

Reintegrating Talent: Designing a Learning Community to Empower Former Indonesian Migrant Workers

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Abstract. Attention to migrant workers is a cross-sectoral joint work, such as the penta-helix approach, especially when they change status to former migrant workers. The community can empower former migrant workers by paying attention to their potential. The purpose of the research is to provide ideas for the design of learning community models for creative economy actors in the performing arts sub-sector for former migrant workers. The research methodology approaches quantitatively two creative economy communities. The research sample of former migrant workers who are members of the creative economy community engaged in the performing arts sub-sector was 65 people. Research findings that the empowerment of former Indonesian migrant workers can be done with a non-formal learning approach. Through an andragogy approach, learning organizations, adult habits, and non-formal learning components encourage the entrepreneurial independence of creative economy actors, thus providing a reference for a learning community model design with six stages (community negotiation, activity planning, Training on the job, strengthening social networks, performance actions, activity evaluation). The conclusion of the research results shows that the impact of the development of former migrant workers, after participating in activities in the creative economy community, can exploit themselves and stimulate the embryo of a business group that is integrated between non-formal learning and performing arts creative economy activity facilities through an andragogy-based learning community model design.

Keywords: learning community, andragogy, creative economy, entrepreneurship

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INTRODUCTION

Migrant workers in various countries, especially poor and developing countries, are one of the jobs that are quite in demand. Indonesia's largest empirical migrant worker in Southeast Asia (Zamhir et al., 2023). The destination countries are none other than neighboring countries whose economic conditions are considered very promising for them such as Singapore and Malaysia (Mustaqim et al., 2020). Then other Asian countries such as Japan, South Korea, and Taiwan, including countries in the Middle East, namely Saudi Arabia, Qatar, the United Arab Emirates, and Kuwait. Similar to migrant workers in other countries such as Cambodia, the majority of Cambodian migrant workers move to ASEAN, especially to Thailand and Malaysia (Ullah et al., 2019). Based on data between 2010 and 2013, as many as 3,213,800 Indonesian migrant workers, both men and women, worked abroad (Dewi, 2015), while between 2015 and 2019 there were 1,049,987 workers officially recorded at the BP2MI Data and Information Center (Mustaqim et al., 2020).

Most Indonesian migrants have primary to high school education or can be said to have a low level of education (Rabbani et al., 2022). This means that many migrant workers are not engaged in the service professionally and have low skills. Therefore, many academics discuss the factors driving free movement across national borders, including an increase in low-skilled migrant labor, informal migration, insecure jobs, and health risks (Senses, 2016; Kok and Rogers, 2017; Martins and Strange, 2019; Daovisan et al., 2022). The results of research on migrant workers in several ASEAN countries conclude that migrant workers in Cambodia, Laos, Myanmar, and Vietnam (CLMV) act as a common conduit for mass migration to high-income countries for unskilled, illegal, and uncertain work (Daovisan et al., 2022).

Most recipient countries are implementing new labor market laws designed to reduce the number of migrant workers entering their countries. Two variables that contributed to the near-failure of the effort were decreased fertility and skills mismatch (Ullah, 2018). Referring to two reasons why efforts to reduce fertility and skills mismatch have almost failed, increasing the unemployment rate and the number of migrant workers (Ullah et al., 2019). Another problem that needs to be anticipated is that discrimination against citizens of different races (Black, White, Asian) has been mentioned in the literature on migrant workers. The growth of a culturally diverse economy with a mix of unregistered and official migrant workers is driven by many structural dynamics. Then women are paid more in the household sector (Gheasi et al., 2014). The workforce in Indonesia can be categorized into groups of workers with low income and lacking skills, resulting in limited employment in strategic sectors such as the manufacturing sector (Devadason & Subramaniam, 2016). Especially in Indonesia, this condition is the homework of the Central Government and Regional Governments.

Migrant workers grow a variety of interesting stories including their connection to marriage. There is a country that promotes immigration policies that aim to prevent unskilled migrant workers from marrying citizens of their country of birth (Leng et al., 2012). The Government's concern from the destination country of low-skilled migrant workers is very logical to anticipate the problems that will be faced in the management of population and civil records and suppress the emergence of other social problems. Another condition is if migrant workers work in the informal sector or organized companies, then a practical strategic management approach is to increase the empowerment of workers in overcoming the problem of discrimination. It is recommended that organizations develop transparent diversity and inclusion communication (Li et al., 2023).

Migration policy requires intergovernmental coordination for migration infrastructure and data exchange between countries and international organizations, by the policy implications of the review. Migration policies for the free flow of skilled labor can be implemented, along with communication channels, connections to migrate data and information, planning reorganization, and efficient policy implementation. The state can't develop an efficient public policy to help and protect all migrant workers because of disparities in regulations (Daovisan et al., 2022). An analysis of labor migration from a transnational perspective provides an understanding of how social injustices develop as a result of migrant practices when crossing borders and how governments control such migrations (Deng et al., 2020).

