

**COMMUNITY SOCIAL CAPITAL OPTIMIZATION**  
**JATIWANGI ART FACTORY AS A TRANSFORMATION STRATEGY**  
**SOCIAL SUSTAINABILITY**  
**(A Case Study in Jatisura Village, Majalengka Regency)**

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**ABSTRACT**

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Social capital is a key factor in facilitating sustainable social transformation which mechanisms rely on the function of social networks, trust, and shared social norms. In Jatiwangi, Majalengka Regency of West Java, an interesting case emerged which shows how social capital can be a driver of sustainable social transformation. This research aims to analyse the social capital of the Jatiwangi Art Factory Community (JAF) as a strategy for sustainable social transformation. This research uses a qualitative approach with a case study method and theoretical utilizes framework proposed by Pierre Bourdieu's Social Capital and Arnold Toynbee's Theory of Social Change. Research findings show that JAF has succeeded in optimizing social capital as the main tool in creating sustainable social transformation that occurred was the result of a process of social interaction, capital accumulation and creative responses to social and economic challenges, there were present of shared values of mutual cooperation, creativity and cultural expressions that were part of the community's mindset and actions. JAF has also changed people's habits that were previously oriented towards the roof tile industry into a community that uses art as a means of artistic expression and sustainable economic livelihood.



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## INTRODUCTION

The development of information and communication technology today has created a gap, both in terms of distance and time, that is not an obstacle. Advances in this field have also made people more aware of their information needs. Information disseminated through today's media plays a significant role and can influence various aspects of human life. This phenomenon is a social phenomenon whose process has led to a revolutionary change in society, transitioning from an agrarian form to an industrial society, as a result of the flow of social, cultural, economic, and political globalisation today. The existence of technological advances, commonly referred to as the era of digital disruption, has had a range of impacts, both positive and negative. In the context of increasing globalisation and modernisation, local communities frequently face challenges in preserving their identity and social sustainability. This occurs as a result of the progress that has been achieved in the previous development process (Khamim, 2021). Globalisation and modernisation have brought about significant changes in the way we live, interact, and view the world.

One of the changes that has occurred in society today is the emergence of the Jatiwangi Art Factory (JAF) Community, a community in West Java that showcases contemporary art and cultural practices centred on local rural life and community conflict. Jatiwangi Art Factory was founded on September 27, 2005, by Iman. Jatiwangi Art Factory is situated in Jatisura Village, Jatiwangi District, Majalengka Regency, serving as an art collective. An art collective is a group consisting of several artists or art practitioners who work together in a collaborative or community setting to achieve specific artistic goals.

Jatiwangi Art Factory, as an art community, has made very significant changes. The changes made are a response to and a challenge posed by population growth, resource depletion, and climate change in Jatiwangi, which is experiencing increasing temperatures. This is something that is not created unconsciously. The response also requires vision, leadership and action to overcome threats and create a foundation for survival. This aligns with what Toynbee said. Toynbee employs the

term "challenge and response" to describe major threats and actions that significantly impact the welfare of the entire population. "Challenge" threatens the continuity of the existing system. "Response" ranges from no action to major changes in the living conditions of individuals and groups. This includes new technologies, social organisations and economic activities, or a combination of various factors. "Response" time is a risk taken by humans. So it can result in success or failure. As done by Jatiwangi Art Factory, which has successfully transitioned from aesthetic value to economic value. This change is one way to respond to challenges well, and society becomes prosperous. On the other hand, the community's knowledge is also growing with the existence of Jatiwangi Art Factory as a space for the community itself.

This phenomenon highlights the urgency that underscores the need for this research to be conducted. The social capital held by the Jatiwangi Art Factory Community, comprising members from diverse social backgrounds, has the potential to foster critical thinking patterns within the community. Therefore, this social capital can be leveraged as a strategy to encourage sustainable social transformation. Various routine activities carried out by the Jatiwangi Art Factory Community are a real manifestation of this implementation. The community that is actively involved shows high enthusiasm and can be empowered through its role, which ultimately becomes the distinctive identity of the Jatiwangi area.

