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Managing Creativity and Capabilities: Collaboration and Governance of the Rembang Ranjana Exhibition Space Ecosystem

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Abstract: Cultural exhibitions have turned into active spaces of identity, creativity, and socializing in local cultural ecosystems. The purpose of this research is to find out how collaboration and governance in the Rembang Ranjana exhibition encourage creativity and develop participants' capability. A qualitative approach was used, data were generated through observation and interviews with students, teachers (and remedial education teachers), curators and community actors to document the June–August 2025 exhibition. Open, axial and selective coding thematic analysis was conducted. Findings yield three results: increased student participatory engagement, more creative output, and a re-orientation of understanding culture as a process. These results are the result of collaborative interactions and adaptive governance, which promote experiential learning and action. It indicates that deep learning works to enrich genuine experiences when engaged in artistic processes. A conceptual model of governance, collaboration and capability development in cultural arts education It also provides park judges and institutions with data information to create participatory, sustainable creative ecosystems.

Keywords: Creative Ecosystem, Creative Social Capital, Cultural Pameran, Community Collaboration, Cultural Infrastructure

1. INTRODUCTION

Cultural exhibitions constitute both sites of cultural representation and redefinition of social identity (Apaydin, 2020). Exhibitions, on the ground level, compel people to reconsider history, symbols and age-old practices previously imbued with a sense of permanence (Swastika, 2023). This change establishes the exhibition as beyond a simple celebratory event, it becomes an arena in which you negotiate between traditional value and modern necessity (Hollaender, 2024). Source: The Ranjana Rembang exhibition illustrates how cultural spaces connect participants of various social backgrounds. This allows for the examination of cultural representations constructed and negotiated through processual artistic exchanges.



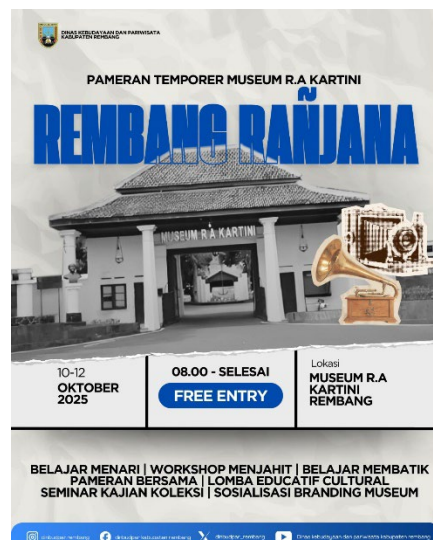


Figure 1. Poster Rembang Ranjana
Source: R.A Kartini Museum Rembang

Rembang is a district that has a strong history and character, which explicitly presents Kartini and traditional art in its public face (Saputro et al., 2024). But as is the case in many corners of our rapidly changing world, today's generation does not always internalize these historical narratives and traditions to their fullest extent (Bozóki, 2022). In response to this, Rembang Ranjana reframes cultural symbols and values in a way that is still relevant, by using performing arts as well as discussions and educational activities. This initiative holds that culture not heritage is to be understood not as a remnant of the past but an ongoing practice involving 120 students and meanwhile 15 teachers from across local schools in exhibition activity.

The exhibition space then became a meeting point between the creative community, government institutions, education actors, and the young generation who were actively involved in the activities (Chaumier & Chare, 2020; Gigliotti, 2024). This cross-actor interaction creates a social ecosystem that shows diverse interests, cultural imaginations, and intersecting representation strategies (Canyürek, 2022). This diversity makes the exhibition not only a forum for artistic expression, but also a space for the production of complex meanings (Lewis, 2023; Oles, 2025). Through these encounters, the practice of identity negotiation emerged that marked the local community interpreting modernity without having to abandon its traditions (Park, 2022; Widiyanti et al., 2023). The presence of this exhibition shows the multi-layered cultural dynamics, as well as demanding critical reading to understand the direction of its transformation.



Figure 2. Exhibition atmosphere and learning to dance at the Rembang Ranjana event
Source: R.A Kartini Museum Rembang

This dynamic is even more important when exhibitions are not only positioned as an art event, but also as a regional strategy in building image, creative economy, and cultural networks (Landry, 2020; Moldovan, 2024). The emphasis on cultural and tourism promotion often creates tension between educational goals and the demands of commodification (Quang et al., 2022; Wenxi, 2022). This tension causes key issues involved in selecting which versions of culture, who has the authority to interpret those representations, and who benefits from the practice. In this respect, the exhibition works as a battleground where conflicting interests intermingle in the form of symbols, stories and artistic manifestations. So, the analysis of exhibition takes into account social structure and cultural actors and policies that shape public narrative.