Support for migrant workers so that they are not faced with various problems, non-governmental organizations can also provide color to the goodness of the workers. In Indonesia, we trace historically, developments in the Suharto era and the Reformasi era have made migrant worker advocacy and organizations more complex, especially given the ongoing efforts to transform community-based migrant worker organizations into trade unions. The increased risk of duplication, competition, and lack of shared vision among migrant worker NGOs, as well as unfair competition between migrant worker NGOs and community-based migrant worker organizations, comes with increasing complexity, although it can encourage the growth of a more empowering community of organizations focused on migrant workers.

Nevertheless, the lack of truly successful migrant worker organizations may be a major weakness in the movement (Ford, 2006). The positive impact of professional management of migrant workers will be evident when they attain the status of former migrant workers. Migrant workers are not merely symbols of "foreign exchange heroes," but an essential focus is their livelihood sustainability upon retirement or becoming former migrant workers. Empowering former migrant workers can be achieved through a creative economy approach. Therefore, the personal needs of former migrant workers require facilities to maintain their foreign language

skills and further develop other individual abilities, such as culinary arts, dynamically. This will lead to an improved quality of life in their home regions, strengthening and stabilizing their living standards sustainably.

The needs of community members in developing and continuing their traditions in a marathon manner are not only focused on one aspect. This emphasizes that the needs of the community in maintaining local traditions in their area can be explored in terms of supporting the needs of work and continuous traditions. In addition, another need is the existence of human resources who are willing to capture the needs of the community with full creativity. Former migrant workers can be facilitated through performing arts activities as a channel for their skills. Performing arts is one of the sub-sectors in the concept of the creative economy. The creative economy has an impact on shaping welfare and employment (Pratiwi & Widiastuti, 2023). There are still few researchers who focus on research related to the design of creative economy learning communities, especially for former migrant workers.

The purpose of this research is to provide an idea in the form of a learning community model design for creative economy actors in the performing arts sub-sector, especially for former migrant workers. The performing arts activities are collaborated with the abilities of each individual. Performing arts are carried out not only for entertainment but also to gather those former migrant workers to be able to find their identity which leads to the ability to cultivate their abilities such as in the culinary field which has an impact on the economic development of their groups and families through Micro, Small and Medium Enterprises (MSMEs) which are encouraged by the management of creative economy community actors. This research contributes to the role of community education in collaborating to strengthen existing talents in the community with the application of andragogy-based learning according to the activities carried out by the adults.

METHODS

In an attempt to describe a research design, the data collected, methods and procedures, samples, and instruments used, can be described as follows:

Research Design

For research on former migrant workers, especially those who live in rural areas, the researcher uses a descriptive quantitative research method. The sample taken was 65 people using a Likert scale questionnaire involving 2 communities that carried out performance activities related to the empowerment of former Indonesian migrant workers and the results of observation of one of the activities in the community for former migrant workers, namely a "Hawu Master Festival 2". The two communities are Imah Kaputren which is domiciled in Putridalem Village, Jatitujuh District, and Jatiwangi Art Factory (JAF) which is domiciled in Jatisura Village, Jatiwangi District, Majalengka Regency, West Java Province. The position of the Imah Kaputren Community as the initiator of the idea of performing arts for former migrant workers, while the JAF community as a mentor in the development of its performing arts activities organized by the Imah Kaputren Community. The research procedures carried out by the researcher are as follows:

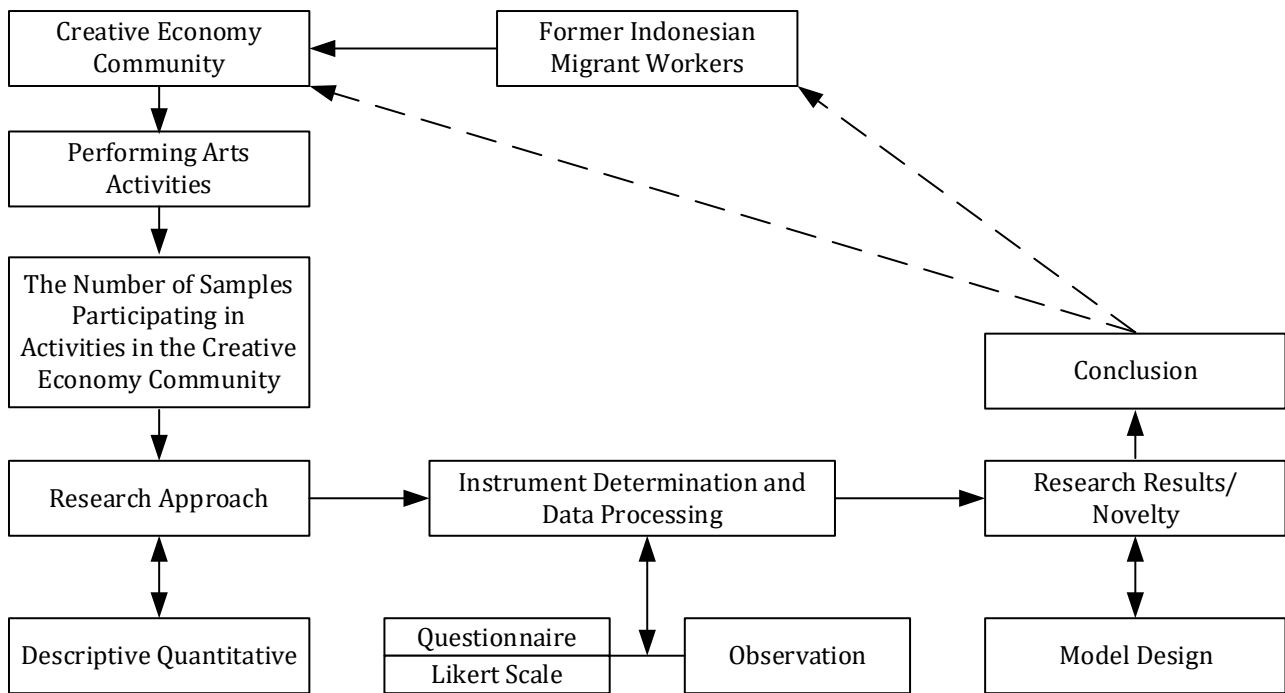


Figure 1. Research Procedure

Results of Likert Scale Processing

This research employs an evaluation standard for scoring research instruments using the Likert scale with four classification categories: strongly agree (SA), agree (A), disagree (D), and strongly disagree (SD). Then there are also two types of scoring, some are favorable and unfavorable, as explained in detail in the following table:

Table 1. Score on the Linkert Scale

Score		Code	Description
<i>Favorable</i>	<i>Unfavorable</i>		
4	1	SA	Strongly Agree
3	2	A	Agree
	3	D	Disagree
1	4	SD	Strongly Disagree

As for the size by using four intervals which indicates that there is a group of very poor, bad, good, and very good results as can be conveyed in the following table:

Table 2. Internal Value in Linkert Scale

Internal	Description
0-24,99%	Very Poor
25-49,99%	Poor
50-74,99%	Good
75-100%	Excellent

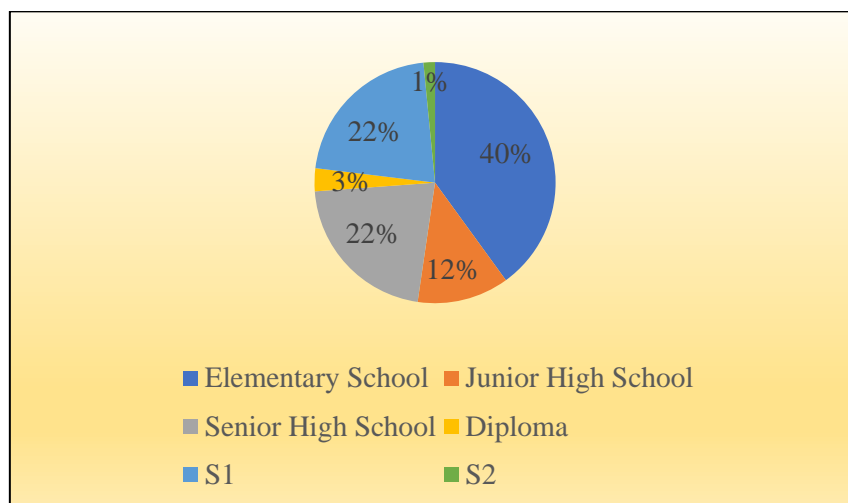
RESULTS AND DISCUSSION

The design of the learning community model in improving the ability of performing arts creative economy actors, as well as the management of human resources of former migrant workers in this research is presented based on the research design, data collected, methods and procedures, samples, and instruments used. Data obtained from research respondents received various inputs as analysis materials in this study. The results of data processing are then discussed with the support of other relevant theories and literature. The explanation in more detail is as follows:

Analysis

The location of the research conducted by the researcher, namely the character of a rural area, the creative economy community that is the target of the research is a community domiciled in the countryside. The Imah Kaputren and JAF communities are located in rural areas in Majalengka Regency, West Java Province. The two communities have their uniqueness, if the Imah Kaputren Community in its activities is more dominating based on the type of work of its members such as breeders, rice farmers, traders, and migrant workers. Meanwhile, JAF makes land a movement in its various activities. Historically, cooperation between the two communities has gone very well. It can even be said that the JAF Community is a mentor of the Imah Kaputren Community. Over time, various performing arts activities in both communities are often carried out by involving many members of the surrounding community and even participants who come from outside the region.

Some of the characteristics of the respondents in this study include education level, age, duration of activity in the community, and income from each performing arts implementation. Regarding the percentage of respondents' educational levels measured from elementary school equivalent to university level in formal education. The characteristics of respondents' education can be presented in the following figure:



Picture 2. Percentage of Respondents' Educational Levels

The most dominant formal education is only up to the elementary school level of the equivalent of 40,00%. This condition is very different significantly from respondents who have sat in Strata two lectures (S2) as much as 1.54% and Diploma by 3.08%. However, for Bachelor's Degree (S1) it is quite large, namely 21.54%. Citizens whose formal education is at the elementary school level are one of the social variables that shape inadequate skills and educational backgrounds (Sabar et al., 2023), So it needs to be supported by various trainings to improve competence according to the demands of employment.