Several previous studies have been conducted on the topic addressed in this article. As expressed by Idris (2021) in his research entitled Social Capital and Prospects of Community Cultural Resources for the Existence of Umpungeng Village, Soppeng Regency. The results of this study indicate that the social capital of the community in Umpungeng falls within the category of a high-trust society, characterised by a high level of trust and togetherness, including cooperation, which is an essential element in increasing the potential of cultural resources in Umpungeng. The research will focus more on examining the social capital that develops through art activities, particularly in the Jatiwangi Art Factory Community, which can contribute to

sustainable social transformation strategies and offer new insights into the practical application of social capital in the context of art.

The next researcher is Dakir (2017) with the title "Pesantren and Social Change: Optimizing Social Capital for Community Progress" The results of this study indicate that through the social capital they have, such as social networks (networking) and trust, it turns out that pesantren can break through the backwardness of society into a better social order. Even the movement of social change carried out by pesantren, which integrates religious values with various areas of life in society, is based on the spirit of kinship (brotherhood) and supported by the principle of trust; at the empirical level, it turns out to be a strong foundation for professional relationships. The research will focus more on examining how this social capital can be utilised as part of a concrete strategy for sustainable transformation in specific communities, such as those run by the Jatiwangi Art Factory Community. The researcher will analyse in depth the practical application of social capital in the context of sustainable transformation, focusing on more specific community art initiatives.

One of the key concepts in understanding how society can achieve social transformation is social capital. Social capital can be defined as resources obtained from social relationships, trust, and networks that enable individuals or groups to work together to achieve common goals (Jannati, 2020). The Jatiwangi Art Factory (JAF) community is a tangible example of the effective use of social capital to promote sustainable social change. The emergence of social capital is a response to the strained relationships between humans and the weakening concern for fellow humans (Kurnianto, 2017). This article will analyze how JAF utilizes social capital in implementing social transformation strategies, drawing on Pierre Bourdieu's theory of social capital and Arnold Toynbee's theory of social change.

## **METHOD**

This study uses a qualitative approach to gain an in-depth understanding of social capital. Jatiwangi Art Factory Community. The case study method was used because it provides a comprehensive framework to examine complex issues of

phenomena through the experiences of individuals directly involved (Prayogi, 2016). By employing a case study approach, this study provides detailed insights, enabling the researcher to explore social capital in practice at Jatiwangi Art Factory, its implications, and the impacts on sustainable social transformation. The case study methodology is well-suited to this study because it facilitates data collection from a variety of sources, including in-depth interviews, participant observation, and literature reviews, allowing the researcher to build a rich picture of social capital. *Jatiwangi Art Factory*.

This study employed both interviews and observations as data collection techniques, which were conducted simultaneously. The data gathered through participant observation primarily stemmed from informal interviews conducted in the field (Fathiha, 2022). The researcher employs an interpersonal approach by fostering close relationships with participants throughout the fieldwork process. Throughout the research process, the researcher maintains ongoing interaction with informants to ensure that relevant data and insights are obtained. Meanwhile, secondary data is obtained from books, previous research and sources related to the Jatiwangi Art Factory Community. The main informants consist of young people who are actively involved in Jatiwangi Art Factory, as well as the core leaders and founders of the organisation. The snowball sampling method is employed to identify additional sources of information, as information from key informants alone is insufficient. The key informants then refer researchers to other individuals who can provide further insights regarding JAF's social capital as a strategy for sustainable social transformation. This process continues until the data reaches the saturation point. The research was conducted from August 2022 to December 2024.

## **RESULT AND DISCUSSION**

### **Social Capital in Practice at Jatiwangi Art Factory**

#### **1. Description of the Research Location**

This data was obtained directly by researchers from the Jatiwangi Art Factory Community located at Jalan Makmur No. 71, Jatisura Village, Jatiwangi District,

Majalengka Regency, 45475 West Java. In the Jatiwangi Art Factory Community, there is a Jebor Hall, which is typically used for various Jatiwangi Art Factory activities, such as exhibitions, monthly discussions, artist residencies, and other events.

The research location focuses on Jebor Hall at the Jatiwangi Art Factory Community, where various activities are carried out, including discussions, festivals, apamart, and others. Additionally, Jebor Hall, located in Jatisura Village, caters to everyone's interests, as it serves as a hangout spot for the millennial generation. Besides that, there is also a Museum of Land Culture, which is a place to produce high-quality Roof tiles. Therefore, the Jatiwangi Art Factory community recognises the importance of involving the younger generation in discussions about the Jatiwangi culture itself.

