and innovation of students, including their ability to display their dance and culinary skills in an original manner. According to the Head of the Malang City *Disporapar*, the city has approximately 280,000 students

²⁶ Widayati, *Interview*, Malang, January, 12, 2022.

²⁷ Rahmat Jumri and Bobby Engga Putra Damara, “Pengembangan Kreativitas Guru dalam Pembelajaran Matematika,” *Jurnal Pendidikan Matematika Raflesia* 05, no. 02 (2020): 153–76, <https://doi.org/10.33369/jpmr.v5i2.11450>.

²⁸ Widayati, *Interview*, Malang, January, 12, 2022.

between the ages of 16 and 30. An archive is a crucial source of data that provides direction for the organisation's targets and goals.²⁹ From the archives, the development of data can also be traced according to the year in which it was stored.

The cooperation agreement (PKS) between *Disporapar* Malang City and universities and organisations appears to be mutually beneficial in achieving the stated goals, as observed by the author. The objective of universities and organisations is to enhance the quality of human resources and contribute to the betterment of the community. In contrast, the Malang City *Disporapar* is committed to fostering collaboration in order to fulfil its organisational mandate. The signing of the cooperation agreement enables the agency to pursue its vision and mission, thereby achieving its goals. To this end, it involves several universities and academic institutions that have outstanding students, with a view to carrying out exchanges of students abroad and cooperation with the national committee of Indonesian students. As an educational organisation institution gathered from various organisations, it demonstrates that individuals in the group can represent students as Indonesian Ambassadors. These individuals are required to demonstrate creativity and to continue to develop their abilities in order to increase wider cooperation with countries in the world.

The cooperation in the field of economic improvement carried out by the Malang City *Disporapar* commences with the collection of data pertaining to business sectors, villages, and districts. This data is then divided into the appropriate areas so that the cooperation between *Disporapar* and MSMEs is precise and does not overlap between government offices. Furthermore, the data is mapped in accordance with the authority of the *Disporapar* in Malang. Of the seven actors in the creative economy sub-sector, including craft arts (65, 7%), performing arts (30, 3%), music arts (88, 9%), and fine arts (54, 5%), fashion is the most prominent. On 15 July 2022, the data revealed that 139 businesses (14%) operated in the fashion sector, 50 (5%) in photography and 520 (53%) in culinary arts within the Malang City *Disporapar*. The data indicates that there is scope for improvement in the performing arts, with only 3% of culinary businesses reaching 53%.³⁰

²⁹ Widayati, *Interview*, Malang, January, 12, 2022.

³⁰ Widayati, *Interview*, Malang, January, 12, 2022.

In the field of international relations theory, which examines the underlying causes and circumstances that facilitate the formation of cooperation, it is essential to consider the role of behavioural adaptations in response to or anticipation of the actions of key actors. In this context, an analysis of the causes and consequences of international cooperation is crucial to understanding its dynamics. The results of the creativity of Malang City students with intensive coaching, as evidenced by public diplomacy, assure an increase in the number of Malang City students and the continued development of the performing arts. This is in consideration of the existing data, which indicates that the creativity of these students is below that of other fields, including craft art, performing arts, music arts, fashion art, photography and culinary arts.³¹

IPO-Based Creativity Development in Malang City

The IPO approach (input, process, output) was originally developed by Irmayani and initially deployed in the field of economic science with the objective of attracting consumers. Input is implemented in two ways: firstly, the recruitment pattern of human resources is based on long-term needs and strategic impacts for industrial development; secondly, the process is implemented as a form of activity in the form of promotion, market segmentation, and consumer retention strategies. Meanwhile, the output is interpreted as an increase in resources that contribute to the image of the industry. However, the IPO was developed by Maniah and Hamidin with the IPO Modification approach, an approach based on external contributions to education.³²

In the field of education, the implementation of IPO Modification necessitates the cultivation of students' creative abilities, as it places a premium on the externalisation of knowledge. The externalisation in question is the creativity produced by students, which has the potential to have a significant impact on the development of educational institutions. The distinguishing feature of IPO Modification is its international scope, which necessitates a high

³¹ Widayati, *Interview*, Malang, January, 12, 2022.

³² Herni Irmayani, Dessy Wardiah, and Muhammad Kristiawan, "The Strategy of SD Pusri In Improving Educational Quality," *International Journal of Scientific & Technology Research* 7, no. 7 (2018): 113, <https://d1wqtxts1xzle7.cloudfront.net/60841365/2018>.

level of creativity from students.³³ As Maniah and Hamidin posit, this creativity is rooted in a synthesis of knowledge and skills, and it is contingent upon collaboration between educational institutions (schools, colleges, etc.) and policymakers (government, etc.). The Malang City government exemplifies this collaborative approach, partnering with schools in the city to implement IPO Modification for the advancement of students' creativity.