The age of the respondents in the two communities in the research object shows the condition of the respondents who are generally 17 years old and above including the grouping of adults, as seen in the following figure:

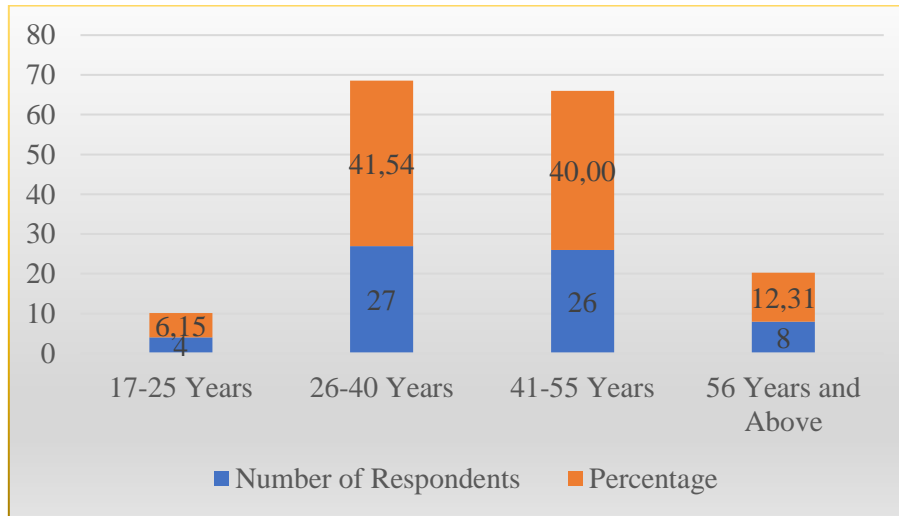


Figure 3. Respondent Age Group

Examining the active role of respondents as creative economy actors, most of them are in the active time range of 4-6 years, with as many as 32 respondents (49.23%). Meanwhile, in the community for more than 10 years, only 5 respondents (7.69%). Active conditions in the community are reflected in the figure:

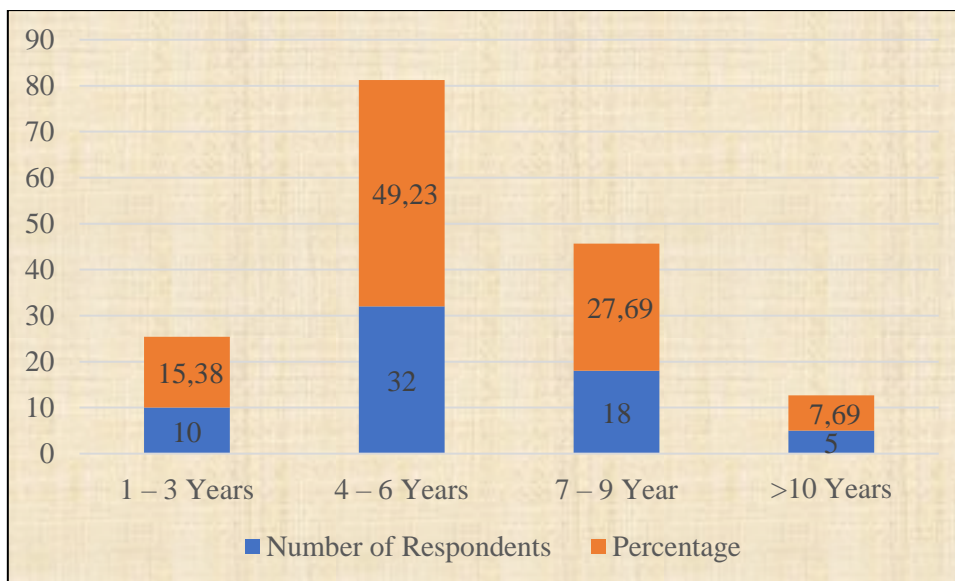


Figure 4. Respondents' Activeness in the Community

Especially exploring the income of respondents as creative economy actors who are members of the community, it is clear that the income earned in each performing arts between creative economy actors tends to be different. As a sample of the observed performing arts, namely the "Hawu Master Festival #2". The activity is focused on empowering former migrant workers located in rural areas. The data obtained showed that the most dominant was indeed an income of less than Rp1,000,000.00 (51%), then the income between Rp1,000,000.00 – Rp3,000,000.00 as much as 41%, and others obtained more than Rp3,000,000.00 (8%). The duration of the performance itself is carried out regularly with different themes.



Figure 5. Respondent Revenue from Each Performing Arts Event

Data analysis of respondents' answers related to the principles and design of andragogy elements refers to the concept developed by Knowles et al., it can be seen that the average respondent answered regarding the principle of andragogy in the good category, namely life experience (71.28%), readiness to learn (74.49%), and intrinsic motivation to learn (72.50%). Meanwhile, the principle of andragogy is related to learning orientation, independent learning, and learning needs in the very good value group. The highest percentage of scores obtained was knowledge needs of 78.08%. Paying attention to the results of data processing, it is necessary for creative economy actors to further encourage their abilities to encourage life experience to contribute to strengthening their abilities which is supported by good conditions for awareness of the need for knowledge for themselves and their groups. Examining the design aspects of the andragogi element, creative economy actors always participated in learning activities (79.23%). However, it was not accompanied by the strengthening of joint planning (73.72%), goal setting (73.94), and the design of the learning experience of residents (73.97%). The condition of creative economy actors in terms of preparing residents to learn (75.58%) as part of the learning process is very good. Including very good regarding climate regulation (77.02%), diagnosis of learning needs (77.40%), and evaluation activities (77.50%) so that it emphasizes that creative economy actors show that they are mature adults in thinking and acting, able to learn and provide knowledge transformation to other community actors.