Jatisura Village was chosen as the research site because it has potential, especially in the field of cultural tourism. The existence of Jatiwangi Art Factory opens the gate to improving the local economy and introducing the culture that is characteristic of the area.

Activities at the Jatiwangi Art Factory Community start at 10:00 WIB and continue until evening. The Jatiwangi Art Factory Community at 10:00 WIB conducts activities in their respective fields, such as developing concepts, designing content, engaging with other members, practising with the band "Lair", and others. So that each member has different activities.

## 2. Figure 1. Condition of the Jatiwangi Art Factory Community





Source: Jatiwangi Art Factory, 2024

### **3. Characteristics of Informants**

First, Hasyim is a former village head, 54 years old, who has been involved in the roof tile industry for 20 years. Although initially relying on the method of selling roof tiles and currently focusing on contemporary art, Hasyim has made significant progress in utilising land and water. Hasyim began selling his products through relations owned by the Jatiwangi Art Factory Community, and it soon became an icon in the Majalengka Regency square. This became a new opportunity to expand his roof tile business. However, Hasyim began to face major challenges in the form of competition from light steel, which was considered more practical than using the roof tiles themselves.

Second, Iman is a 57-year-old artist and curator who has been involved in the arts since college. Iman is an artist, curator, and cultural worker who lives and works in Jatiwangi, Majalengka Regency, West Java, Indonesia. Since the early 1990s, he has been involved in various art projects, both domestically and abroad. He co-founded Barak Gallery in Bandung (1999) and initiated the Bandung Performance Art Festival (2000). In 2005, he founded Jatiwangi Art Factory (JaF), a community that incorporates contemporary art and cultural practices into the local discourse of rural life.

Third, Mail is a 38-year-old artist and curator who lives and works in Atiwangi with Jatiwangi Art Factory. Mail is known for his artistic practice rooted in the



community and issues of rural land and local culture. He completed his master's degree in Development Studies at the Bandung Institute of Technology (2020). His works and projects have been presented at various international forums, including Documenta 15 in Germany (2022), the Dhaka Art Summit (2020), and the SUNSHOWER exhibition in Tokyo and Kaohsiung. In addition to being active as an artist, Mail is also involved in curatorial projects, such as the Village Video Festival, and several academic activities and global conferences discussing art, land, and community development.

Fourth, Eja is a 32-year-old artist and curator. Eja is a cultural practitioner associated with Jatiwangi Art Factory. This community-based organisation focuses on contextualising contemporary art and cultural practices within local life in rural areas, both in form and concept. He believes that artistic practice is a way of life that can lead to happiness and mutual understanding with various parties.

Fifth, Nur is a 29-year-old artist and curator exploring positive psychology through various approaches. Her focus is based on psychological development, which she explores through clay media. Nur's practical experiments with the materiality of this media are connected to everyday cultural needs, such as soap, clay, masks and skincare. Her focus is based on psychological development, which she explores through clay media. In navigating the human-environment relationship, her work revolves around activation through public programs, board game psychology, community development art, social and mental health, and education.

#### **4. Research Finding**

Based on the results of identification through direct observation in the Jatiwangi Art Factory Community. The Jatiwangi Art Factory (JAF) Community is one of the communities in West Java that showcases contemporary art and cultural practices, focusing on local rural life and community conflicts. Jatiwangi Art Factory was founded on September 27, 2005, by Hasyim, Iman and Nita. Jatiwangi Art Factory is situated in Jatisura Village, serving as an art collective.



An art collective is a group consisting of several artists or art practitioners who work together in a shared community or container to achieve specific artistic goals.

Jatiwangi Art Factory (founded in 2005) is a community that embraces contemporary art and cultural practices as part of local discourse in rural areas. In the early twentieth century, the clay industry in Jatiwangi made it the largest roof tile producing area in Southeast Asia. One hundred years later, in 2005, using the same clay, JaF encouraged the Jatiwangi community to create a collective awareness and identity for their area through arts and cultural activities. In doing so, JaF aims to process clay with more dignity and increase collective happiness.