In implementing the IPO Modification, the Malang City Government undertook three stages in each aspect. The first stage, which pertains to the input aspect, comprises three activities, namely: 1) The Malang City Government recruits several students as delegates, with the selection of delegates being conducted internally by each of them. The delegation system comprises school representatives elected by teachers and principals on the basis of their competence. Delegated students are thus individuals who possess creative knowledge and skills and are able to contribute to the process. Secondly, the superior student system enables the Malang City Government to map students and access data on their achievements, including certificates of accomplishment in a range of fields. Thirdly, the government internalises its vision and translates it into a strategy for developing students' creativity.³⁴ For more details, it can be seen in the table of creativity development of students in the input aspect below:

Table 1. Input on the Development of Students' Creativity

No.	Input Indicators	Information
1.	Delegate System	“we send application letters to excellent schools in Malang. Request a delegation of 5 students. Students are randomly selected and are mistaken for competent. In 2021, we sent a letter to MAN 2 Malang City, SMAN 1 Malang

³³ Sertaç Tuhta and Furkan Günday, “Multi Input - Multi Output System Identification of Concrete Pavement Using N4SID,” *International Journal of Interdisciplinary Innovative Research & Development (IJIRD)* 04, no. 01 (2019), <https://www.researchgate.net/profile/Furkan-Guenday/publication/334289383>.

³⁴ Ida Ayu Made Wahyuni, *Interview*, Malang, January, 12, 2022.

		<p>City, and SMAN 3 Malang City. Each sends its 5 students”.³⁵</p> <p>“Through this delegation, we believe in selection from the school. And we make it a partner school, because of its students we ask to participate in our activities. Our goal, these are excellent students who can contribute to Malang City”.³⁶</p>
2.	Superior Student System	<p>“Every year, students under our government must have outstanding achievements, winning art champions, cultural degrees, physics, mathematics, and so on. For 2020 and 2021 there were about 19 students that we data. We select 10 people in different types of competitions according to the analysis of the programs we have made”.³⁷</p> <p>“Yes, there are 10 students this year. Two students won mathematics at the national level, 3 students won local cultural arts, if I’m not mistaken, 4 other students won physics, and one student won batik in Malang. Many students in other types of competitions. But for this year, it’s the championship field that we need, right?”.³⁸</p>
3.	Internalization of the Mission. Mission: “Realizing productive and competitive cities based on the	<p>“Its mission is a creative economy, a competitive productive city. We are trying to attract foreign partners. Malang city is known as a clean and tourist city, many outside countries are here. Even in universities such as UIN Malang, Unmuh, and UMM, there are already students from abroad. So we leap to establish cooperation</p>

³⁵ Ida Ayu Made Wahyuni, *Interview*, Malang, January, 12, 2022.

³⁶ Widayati, *Interview*, Malang, January, 12, 2022.

³⁷ Ida Ayu Made Wahyuni *Interview*, Malang, January, 12, 2022.

³⁸ Widayati, *Interview*, Malang, January, 12, 2022.

	creative, sustainable, and integrated economy”	with other countries through the role of students”. ³⁹ “Including activities supported by the government’s mission, these two years our focus has been on the creative economy and productive cities. So the protégés we ask for, are those who understand in this field”. ⁴⁰
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Secondly, the process itself requires examination. In fostering the creative abilities of its students, the government of Malang City assumes the role of a facilitator. Students are permitted to conceptualise the specific form of creativity that they will display. In the years 2021 and 2022, three activities were held: cultural, culinary, and musical theatre. At the process stage, a number of objectives must be met, including the formulation of decisions, the management of programmes, the administration of institutions, the facilitation of learning, and the evaluation of processes.

These stages can be classified into three distinct implementation phases, namely: 1) Preparation Students who are members of the Malang City Government commence preparations at the outset of the process, undertaking activities such as planning, programme preparation, segmentation, target setting and time management.

The second stage of the process involves the exercise of creativity, whereby the students divide themselves into organisational sections, with each section assuming responsibility for a specific duty:

Table 2. The Process of Developing the Creativity of Students

No.	Process Indicators	Information
1.	Preparation	“The students of deliberation first, we accompany and we facilitate. We let them exchange opinions with each other and come up with an agreement. We tell them

³⁹ Ida Ayu Made Wahyuni *Interview*, Malang, January, 12, 2022.