Table 3. Percentage of Principles and Designs of Andragogy Elements (Knowles et al., 2020)

No.	Andragogy Principles	%	Andragogy Element Design	%
1.	Learning orientation	77,12	Preparing learners	75,58
2.	Life experience	71,28	Collaborative planning	73,72
3.	Self-directed learning	76,28	Setting the learning climate	77,02
4.	Readiness to learn	74,49	Diagnosing learning needs	77,40
5.	Intrinsic motivation to learn	72,50	Setting objectives	73,94
6.	Need for knowledge	78,08	Designing learning experiences	73,97
7.			Learning activities	79,23
8.			Evaluation	77,50

The series of activities of creative economy actors reflected in the means of performing arts cannot be separated from the character of oneself that must be instilled. All of this is manifested in the scope of habits that they do all the time continuously. An overview of the habits of creative economy actors in the research locus obtained data on a consistent willingness to renew themselves (75.00%) and a proactive spirit (75.38%) in very good condition. Meanwhile, the habit of synergy (73.27%), thinking about excellence (73.65%), prioritizing priority (72.31%), and personal leadership (72.50%), as well as understanding and asking to be

understood (66.54%) are in good condition, meaning that the habits possessed by the respondents as creative economy actors can be said to be very supportive, for their ability to continue to take part in all the challenges they face in the performing arts world. The data obtained related to these habits can be described as follows:

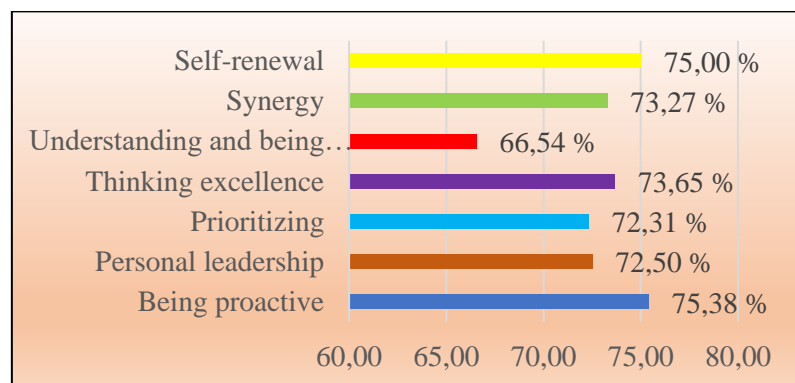


Figure 6. Habits of Creative Economy Actors Respondents

Continuing on the aspects related to adult learning, the factor that has strategic value is a learning organization. In essence, adaptive organizational values are organizational capital to adapt using environmental changes (Suryawati et al., 2023). Interpreting the importance of strengthening learning organizations because creative economy actors have competencies related to the performing arts they perform. Therefore, learning organizations focus on instilling discipline in the organization. Creative economy actors have team learning (75.87%), mental models (76.28%), personal mastery (72.69%), and system thinking (74.04%) can be said to be very good. However, specifically for the common vision (68.85%) said it was good. Overall, the discipline aspect of creative economy actors provides a meaningful encouragement so that learning organizations contribute positively to their performing arts activities.

Table 4. Creative Economy Actor Learning Organization

No.	Learner Organizations	%
1.	System thinking	74,04
2.	Personal mastery	72,69
3.	Mental models	76,28
4.	Shared vision	68,85
5.	Team learning	75,87

Learning in the creative economy community, which applies the concept of non-formal education, has several interrelated learning components. Six components of informal learning occur in the community, namely all components have a very good category consisting of environmental input (76.35%), instrumental input (70.96), raw input (77.69%), learning process (74.42%), output (75.58%), other input (71.92%), and outcome (77.50%). Environmental input in the form of a learning support environment in the form of buildings and open spaces in the form of plantations and rice fields around community locations that can facilitate various community activities including the organization of festivals. Socio-cultural environmental input, in the JAF Community, the majority of the population is associated with critical industries, still paying attention to customs that are local wisdom.

In the Imah Kaputren Community, the social environment is greatly influenced by the livelihood of the people, most of whom live in agriculture. Local wisdom that is still maintained such as cooperation, and ritual activities that are local customs. Input on the facilities in both communities in the form of equipment and

equipment to support learning and other community activities. Raw input is in the form of creative economy actors who are involved in every moment of the festival. When going to hold a festival, these creative economy actors are involved in the training process and the time is relatively as needed, as a learning process in the community. The output that occurs in both communities is the ability of creative economy actors to be able to express their creations and competencies in a performing arts event.

Other inputs contained in the creative economy learning community are formal legality in the form of foundations issued by the Central Government, and very solid team cooperation, most important in the series of learning and activities that are always carried out by creative economy community actors is social networks. Finally, the outcome is characterized by the impact of an activity that is indeed diverse according to the core theme of the performance art activity being shown. As with the "Hawu Master Festival #2", the obvious impact that occurred was that the results of the abilities of former migrant workers in the form of cooking skills could be acted upon as the embryo of the growth of the culinary industry which is a home industry. Collaborated with the concept of developing Micro, Small, and Medium Enterprises groups. The organization of a festival itself based on social capital can have implications for the formation of creative tourism (Lestari et al., 2023).