From the results of interviews with members of the Jatiwangi Art Factory Community, it becomes clear that the people involved in Jatiwangi Art Factory are not only artists, but also comprise a diverse range of entities and backgrounds. Village communities interested in local culture are also parties involved in the Jatiwangi Art Factory. Through Jatiwangi Art Factory, people from various professions can become anything. For example, pedicab drivers and baristas can become artists. The following are some of the art communities in Majalengka Regency:

Table 1. Data table of the Arts Community in Majalengka Regency

No	Community Name	Address
1.	Village Concert	Seventh
2.	Jatiwangi Art Factory	Jatiwangi
3.	Eurih Saung	Javanese Village, Majalengka
4.	Cloudy Rain	Seventh
5.	Kirik Nguyuh	The Great
6.	PEKA (Majalengka Artists)	The Great Plains
7.	Like-minded Friends	Leuwiseng
8.	GRUMALA (Majalengka Baheula Group)	The Great Plains
9.	Maca Community	Klur
10.	Muning Reef	Majalengka

11.	Kendanger Community	The Great Plains
12.	JSPM (Majalengka Dancers Community)	The Great Plains
13.	K2M (Majalengka Keyboard Community)	Sukahaji
14.	Majalengka Literary Community	The Great Plains
15.	Imah Kaputren Cultural Community	Seventh

Source: DISPARBUD Majalengka Regency 2025.

Jatiwangi Art Factory operates community-oriented arts programs from a roof tile and house factory in a semi-rural area of West Java. Jatiwangi Art Factory's perspective is distinctly village-oriented, although its approach is sophisticated and organised. In Jatisura Village, they manage ceramic musical instruments, as well as rock music using ceramic instruments, and organize community-oriented arts festivals and projects. The Jatiwangi Art Factory (JAF) community organises various creative activities aimed at attracting tourists while promoting and strengthening local cultural identity. These activities include:

#### 1. Arts and Culture Festivals

Village Video Festival (VVF): An annual video festival in collaboration between JAF and Sundayscreen, inviting artists and the general public interested in exploring new media to live and work with the residents of Jatiwangi. Jatiwangi Residency Festival (JRF): Held every two years with a relational approach between guests and hosts. Participating artists are invited to experience local life, culture, and traditions firsthand.

#### 2. Ceramic Music Festival (CMF)

CMF is a triennial music festival featuring clay musical instruments (ceramic music), becoming a symbol of Jatiwangi's new culture. This event involves thousands of residents from 16 villages, government officials, and representatives from various professions, with the declaration of "Jatiwangi Soul" as a symbol of commitment to local values.

#### 3. Jebor Bodybuilding

Jebor Bodybuilding is an annual competition involving tile factory workers (Jebor) with assessments based on natural body shape, without formal fitness training. Held every August 11, this activity aims to appreciate the dedication of labourers who have worked physically for years.

4. Apamart (Surprise Market)

Apamart is an annual event that combines culinary delights with entertainment, including workshops, film screenings, and karaoke. Held every July 18 at Jebor Hall, this event is a fun social interaction space while bringing people closer to art.

5. Forum27-an

An open discussion forum is held every 27th at 16:00 WIB as a form of celebration of JAF's birthday (September 27, 2005). This forum presents different themes every month and is attended by various groups such as artists, farmers, teachers, entrepreneurs, and factory workers, to discuss various cross-disciplinary and local issues.

## **5. Discussion and Analysis of Theory**

### ***a. Social capital of Jatiwangi Art Factory***

In the context of the JAF community, economic capital is seen in the use of land as a basic material for production that produces various forms of products, such as tiles, musical instruments, and art festivals that strengthen the economic position of the community. Furthermore, the use of land in various forms of art and cultural activities, such as music festivals, ritual bodybuilding competitions of tile factory workers, and the production of accessories and food based on agriculture, showing how economic capital can develop into cultural and social capital. Slowly but surely, Jatiwangi is known not only as a tile manufacturer but also as 'pabrik seni'.