Given this complexity, the research adopts a qualitative methodology offering an in-depth reading of social, symbolic and interactive practices during the exhibition. Conducted between June and August 2025, this research draws on the practice of participatory observation, in-depth interviews, and field notes to describe exhibitions as spaces of identity negotiation. Thematic analysis, targeting creativity development patterns, actor collaboration patterns and exhibition ecosystem governance patterns, is performed on the data through open coding, axial coding and selective coding. Layered analysis makes the connection between tradition, representation, and societal change clearer. In the end, this strategy serves to further the most basic aim of this study: enabling researchers to think through how exhibitions not only represent cultures but also generate new understandings of them. The introduction constructs a conceptual space to embrace Rembang Ranjana as a cultural setting that actively contributes to forging the social character of contemporary Rembang.

2. METHOD

The qualitative nature of this study draws on the fluidity of identity negotiation and social change as seen in Rembang Ranjana (Hetzl, 2021; Quang et al., 2022). The empirical rooting of the analytical framework is established through literature review and preliminary observations for context mapping. Based on exhibition activities with 120 students from five educational institutions and as many teachers (15) as possible, the survey will be conducted from June to August 2025. After that, participatory observation was carried out on the performance and preparatory activities, so that the researcher could read symbolic relations, social structures, and

embodied practices directly. The next step is an in-depth interview with the chairman of Rembang Renjana and various activity managers, art actors, youth, and activity participants in order to gain a layered understanding of their position and interpretation of Rembang Renjana. All field data is then recorded through fieldnotes, audio-visual documentation, and daily analytical memos as the basis for the initial categorization process. Thus, the data collection stage moves from context mapping to deepening social experiences, so that the empirical flow is consistent and can be tested logically.

The analysis stage begins with an open coding process to identify patterns, symbolic markers, and categories of actions that emerge from field interactions (Hermann et al., 2024). After that, axial coding is carried out to connect categories, determine relationships between practices, and organize the dynamics of identity negotiations that take place in the performance (Pastera, 2025).. This process is followed by selective coding to develop a coherent theoretical narrative that is in line with the research objectives (Makrooni, 2020). In addition, the data were analyzed using a thematic analysis approach to identify the main patterns related to the development of participants' creativity, forms of collaboration between actors, and the governance of the exhibition ecosystem. The validity of the findings was strengthened through triangulation between data types, comparison of perspectives between informants, and re-reading the historical context of culture and customs of the R.A. Kartini Rembang Museum as the implementer of the activity (Hedlund & Nohrstedt, 2024). The entire series of analyses is carried out cyclically so that the findings can be retested whenever contradictions or new insights from the field emerge. Through this flow, this study not only produces factual descriptions, but also interpretive explanations that can answer how Rembang Ranjana functions as an arena for identity negotiation and social transformation.

3. RESULTS AND DISCUSSION

3.1 Outcome: Dimensions of Arts Governance

1. Leadership Pattern and Consolidation of Cultural Organizations

This section relates to the first finding, namely increased student involvement, which was influenced by leadership patterns and organizational ability to build participatory coordination during the exhibition. Geertz (1973) emphasizes that leadership in cultural institutions often relies on a central figure capable of guiding the collective orientation. This understanding can be seen in the position of the main director of Rembang Ranjana who has been a reference for cross-disciplinary coordination since the initial planning stage, namely Retna Dyah Radityawati, S.S. M.Hum. Bourdieu (1993) explains that cultural influence is not only born from formal positions, but also from the habitus accepted in the art arena. However, internal dynamics show that organizational consolidation is not yet fully stable.