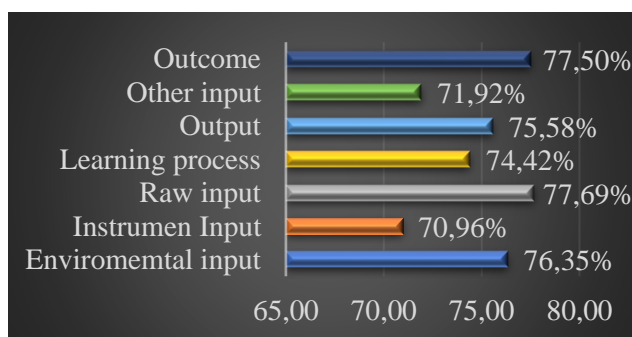


Figure 7. Learning Components of Creative Economy Actors

The integration between the application of the andragogy approach, learning organizations, and habits and supporting the implementation of non-formal learning in the creative economy community contributes to realizing the learning component, finally providing a nuance of the ability of creative economy actors to create every individual with entrepreneurial competence. This study is based on Lumpkin and Dess (1996) with entrepreneurship indicators consisting of five things. Respondents' illustrations of entrepreneurship with all of them categorized as very good, which included autonomy (73.46%), innovation (73.65%), risk-taking (73.46%), proactive (73.21%), and aggressive competition by 76.28%. The condition of creative economy actors shows that when they join the community, they already have a desire to develop themselves in the context of entrepreneurship. However, the stability of learning to form entrepreneurial skills must continue to be fostered and fostered to maintain and improve the will and abilities that they already have.

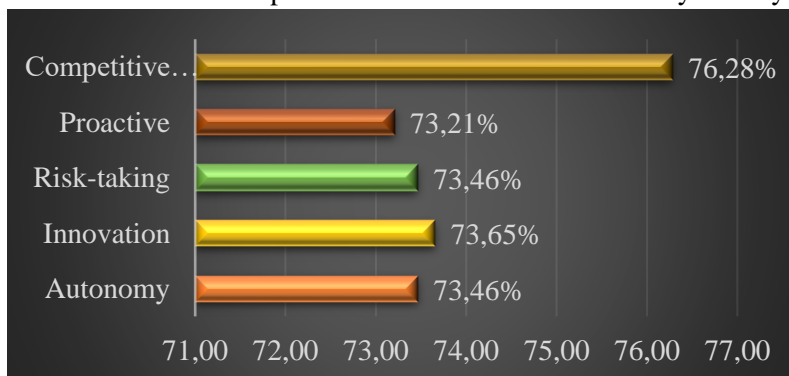


Figure 8. Entrepreneurship of Creative Economy Actors

Non-formal education refers to any educational or training program that aims to systematically remove barriers to learning, whether related to age, time, location, or space, while still upholding its educational goals and functions (Islahi & Nasrin, 2022). One of the centers of attention of non-formal education is focused on adult learning. People who work legally anywhere avoid age groups that are classified as immature. Migrant workers are focused on the age of adulthood, hence their approach to learning through andragogy. Andragogy is "the art and science of adult learning," in contrast to "pedagogy," which refers only to the teaching methods typically used with children, Knowles popularized the term andragogy in educational discourse (Rowtho et al., 2020). The most important purpose and intention of andragogy is to serve to shape and pour out the learning experience (Knowles et al., 2015). There are principles in adult learning including the need for knowledge, independent learning, life experience, readiness to learn, learning orientation, and educational motivation for learning. There are also several designs of andragogy elements, namely preparing residents to learn, joint planning, climate regulation, diagnosis of learning needs, goal setting, design of learning community experiences, learning activities, and evaluation (Knowles et al., 2020).

Adult learning is essential for people to acquire the skills necessary for their jobs as the complexity and uncertainty of the workplace increases (Suryadi et al., 2020). In the implementation of adult learning, the andragogi plan is presented if the control is shared with the students so that they become more involved (Martínez & Muñoz, 2021). The basis of andragogy is the idea that educators encourage a culture of "maturity" within a learning group that encourages all learners to engage in questioning and reciprocal learning (Hagen & Park, 2016). In adult learning, it is also necessary to pay attention to learning organizations that support the improvement of each adult's abilities. A learning organization focuses on disciplines that include developing a vision, mental models, personal mastery, system thinking, and team learning (Senge, 1994). The book written by Senge about the five disciplines in a learning organization is one of the most significant and influential works in management ever written. Debates centered around the concept of learning organizations according to Senge have emerged in recent years (Hsu & Lamb, 2020). The idea of learning organization refers to the literature on organizational learning to emphasize the learning features of workers within an organization (Timanson & Costa, 2016). A learning organization is characterized by a constant learning process by all members of the organization who see it as a strategic education (Annan-Prah et al., 2023). It is also worth noting that there is a learning strategy that can be described as Self-regulated learning, where learners play an active role in acquiring academic skills by setting goals, regulating, and managing the learning process independently through making study schedules, setting learning targets, and independently seeking the necessary information (Sardin et al., 2022).