The conceptualization of economic capital applied by JAF reflects Bourdieu's thinking about intermodal conversion. In this case, economic capital based on natural resources is converted into cultural and social values through arts and cultural programs such as *Terracotta Triennale*. This event invites various disciplines,

including artists, architects, archaeologists, policy makers, to strengthen the bargaining power of the community in the social and cultural realms. Thus, economic capital in this context not only provides financial benefits but also strengthens the position of the *Art Factory* community within the wider social and cultural network.

*"...You and I can meet in JAF very different I have different affairs, different interests, what are the different disciplines, you are also different and so on, but when we meet often, often meet, often get together, often listen to each other, we can understand each other, then we have realizations of each other's potentials so that then we can need each other like that, that's why it's very often when artist friends and so on meet the curator in Jatiwangi Art Factory..."* (Interview, Hasyim, December 2025).

Bourdieu explains that cultural capital can come in many forms including academic qualifications, intellectual abilities, as well as skills acquired through social interaction. In the context of JAF, cultural capital does not come from college graduates, but also from collective experiences gained through community cooperation. The existence of individuals with diverse academic backgrounds contributes to the development of the JAF community, but it is not a limitation for those who do not have a higher formal education. In addition, the process of knowledge exchange in the JAF community shows that cultural capital can develop through social practices and interpersonal relationships. The JAF community uses its social networks to access information, skills and opportunities that can improve the well-being of its members. Thus, cultural capital in the JAF community is not limited to formal education but is also formed through social practices and ongoing collaboration.

In the context of the JAF Community, this exchange of capital is used to develop human resources and expand the community network. The JAF community is not always explicitly visible, but it can be felt in certain situations, especially when it comes to interests that must be managed. Someone calling themselves a member of JAF will be more easily accepted by society, showing how symbolic power functions in building a community identity. In Gramsci's analysis, political consciousness can be categorized into three levels

First, at the economic-corporate level, individuals feel an obligation to support fellow workers or solidarity traders who are still sectoral. This is reflected in how the JAF community embraces other communities and local economy in Jatiwangi and Majalengka Regency to strengthen a sense of togetherness and economic support.

At the second level, solidarity *of interest* emerges in a wider social class, although still in the economic realm (Safitri, 2024). The decline of the tile factory industry in Jatiwangi is the main trigger for the JAF community to revive this industry by harmonizing its programs. One of the concrete forms of this effort is the Rampak Genteng (*Ceramic Music Festival*) which has been held five times every three years. In this activity, the tiles were hit using bamboo pieces as a symbol of the revival of the Jatiwangi tile industry. Furthermore, Rampak Genteng (*Ceramic Music Festival*) is not only held in Jatiwangi but has also been introduced in Germany in the Documenta 2022 exhibition, confirming that power relations in the JAF community also operate on a global scale to support the revitalisation of the Jatiwangi tile industry.

At the third level in Gramsci's analysis, a group will realise the importance of having interests that extend beyond the economy and contributing to other subordinated groups. This is reflected in the shift in focus of the JAF community, which initially responded to social problems following the closure of the tile factory and then initiated Future Festivals, such as Rampak Genteng (*Ceramic Music Festival*). Rampak Genteng was first held in 2012, and over time, the JAF community saw that people enjoyed this festival. This encouraged the community to expand their ideas into a larger form, namely the Rampak Genteng (*Ceramic Music Festival*), as part of the long-term vision. This transformation reflects the role of organic intellectuals, as described by Gramsci, namely as actors who not only organise the process of hegemony but also give rise to latent aspirations within the working class. The JAF community not only created a festival, but also built a collective consciousness of tile factory workers, which in turn instilled a theoretical awareness for them.

In a Durkheimian perspective, societies with a high degree of division of labour tend to have a more flexible collective consciousness compared to primitive societies where collective consciousness is stronger and more evenly distributed across all social strata (Rahmat, 2023). Along with increasing specialisation and division of labour, collective consciousness in society can change to be more limited to certain groups, but it still has a role in maintaining social stability (Ahmad, 2021). Although in organic societies collective consciousness is looser and gives room for individual interests, communities such as JAF show that collaboration and shared awareness can still be developed to achieve collective goals (Rahmat, 2023).