⁴⁰ Widayati, *Interview*, Malang, January, 12, 2022.

		<p>to do the planning, program preparation, segmentation, targets, and timing”.⁴¹ Program: cultural deployment of Topeng Malangan Segmentation: community, tourists, overseas students, students. Target: introduce, and preserve local culture and establish cooperation Time: 2-7 November 2021. Program: culinary Malang Segmentation: community, tourists, foreign delegation, students Target: introduce, and preserve local culture and establish cooperation Time: February 12-15, 2022 Program: musical theater Segmentation: community, tourists, overseas students, students Target: introduce, and preserve local culture and establish cooperation Time: July 1-2, 2022</p>
2.	Implementation	<p>“Since this is the creativity of the protégés displayed, then the whole role is played by them. They not only highlight knowledge and skills but also work together to make a success”.⁴² Organizing: Equipment, performers, and musicals</p>
3.	Evaluation	<p>“this there is a follow-up plan (RTL), so any direct activity is made MoU or cooperation with foreign parties that we invite such as Malaysia and Thailand”⁴³ “RTL that’s what our part will continue. Last year, we got creative economy cooperation to do overseas sales, and cultural introduction”.</p>

⁴¹ Ida Ayu Made Wahyuni *Interview*, Malang, January, 12, 2022.

⁴² Ida Ayu Made Wahyuni *Interview*, Malang, January, 12, 2022.

⁴³ Widayati, *Interview*, Malang, January, 12, 2022.

Thirdly, the resulting output must be considered. In terms of the output indicators pertaining to the advancement of students' creativity in an educational context within the global industry, there are three key elements: productivity, innovation, and collaboration with external parties. 1) Productivity: Students are able to demonstrate creative work based on their knowledge and skills, which subsequently form the basis of activities. The deployment of cultural activities, creative economy industries, and musicals serves to illustrate the concept of productivity. 2) The innovation created by students represents the externalisation of the concept of cultural deployment, the creative economy, and musical industries, through the adjustment to global needs. This is achieved by combining local and international concepts in every detail of the activity. 3) Cooperation is an important aspect of the development of creativity. The output of developing creativity is the occurrence of cooperation with foreign countries. The following section provides a more complete explanation of the table:

Table 3. The Output of Creativity Development of Protégés

No.	Output Indicators	Information
1	Productivity	“The children have been selected, so those who come here are the productive ones. One is good at capturing local cuisine and making breakthroughs such as labels, wraps, shapes, and others. They are also good at staging culture, and local wisdom in the form of art is also played by them. If it’s good, yes, definitely, because they are the champions” ⁴⁴
2	Innovation	“Many of his innovations, the concept is more international. despite the local flavor. Creative economies, such as various culinary delights, are displayed in a modern form. There are also digital promotions and sales” ⁴⁵
3	Collaboration	“The bilateral cooperation we are aiming for, thanks to the creativity of students, yesterday the Malang City Government has established cooperation with Andorra, a culturally rich country in the European part. Collaborating on

⁴⁴ Ida Ayu Made Wahyuni, *Interview*, Malang, January, 12, 2022.

⁴⁵ Widayati, *Interview*, Malang, January, 12, 2022.

		cultural performances and showcasing local cuisine ²⁴⁶
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The Creativity of Students Increases Bilateral Cooperation

Bilateral cooperation is defined as a form of international relations in which two countries engage in a joint effort. This may encompass a range of activities, including political, economic, cultural, artistic, and public diplomacy. Indonesian batik diplomacy, as exemplified by Syaprin Zahidi, represents a notable instance of public diplomacy. The Indonesian government is striving to promote batik as a means of exerting soft power in Southeast Asia.⁴⁷ These endeavours, which yield both tangible and intangible outcomes, necessitate the provision of training or the enhancement of students' creative abilities, with the aim of fostering their innovative capabilities and developing proficiency in batik.

Once proficiency has been attained, further advancement can be pursued. Competence in the business field is demonstrated by the presentation of the batik brand representing Malang City. This provides the distinctive value of the work of students from Malang City and has the potential to be profitable for novice business actors. This has the effect of increasing the bargaining value of students, who can enhance their creativity through online sales, which are currently without the boundaries of their marketing area. This is made possible through internet networks in all corners of the world, which provide access to the results of students' creativity.