Another aspect in the context of adult learning is the learning component, especially in the realm of non-formal learning processes regarding Environmental input, Instrumental input, Raw input, learning process, output, other output, and outcome (Sudjana, 2010). These seven aspects can be applied in the implementation of adult learning. Creative economy actors in the learning community as raw inputs that have compound characteristics. Their existence is part of learning that can be influenced by the local environment. Concerning environmental input, the social environment has a carrying capacity for the development of individual motivation to learn. This is formed because the ability to think critically encourages the development of education based on life skills and an educational environment that has been formed to realize lifelong intervention (Mohammadi et al., 2023). The relationship between the components of non-formal learning is explained in the following figure:

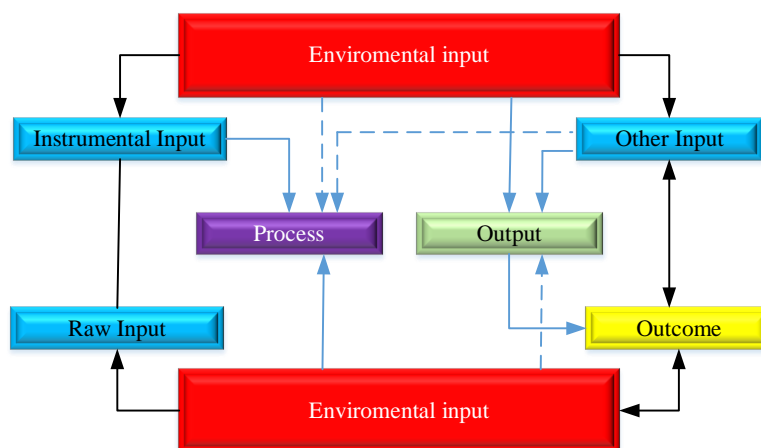


Figure 9. Components and Processes of Non-Formal Learning (Sudjana, 2010)

The rapid development of information technology influences an input to the environment that is cross-border. Therefore, the learning environment that is carried out both in a room that is located according to the existence of students and online in a different situation and carrying capacity gives rise to a combination of blended learning (P. Wang et al., 2024). Next, the implementation of learning not only focuses on the goals but also focuses on the learning process itself (Criss, 2008). Especially in the concept of adult learning, experience is one of the basics in the application of learning with an androgynous approach. In non-formal education, the teaching and learning process is part of the professional development of students, resource persons are expected to convey to them knowledge, skills, values, and creative experiences (Kirsten, 2020). Learning and teaching theories argue that every teaching procedure is a learning process, in other words, every time a resource person imparts knowledge, students need to absorb what has been taught to them (González Hernández, 2022).

Furthermore, the habits that appear in everyone, in essence, include being proactive, personal leadership, prioritizing priorities, thinking about excellence, understanding and asking to be understood synergy, and self-renewal balance (R. Covey, 1993). The current situation of many people who cannot be separated from their dependence on communication technology involving artificial intelligence also has an impact on the learning process. Therefore, it must be understood that when learning it is possible to have the habit of searching for information online (De Simone et al., 2022). This can happen when someone faces challenges, acknowledges conflicts, and approaches problems with systematic consideration. Here, the person compares their inherent mental patterns with those triggered to face new situations (Addae, 2021). Adults are also required to understand and seek to be understood after developing the habit of reading (Morris & Rohs, 2021) through digital literature or direct reading of books and other media to enhance adult capacity. All of this can be a sign of further learning habits (Coleman & Furnborough, 2010).

The habits practiced by adults also impact the formation of an entrepreneurial spirit. The orientation related to entrepreneurship includes aspects such as autonomy, innovation, risk-taking, proactivity, and being aggressive in competition (Lumpkin & Dess, 1996). Another opinion states that as a process, entrepreneurship can be identified by at least four key components for success: autonomous factors, dependent factors, driving factors, and connection factors (R. Wang et al., 2023). A good activity facilitated by the government, investors, and other decision-makers can adopt an activity-based approach to entrepreneurship (Rauch & Hulsink, 2023). Entrepreneurship itself is inseparable from the learning process; consequently, everyone needs to learn to question their ideas about what is good, and the homogeneous society that offers little variety is to be taken as inspiration, to bring inspiration into entrepreneurship (Tennant, 2015). Education allows everyone to develop into themselves by providing the greatest benefits to the social life around them; the community serves as the culmination of all educational processes (Saepudin & Mulyono, 2019). One of the educational approaches implemented in developing the community's capacity to engage in entrepreneurship is through community

education or non-formal education. The development of entrepreneurship itself is one of the efforts to respond to the current phenomenon, which is in the process of forming an education system to create a competitive society (Saepudin et al., 2022).

Entrepreneurship does not only pertain to one sector of life such as the industrial field, but can extend to various aspects of life in society, including the predominantly agricultural sector (Fitz-Koch et al., 2018) in rural areas. In the management of entrepreneurial activities, it can be done with a penta-helix approach (Hoerniasih et al., 2022) namely the relationship between academics, business, community, government, and mass media. The impact of entrepreneurial development is not only on individuals but also has an impact on goodness and welfare. In general, the existence of an agent seeks to realize a desired condition, which is where the relationship between entrepreneurship and welfare arises (Ramoglou & McMullen, 2022; Dimov & Pistrui, 2024).