Scott (1998) notes that local organizations often rely on the ability of leaders to respond quickly to situational changes. This pattern was seen in the response of the exhibition director who made technical adjustments closer to the day of the event. Mintzberg

(2009) Calling creative organizations a loose structure that places personal initiative as a motor for problem solving. In this context, exhibition organizers rely a lot on spontaneous decisions to maintain the smooth running of fieldwork. However, such flexibility still requires a consistent communication flow so as not to create ambiguity of authority. Therefore, internal solidarity with the principle of prudence is central. Douglas (1986) It shows that cultural groups always balance internal solidarity with the principle of prudence in risk management. This can be seen in the team's efforts to link artistic needs with the administrative demands of the museum at the same time. Pasquali et al. (2010) notes that arts leadership often relies on aesthetic intuition in making priorities that are not always listed in formal guidelines. A similar situation arose when director Ranjana combined procedural discipline with practical experience in the field. However, this intuitive approach sometimes creates an imbalance in work pressure between fields.

Giddens (1991) explains that modern institutions work through a reciprocal relationship between formal rules and agent practices. This perspective helps to read the decisions in Rembang Ranjana moving between official hierarchy and collaborative improvisation. Becker (2008) Emphasizing that Art Worlds depends on a network of cooperation that supports each other in the production of works. This reality can be seen in the dependence between coordinators, creative teams, and museum staff in realizing exhibitions. Therefore, organizational consolidation must strengthen the coordination rhythm so that the balance of contributions is maintained.

2. Curatorial Practice and the Dynamics of Artistic Direction Formulation

This section reflects on the second finding, namely the increase in the creativity of the work, which emerges through participatory curatorial practices and the space for artistic exploration provided to participants. Duncan (1995) explains that museum curation works through spatial arrangement that shapes the way the public reads history. This principle can be seen in the theme of Rembang Ranjana which relates Kartini's memory to contemporary art forms through participatory activities. Handler & Gable (1997) shows that public curation is always in tension between a planned design and an unexpected audience response. This phenomenon arises when the facilitator adjusts the order of activities to fluctuate in the number of participants in each session.

Hein (1998) argues that a learning-based curatorial approach places visitors as co-producers of meaning. The concept is reflected in the design of the batik and dancing rooms that allow participants to actively build experiences. Hooper-Greenhill (2000) notes that participatory curation demands flexibility because the public often brings personal interpretation into the process. A similar situation occurred when participants interpreted Kartini's figure through kebaya design experiments.

Furthermore, Robinson & Bennett (1995) Seeing public exhibitions as cultural technologies that regulate the relationship between institutions and society. This can be seen when the curator associates the Pawon Kartini Room with embodied activities through workshops involving the body. Clifford (1997) affirms that hybrid curation opens up negotiation space between institutional authorities

and community knowledge. The negotiation was seen in the modification of the material that was adapted to the sensitivities of participants from diverse backgrounds.

Sedyawati (2006) emphasizing that Indonesian cultural activities have historically combined aesthetic and educational dimensions. This understanding can be seen in the integration of Kartini's thematic seminar with participatory activities during the exhibition. Santosa & Willy (2011) Note that regional museums often rely on facilitator improvisation to overcome space and resource constraints. This implication can be seen when the Ranjana team maximizes the museum's limited space layout to still be able to accommodate a variety of creative activities.

Smith (2006) views cultural heritage as a performative practice brought to life through social action. This perspective is relevant to understand how dance and batik sessions become the center of the production of meaning in the exhibition. Kirshenblatt-Gimblett (1998) Calling heritage a metacultural production is when an institution designs a certain framework to reinterpret tradition. In a similar way, the Rembang Ranjana team connects Kartini's narrative with the participants' creative expressions so that artistic direction is formed through continuous negotiation interactions.

3. Inter-Role Relationships: Administrative, Creative, and Community

This section relates to the third finding, namely changes in thinking patterns, which are formed through cross-role interactions and social learning processes in the exhibition ecosystem. Geertz (1973) explains that the Javanese social structure works through fluid role adjustments, a pattern seen in administrative, creative, and communitarian relationships in Ranjana. The division of labor at the fair moves according to the needs of the field rather than through formal boundaries. Turner (1969) emphasizing that liminal situations open up improvisational spaces between actors, as the creative team must adapt visuals to the changing flow of visitors. Kahn (1993) added that cultural practices in Southeast Asia depend on informal collaboration, which is evident in the quick exchange of information between facilitators and museum staff.

Mintzberg et al. (1996) said that temporary organizations tend to adopt adhocracy structures that demand quick and flexible coordination. At exhibitions, such a pattern allows for intense cross-role communication to maintain the continuity of the flow of activities. Becker (1982) Describing the art world as a complementary network of work, it is seen when the creative team manages the visual narrative while the administrative department guarantees the logistics. Griswold (2013) reminding that cultural production is always negotiated between symbolic and institutional values, which arises when the aesthetics of the program adjust the budget limits.