The JAF community has a strong social capital, consisting of extensive networks, norms, and social beliefs that range from local to national to international levels. Based on interviews with several informants, this social capital is the main element in building and expanding community networks. Bourdieu argues that social capital is not only economic, but also includes various forms of social exchange that are not always selfish. In this case, social capital allows individuals or groups to use power to mobilise resources (Krisdinanto, 2014). The JAF community uses its social capital as an adhesive (catalyst) that strengthens its network. With the principle that the JAF community is organic, they can expand their network widely without territorial limitations.

*“...All the things done by Jatiwangi Art Factory are networked, which is done to expand the network. Even in 2015, there were 30 countries that had established local, interlocal, regional, national, and non-international networks. There continues to be formed, Jatiwangi Art Factory often goes wherever there is an effect of the network that continues to be managed and the breadth of the network that exists so from now on, for example, there are people who come here or for example Jatiwangi Art Factory is invited to the Netherlands, then Jatiwangi Art Factory invites the Dutch people back here or vice versa, they are invited here. They continue to come here, and we who are invited back there make it again and that previously in Amsterdam, then to Copenhagen, then to Nijmegen and previously only limited to Asia, Malaysia, Singapore, Thailand, Taiwan, Japan, Korea and others...”* (Interview, Nur, December 2025).

#### ***b. Cultural elements as a mechanism of social capital in society***

By incorporating art as the primary element in every activity, the JAF community positions itself as a leading actor in the cultural and social spheres. This unconscious social structure tends to reproduce the pattern of actions of the dominant party, causing the dominated party to consider the existing order as something natural and correct. Bourdieu explains that symbolic violence occurs when the owner of social and cultural capital uses his power to dominate an agent with inferior power.

In the context of the JAF Community, symbolic violence occurs through the imposition of certain values and categories of thought on the broader society, thereby creating a social order that is perceived as "fair" by the dominated. This symbolic violence operates subtly and is often perpetrated by the perpetrator. Symbolic power is rarely seen in the form of physical power, but rather in the form of representations and social practices that reinforce the dominance of certain parties.

Art is the most powerful tool to shape human behaviour, and in the context of the JAF Community, art is effective in influencing society and expanding its network. If the JAF community were not art-based, it would most likely not have grown as much as it has today, as art is heavily utilised as the main capital that allows the JAF community to be accepted and appropriated by various levels of society. With art, the JAF community can embrace more people, develop itself and expand its network.

The use of art in the JAF community also contains hidden symbols. This can be seen in how art has always been a part of every activity of this community. Art is widely accepted because of its universality and blank canvas for creativity, culture to grow, making it easier for the JAF community to build its social identity and influence. One form of this symbolism is the processing of soil materials that are given a new meaning as a land-based cultural identity. By making land a cultural symbol, the JAF community creates a narrative that reinforces local identity.

*"...The development of Jatiwangi Art Factory in the industry is growing. Since its inception, Jatiwangi Art Factory has transformed into an art collective that is considered in the national and international art and cultural communities. The origin of the region that is not from the current art region does not make Jatiwangi Art Factory stop in its work. Jatiwangi Art Factory has brought the main narrative of the spirit of art and culture, similar to land, materials and ideas. Clay is a material used by the local people of Jatiwangi in their daily lives. Jatiwangi is renowned for its production of tiles made from red soil, also*



*known as terracotta. The selection of land in the imagination of the narrative of Jatiwangi Art Factory symbolises the regional identity of Jatiwangi Art Factory..." (Interview, Pak Iman, December 2025).*

From the perspective of social theory, this strategy can be attributed to Bourdieu's concept of habitus, in which art is used as a tool to construct the social reality accepted by society (Dalal, 2016). The land-based identity established by the JAF community represents a form of symbolic capital that enhances the community's position in Jatiwangi's social landscape. Moreover, in the context of Gramsci's hegemony. This strategy can also be viewed as an effort by the community to harmonies the direction of development in their region. By giving rise to an alternative identity based on art and culture, the JAF community challenges the dominance of a single discourse that sees Jatiwangi only as a manufacturing industrial area. This demonstrates that the art sub function serves not only as an aesthetic expression but also as a tool to shape the social and political consciousness of society.