The results of observations made by researchers through one of the "Hawu Master Festivals #2", monitored the need for steps that must be taken in organizing a performing arts event at least starting from the initial deliberations in the community, then mapping or making a draft plan to strengthen the ability of actors to perform, followed by a touch of training, not forgetting the information on the activity plan and supporting the smooth running of the activity through expansion social networks, then a series of stage activities, and finally an evaluation and is expected to provide feedback for the upcoming event.

The relationship between the observation results and the processing of questionnaire data with the Linkert scale illustrates the design of a learning community model for creative economy actors in the performance sub-sector with the target aspect for efforts to empower former migrant workers. The design in question is shown as follows:

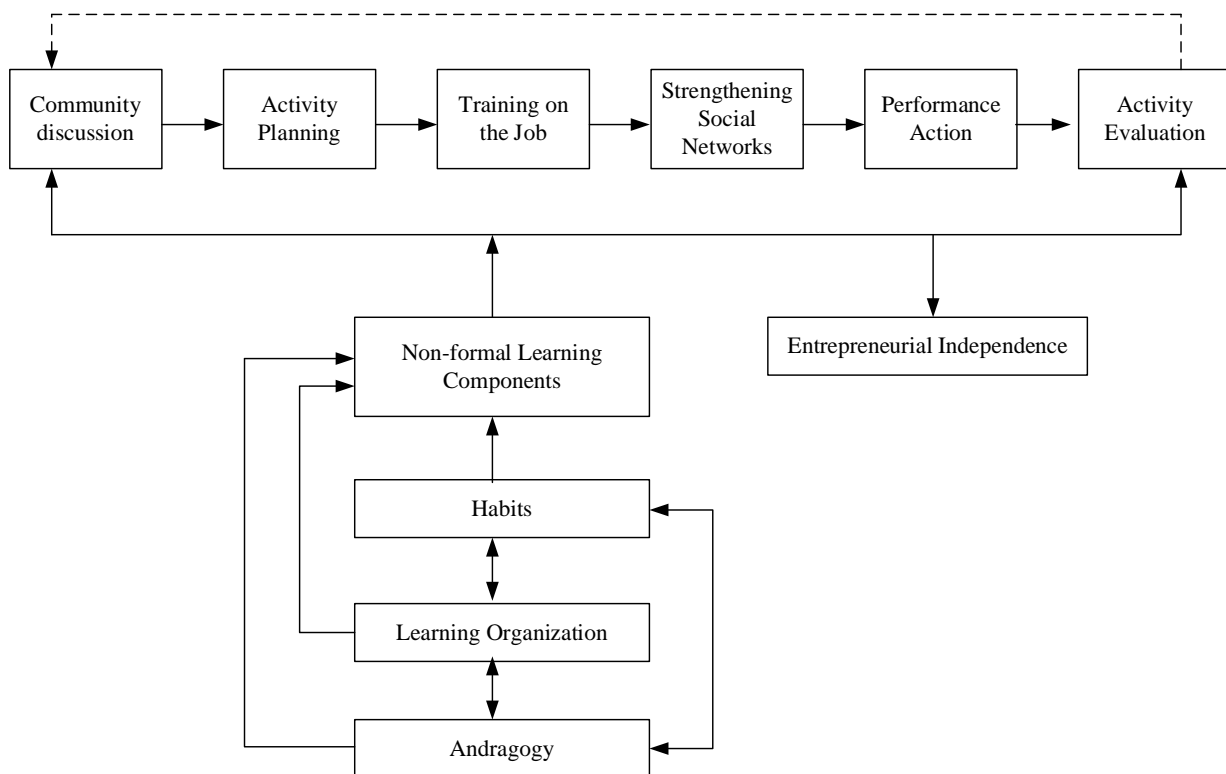


Figure 10. Design of a Learning Community Model for Creative Economy Actors in the Performing Arts Sub-Sector

The limitations in this study include the number of creative economy communities involved in the study, only 2 communities are engaged in the performing arts sub-sector. Likewise, festival activities as a reflection that facilitates research objects are not much involved concerning the time and peculiarities of the target

respondents who are classified as former Indonesian migrant workers. Despite these limitations, the results of the study show that the impact of the development of former migrant workers, after participating in activities in the creative economy community, can exploit themselves and stimulate the embryo of business groups that are integrated between non-formal learning and performing arts creative economy activity facilities through the design of an andragogy-based learning community model.

CONCLUSION

The results of the research on creative economy actors provide a real picture of the members of their communities. Understanding the learning needs of the learning community of creative economy actors, when trying to empower former migrant workers through the implementation of the performance sub-sector, there are stages of activities that must be passed. This stage is enveloped in an andragogy learning approach supported by learning organizations, adult habits, and non-formal learning components so that it has an impact on the entrepreneurial independence of creative economy actors. The non-formal learning flow provides a reference for a learning community model design that goes through at least six stages (community discussion, activity planning, training on the job, strengthening social networks, performances, and activity evaluation) and feedback after the entire series of activities is implemented. The results of the research have an impact on the development of former migrant workers, at least they after participating in creative economy community activities can exploit themselves and encourage the initial formation of business groups from the results of a series of learning that is matched with a performing arts activity facility.

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