Bruner & Kumar (2005) affirms that the production of meaning occurs through the interaction of diverse perspectives, a condition that is seen in the confluence of creative and communitarian roles in Ranjana. Williams (1981) states that culture is an arena of contestation, which is seen when program decisions must weigh the technical needs and aspirations of participants. Tradition is always re-selected through the process of power, as the curator highlights certain aspects of Kartini's narrative. Geertz (1973) It shows that

cultural interpretations are layered, and the instability of meaning enriches the dynamics between the exhibition's roles.

Furthermore, Amit and Rapport (2002) mentioned that collaborative projects often result in overlapping roles, seen when administrative staff help manage the surge of participants. Wenger et al. (1984) Describing Communities of Practice as a collective learning space, reflected in the synchronous rhythm of batik and dance teachers without written instruction. Lave & Wenger (1991) emphasizing the importance of situational learning, seen when creative teams change the configuration of the space quickly. Bourdieu (1993) shows that the cultural arena contains symbolic capital battles, which can be seen in the prioritization of Kartini's programs and representations.

Sedyawati (2006) explains that cultural work in Indonesia combines educational, administrative, and aesthetic dimensions, a condition that is strongly felt in the exhibition. On the other hand, Harsrinuksmo (2004) notes that museums often work within limitations that encourage spontaneous innovation, as can be seen from the rearrangement of the Pawon Kartini Room. Responding to this, Kartodirdjo (1993) emphasized the urgency of synchronization between sectors, which is a challenge when the work rhythm of each team is different. Koentjaraningrat (1985) emphasized that harmony is the basis of local organization, which allows inter-role relations to form a collective work ecology in exhibitions.

4. Feedback Mechanism and Challenges of Strengthening the Evaluation System

Decision- The exhibition initially developed by working formally through meetings, but then fairly quickly internally went to an informal forum for rapid, discretionary decision-making. At formal meetings, the main agenda is set making sure that it aligns with what falls under the Sub-Coordinator of History; Museums and Cultural Heritage. This enables an administrative basis for document and accountability during the program phases.

However, unpredictable field conditions sometimes require the event chairman to make on-site decisions that cannot wait for an official meeting set up to address urgent technical needs. According to Sedyawati (2006), this dualism is found in cultural activities, both those that tend to follow established procedures but must be balanced with improvisation. It weaves between formal structural commitments and operational requirements. During preparation, coordinators often resolve technical problems via impromptu communications. It allows fast pivot within the parameters of the strategic objectives agreed to in official meetings. In addition, informal coordination can mediate divergence in the interpretation of structural directives. According to Kartodirdjo (1993) this kind of way is typical of cultural activities in Indonesia, which balance between formal and adaptative. The improvisational choices within the exhibition are not a replacement for pre-existing structures, but fulfill them by responding to important aspects that are unique to cultural field today. The event chair serves as the turning point to decide on whether an issue needs new structural direction and therefore has to wait or can be through individual discretion.

This creates a nimble workflow, but requires high sensitivity to the movement and energy of visitors and spaces. Nugeraha (2021)

observed that in Indonesian museums technical decisions usually need to be made fast without the use of lengthy procedures.. For this reason improvisation ought to be recognized as more of a constitutive element in cultural practice than an attempt at breaking from extant systems. This tension comes about, as directives from leaders are constantly altered and amended as they plan for an upcoming exhibition. These changes can influence coordination from the content team to promotions and documentation, it can even reach other divisions. Under this scenario, all team members must be nimble to prevent disruptions to the program. The negative response from Indonesian cultural management studies often highlights the tension between firm bureaucrats and the dynamic nature of the field. With Renjana Rembang, this tension shows the need for consistent structural direction, so coordination burdens do not become excessive. Involving third parties adds another layer to decision-making. They need clear instructions to ensure implementation follows the curatorial design. On the other hand, the organizing agency needs a guarantee that the activities still reflect the cultural vision that they want to highlight. The meeting of these two different needs often results in a renegotiation that takes place while the activity is in progress. This kind of phenomenon is also found in Southeast Asian cultural exhibitions, which show that cultural governance always moves through dynamic negotiations between structures, actors, and social contexts. The three findings also show that there is a strengthening of participants' capabilities, both in terms of creative skills, reflective abilities, and adaptation in the collaborative environment of the exhibition.