Prior research has also demonstrated that numerous parents have relinquished their occupations as farmers. This has occurred due to the fact that young people seeking employment outside of urban areas with inadequate resources will encounter challenges in urban planning if a significant proportion of students lack the creativity required for such implementation. Community service activities are of great importance in fostering enthusiasm and providing skills and abilities for students to engage in agricultural activities, which require a significant amount of land. However, with the advent of modern

⁴⁶ Ida Ayu Made Wahyuni, *Interview*, Malang, January, 12, 2022.

⁴⁷ Zahidi, "Batik as Indonesian Public Diplomacy in ASEAN Economic Community."

technology, agriculture can be effectively carried out on narrow land, resulting in a comparable, if not superior, income.⁴⁸

The organisation of cultural, artistic and culinary festivals in *Disporapar* Malang City is a strategy that should be pursued, as these activities can also provide opportunities for young people to compete and give birth to new creativity. The creativity and innovation of students can be compared not only between regions but also with the creativity and innovation of students in several countries. In addition, a festival provides an opportunity to showcase the work of participants from across the country. Indonesia will continue to be represented at international events through the participation of student delegations, who will showcase their respective cultures and promote the country's natural resources. The exchange of students engaged in activities such as sports, art, batik, and culinary competitions will contribute to the dissemination of information about Indonesia's cultural and natural heritage. This will foster interest among foreign citizens, potentially leading to an increase in tourism and, consequently, in the country's foreign exchange.

The government can facilitate the enhancement of students' creativity through the implementation of dedicated programmes. In this context, the Office of Sports and Tourism Students assumes a pivotal role. However, the realisation of this objective necessitates the establishment of a collaborative network encompassing a diverse array of stakeholders, including organisations, academic institutions, and local governments in Indonesia. Furthermore, fostering bilateral cooperation with other countries can prove instrumental in strengthening the ties between nations and potentially pave the way for multilateral collaboration.⁴⁹ It has been demonstrated that collaboration through the intermediary of protégé actors as individuals within a group can facilitate the fulfilment of the aforementioned role. The Minister of Foreign Affairs, Retno Marsudi, has attested to the veracity of this assertion, emphasising the significance of Andorra as a partner nation for Indonesia. The

⁴⁸ Anton Winarto, "Pengaruh Eksperimen Induksi Elektromagnetik Terhadap Perkembangan Kreativitas Siswa," *Prosiding Seminar Nasional Fisika* 4, no. 1 (2015): 23, <http://journal.unj.ac.id/unj/index.php/prosidingsnf/article/view/4632>.

⁴⁹ Abdul Malik and Sungkwo Edy Mulyono, "Pengembangan Kewirausahaan Berbasis Potensi Lokal melalui Pemberdayaan Masyarakat," *Journal of Nonformal Education and Community Empowerment* 1, no. 1 (June 30, 2017): 87–101, <https://doi.org/10.15294/pls.v1i1.15151>.

Indonesian government is committed to strengthening relations with Andorra in a creative and innovative manner. This cooperation is based on shared objectives and mutual interest, including ensuring fair market openness and trade, empowering women and students to develop sustainable tourism, and promoting digitalisation. This statement has significant implications for the enhancement of creativity among students of the Malang City *Disporapar*, facilitating their continued generation of innovations and the expansion of bilateral cooperation. To this end, the cultivation of creativity can be pursued through a range of avenues, including workshops, training, seminars, focus group discussions, festivals, and the Olympics.

Conclusion

In order to cultivate the creative abilities of its students, the Malang City Government deploys the IPO (input, process, and output) modification method. The advancement of creativity is founded upon a more expansive framework, namely that of an international base, where the success of students' creativity is gauged by their capacity to exert influence upon bilateral cooperation relations. The outcomes of the implementation of the IPO Modification approach to creativity development can be delineated as follows: The initial stage, that of input, entails the recruitment of students, which is facilitated by the Malang City Government. This is achieved through three methods: the delegation system, which involves three schools (MAN 2 Malang City, SMAN 1 Malang City, and SMAN 3 Malang City); the superior student system, which involves the Malang City Government searching for students in Malang City who have achieved notable success; and the internalisation of the mission, which involves formulating concepts and segmentation.

Secondly, the process comprises three stages: preparation, implementation and evaluation. The preparation stage includes programme preparation, market segmentation, achievement targets and implementation time. The implementation stage is conducted by dividing tasks into three functions: cast, creative and musical teams.

Thirdly, the outputs include enhanced productivity (in the creative economy, cultural and musical sectors), innovation and collaboration with European states. The advancement of creativity has resulted in the formation of a bilateral alliance with the nation of

Andorra, specifically within the domains of local economic development and cultural performances. The concept of developing creativity is based on outcomes, as evidenced by the aforementioned bilateral cooperation.

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