3.2 Discussion

1. Creative Social Capital and Art Production Space in the Regency Context

The research findings show that student engagement in exhibitions increases significantly through participation in collective activities such as batik, dancing, and cultural discussions. This engagement is not only physical presence, but also reflects active social involvement in the process of meaning production. These findings are in line with the social capital theory of Putnam (1993) which emphasizes that networks of trust and collaborative practices allow for the formation of sustained collective participation. In this context, interpersonal relationships between participants, facilitators, and communities are an important foundation in building meaningful engagement.

This shows that students' involvement in the art ecosystem is not only influenced by the design of the activity, but also by the quality of the social relations formed during the process. Thus, the exhibition space serves as a medium of social learning that strengthens the participatory experience of participants.

Social capital in Rembang's art ecosystem can be understood through a network of trust and mutual cooperation practices that support the sustainability of creative activities. Putnam (1993) affirming that this kind of network allows communities to build shared values that are continuously reproduced in daily life. In this context, the Rembang art actors show that creativity grows not only from individual skills, but from maintained interpersonal relationships. process. Art community activities daily is the basis of one of the

regional cultural ecosystems (Sedyawati, 2006). Our data reveal that cultural production is not confined to these institutions, but rather informally manifesting itself in homes, schools and public spaces. According to Koentjaraningrat (1984), there are local participation patterns that comes from the collective habits, that was continuously reproduced of social life interaction. It is this dynamic that allows communities to operate even when access to formal facilities is lacking. The lack of infrastructure demands the construction of autonomous cultural arenas, in accordance with the idea of the field of cultural production. In this using small workshops, community talks and selforganized stages as theaters of negotiation between improvised creation and sedimented forms. As noted by Nugerah (2021) Indonesia's art ecosystem mostly relies on small and adaptable spaces that respond to material limitations. For instance, in Rembang case, when structure support is not accessible enough to community level, on the other hand social capital give this as replace. In Rembang, collaboration between the schools both in youth groups and with creative industry actors, weak network ties mentions by Granovetter (1973) are appearing.

These connections open possibilities for ideas, spaces and resources to be shared across the broader community beyond the core of Go-To-Market. Informal networks in the context of exhibition organization often accelerate coordination and inspire creativity. Soda et al. (2017) also show that networks like these are often collectively creative in Southeast Asia. But, according to Sedyawati (2012), excessive dependence on community resources will preserve structural inequality without strengthening infrastructure intervention.

2. Cross-Ecopattern Dynamics of Community Collaboration Patterns

Resultthe benefit in participant creativity arose through cross-act interaction that facilitated free exploration of ideas. Participants not only replicated cultural forms but also began to reimagine the symbols with a new interpretation as can be seen in the act of Kartini. These findings are consistent with the constructivist approach, as a belief that knowledge is constructed by interaction and experiential learning. In this view, collaboration in the exhibition is more than technical coordination; it is a field for generating creative knowledge. The interactions of communities, institutions and participants form the conditions within which experiencebased innovations can emerge. Exhibitions are a collaborative ecosystem, so creativity will never be just an individual capacity. Cultural Collaboration in Southeast Asia[edit]Community networks that connect citizens and creative work with formal institutions have a legacy of deepening the cultural collaboration shared among public supporters. And a like case apparent to Rembang, in where museum, art community, academics and the local practitioners' interaction arranged within an exhibition as space for negotiation. This party relationship indicates that working together is not enough to be seen as a unified politics but rather as a social process, demanding sensitivity for the local conditions. Sedyawati (2006) pointed out that cultural collaboration is only effective if each actor has equal space to participate. Ranjana Rembang as a more creatively facilitating these conditions through role sharing, discussion forums while the consolidation process needs to be created better. According to actor-network theory (Latour 2005), coordination comes through

relationships, that are not necessarily symmetric among actors. This is evident in the way a government institution, a museum, can exert more symbolic and administrative power than an independent community. While there may be coordination frameworks, their implementation still relies on the competencies of technical experts, institutional capacity, and vertical powers. Nugeraha (2021): found that communication challenges of cultural projects in Indonesia often arise from underdevelopment of coordination structures. Thus, in Rembang, cross-ecosystem coordination is now developing to a stable state. Granovetter (1973) pointed out the ongoing influence of social networks as shapers of interaction patterns in general, including those imbued by cultural economic activities. The impact is visible in the alternative way of informal resource exchanges among the creative community with educational institutions in Rembang, both volunteer and mains to form a key keran. These exchanges enliven exhibitions, they give a collaborative momentum which might not be possible to cultivate in so formalised contexts. Non-Linear Coordination Dynamics: Polycentric governance constitutively creates non-linear interactions, as actors and organizations switch back and forth between modern traditions within a heterogeneous institutional landscape. The improvisation that emerged from this condition shows the resilience of the Rembang ecosystem, even though it has not been supported by a fully structured coordination system.

Next Ostrom (1990) argues that effective collective governance requires mutually understood rules and flexibility to adapt to local contexts. In the practice of the Rembang Ranjana exhibition, basic coordination rules do exist, but they are still minimal. So many decisions are made spontaneously. This kind of pattern shows the adaptability of the actors and at the same time indicates the need to clarify the coordination mechanism going forward. Study Law (2023) regarding local exhibitions in Java Semarang show a similar tendency. personal relationships are often more decisive than institutional frameworks. Therefore, cross-ecosystem coordination in Rembang shows great potential, but still needs to strengthen the structure so that collaboration develops more consistently and sustainably.

3. Diversity of Cross-Actor Capabilities and Capacity Building Challenges

The findings of the study show that there is a change in the thinking pattern of participants, especially in understanding culture as something dynamic and open to reinterpretation. This change can be seen from the way participants associate practical experience with reflection on cultural values. These findings are in line with the capability theory from Sen (1999) which emphasizes that learning is not only related to skills, but also the ability of individuals to understand and interpret their social experiences.

His interpretation is that involvement in the exhibition not only improves technical skills, but also changes the way of thinking of participants to be more reflective and critical. This suggests that art practice-based experiences can serve as a medium of cognitive transformation in cultural learning.

The diversity of cultural capital between actors, as Bourdieu (1993) emphasized, makes the field of art production always in a

competitive situation that is not completely neutral. We can see this condition in Rembang Ranjana, the museum personnel, creative communities, educators and facilitators have varied experiences. The convergence of many viewpoints in the same arena expands the space for artistic exploration. However, the gap in technical capacity among the actors necessitates additional adjustments to field coordination. Kartodirdjo (1993) reminded us that local cultural work often runs through a pattern of informal relationships sensitive to interpersonal dynamics. At the Renjana exhibition, the pattern emerged through negotiations that had to balance individual capabilities with the program's structural demands.

Sen (1999) sees capacity as a combination of opportunities, skills, and social conditions that open access to role development. At Rembang Ranjana, opportunities for learning arise through activity mentoring, discussion forums, and cross-role collaboration in the field. However, these opportunities have not developed evenly. That the difference of technical capabilities stay visible, at least in the designActivities and creativeDocumentation As what is stated by Kusumawati (2015), the imbalance comes from difference of capacity in cultural projects which separately will lead to difference in working distribution as a result. You can see this when the trusted thespian in question takes on further work to keep the quality of what comes out of the program. While incorporating a variety of actors lends flavor to the exhibition, without any precise capacity-building framework those dynamics can quickly turn into a structural nuisance.

As stated by Florida (2022), creative communities can only thrive in an environment that fosters a variety of skills so innovation may incrementally bloom. This synergy of competencies can be seen in the cooperation between the art community, educators, students and government officials regarding Rembang. However, some working sessions continue to depend on seasoned performers for the gaps in technical provisions. According to Harsrinuksmo (1999), these usually exist in cultural ecosystems that are not accompanied by continuous training mechanisms. What follows from all this is that tons of technical decisions are improvised to maintain the flow of conduct in anyone activity. It indicates an exciting energy within, and a capacity to innovate, but it also suggests structural restraints that must be navigated more strategically.

Art worlds (Becker, 2008), for instance, show how this division of roles is important in arts production so that the work chain is not burdened. Still, this role structure has formed during the Rembang exhibition execution however harmonization on rhythms of perform between actors pleaded to have common understanding on technical standard. It creates an uneven rhythm and its capacity puts the team in a position to be reactive at this level. This type of asynchronization typically occurs in Southeast Asian exhibitions where the technical assistance support is insufficient, as evidenced by Nelson (2025). Some other exhibition sessions are also seen with this condition where dealing is required by improvisation to keep up the flow. Capacity building, therefore, must be perceived as a 21st-century activity that directly contributes towards the improvement of sustainability within creative ecosystems at large — not just one-off requirements for operational survival.

4. The Government's Position in Strengthening Local Creative Infrastructure

Foucault (1991) states how power relations are concrete and we can explore the role of government in Rembang's creative ecosystem by studying how public institutions behave as regulators of social practices. Here government assistance does more than facilitation, it is a system that draws the line around community involvement. Social capital only emerges when institutions regularly create opportunities for interaction with citizens (Putnam, 1993). Rembang shows the possibility for more collaborative cultural governance, but a careful analysis of how government support is allocated is needed. Consistent with Bourdieu (1993), such evaluation is critical because access to, legitimacy and opportunity for expansion into the creative sector will depend on power relations.

Ostrom (1990) contend that institutions only work under shared governance with collaboration of stakeholder. The work as a point of convergence between the government, community and art practitioners is referred to here (that may apply more broadly, but seems to enter regions such as Rembang especially). But the state companies/time, as Scott (1998) warns rarely reflect the frictional aspects of society; and creative communities are far too fluid to ever be fully reflected in policy. Igalla et al. (2021) show that government culture initiatives are more successful when they respond to community practices around participation. Hence, museums need to develop their potential to grow from governing institutions into living environments for social negotiation.

According to Florida (2002), the growth of creative class is dependent on government role that it plays in creating an environment for artistic and creative expression. In this regard, policies in culture have just started opening space for involvement by local talents who were previously sidelined. Petrova (2011) emphasize that it needs to be a long-term vision, reconciling cultural and economic values which could strengthen regional arts infrastructure. Cultural policies need to include citizen participation, institutional quality, and human capacity development according to Hawkes (2001). All of which means that criticisms of the role of government do not mean an opposition to the value of government support: policies must be aimed not merely at strengthening local creativity but at improving its sustainability.

UNESCO (2024) states that access to participate in the creative ecosystem must be inclusive so all communities can create their share. Hence, Rembang government needs to make sure the program such as Rembang Ranjana really create equal space for both of arts community from various social background. Cultural policy sits somewhere between participatory idealism and administrative logic, a position mirrored by being space-rich yet unfulfilled in community needs (Polishchuk et al., 2021). Capdevila and Ignasi (2015) states that the success of local creative spaces depends on the government's understanding of the microdynamics that affect art production. Therefore, policies need to be aligned with the social character of the creative community so that the ecosystem develops organically and sustainably.

4. CONCLUSION

This research shows that the Rembang Ranjana Exhibition represents the complex interaction between curatorial, community, and government in building a local creative ecosystem. The three main findings included increased student involvement, increased creativity of work, and changes in participants' mindsets in understanding culture as a dynamic practice. This finding also reflects the strengthening of participants' capabilities, both in terms of creative skills, reflective skills, and adaptation in the collaborative environment of the exhibition. Thus, the success of an exhibition is not only determined by artistic production, but by governance's ability to facilitate interaction, collaboration, and experiential learning. This study demonstrates that deep learning approaches enhance student creativity in cultural arts education by promoting active and meaningful engagement.

The contribution of this research lies in strengthening the understanding of the relationship between social capital, collaborative governance, and capability development in local cultural ecosystems. This study confirms that the interaction between communities, formal institutions, and governments is able to produce adaptive mechanisms that expand the space for public participation while strengthening artistic legitimacy. In addition, this research offers a conceptual framework that shows that the exhibition ecosystem functions not only as a space for cultural representation, but also as an arena for the production of knowledge, creativity, and social learning. Thus, this article enriches the study of creative ecosystems by placing exhibitions as a strategic medium in cultural and educational transformation.

The implications of this study show that the development of the arts and cultural education ecosystem needs to be directed at strengthening inclusive, collaborative, and adaptive governance to local dynamics. The government and managers of cultural institutions need to play not only the role of administrative facilitators, but also as drivers who are able to build participatory spaces, increase the capacity of actors, and maintain the sustainability of crosssectoral collaboration. Although this study has limitations because it focuses on a single exhibition case, the resulting findings provide an important basis for the development of more responsive and contextual cultural policies. Therefore, further studies are recommended to conduct cross-regional comparisons to test the consistency of creative ecosystem models in a broader context.

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