The culture of "Babanton" in the JAF community is the main capital after art in embracing the community. Babanton originates from the Sundanese language and means "bantu bantu" or "gotong royong," becoming a social pattern that disguises itself in the improvement of the social class of the JAF community. With a strong pattern of neighbourliness, the JAF community can expand its network both at the local, national and international levels. This demonstrates that the community can transcend the limitations of economic capital to enhance its social standing in society. Research findings show that the social scope is unequal and conflictual, that is, the social scope is formed from various domains that are autonomous (cultural, political, gender, art and not only economic) that define models of dominance in society (Fatmawati, 2020). The JAF community reflects this phenomenon with the diversity of its members, not all of whom come from artistic backgrounds.

In addition, the JAF community has revived the function of the tile by giving it a different aesthetic value. Tiles produced are not only building materials, but also handicrafts that are the main commodity for improving the welfare of the people of

Jatiwangi and enhancing the social identity of the people who form their sustainable social system.

*"...As is the case with rampak tiles, it has a different theme because it is adjusted to the issues that occur in the community. Not only a theme, but we have also spread a virus of happiness throughout the community. This can be proven when Rampak Genteng takes place, the enthusiasm and appreciation of the community are one of our enthusiasms to always spread the virus of appreciation intelligence..."* (Interview, Nur, December 2025).

*"...Jatiwangi Art Factory also uses art activities as a tool to teach love through early childhood education. This strategy shows results. One day, the community flocked to help clean and rebuild the collapsed Jatiwangi Art Factory building. The community assists according to their capital and competence, while the hamlet heads participate in deliberating in determining the alternating work system that is carried out..."* (Interview, Hasyim, December 2025).

### ***c. Jatiwangi Art Factory's Social Capital-based Strategy***

The JAF community utilises local arts and culture as a means to foster and strengthen social connections among its members, as well as to expand their professional networks beyond the community. From the strategies owned by the JAF Community, there are other strategic solutions to minimise the weaknesses JAF, including:

- 1) Defining the Rural Agenda as a paradigm of empathetic character education (towards social and nature) and knowledge regeneration. The Rural Agenda is a series of policies, initiatives, and action plans designed to address challenges and capitalise on opportunities in rural areas. JAF and the aspect of equitable distribution of knowledge and network success are designed to be overcome by focusing on experiments in the area of cultural advancement that are distinctive in the national and global art collective arena. The existence of this Rural Agenda is planned as a paradigm of empathetic character education and knowledge regeneration.
- 2) Develop business units in the form of cooperatives that align with family values and professionalism within the JAF ecosystem of academics. JAF opportunities are based on affordable locations and can easily reach universities to overcome the

problem of unsustainable *revenue streams* that are not ideal. Therefore, it is necessary to develop business units in the form of cooperatives together with JAF ecosystem academics.

- 3) Convert and capitalise on social capital with collaboratively scalable experimental programs with academics from the surrounding ecosystem. By leveraging opportunities in fertile areas and very affordable locations, it is planned to address the issue of a lack of sustainable *revenue streams*. By capitalising on business capital and optimising products that can be commercialised in the long term, collaboration with academics can be measured through experimental programs.
- 4) Documenting programs and relationship networks by implementing knowledge management so that intellectual capital is not fixed on people but is collectively managed. The solution to the problem of dedicated individuals and alternative sources of income, such as cultural grants, is achieved by leveraging the opportunity presented by JAF locations that are easily accessible to well-known universities. This strategy is implemented by applying the method of knowledge management to ensure that intellectual capital is not fixed on one person but is collectively shared.
- 5) Delegation of individuals or teams to participate in business incubations provided by state universities, such as Unpad and ITB, as well as on an international scale. The use of affordable locations and international networks is employed to minimise the problem of limited funding sources, which rely on grants, and to optimise connections with government officials. The implementation of individual or team delegation is expected to provide JAF members with knowledge about the business, enabling them to explore other sources of income and utilise existing connections for business purposes.
- 6) Asset management and operational efficiency through collaboration with academics. The use of opportunities, such as affordable locations near well-known universities and international networks, can also help address the challenges in communicating JAF's narrative about land. Problem-solving is carried out by

implementing asset management and operational efficiency, utilising the expertise of university academics to reach JAF.

- 7) Regularly program *joint research* and *community service* with the development of a jointly prepared program *roadmap*. The implementation of this program is carried out by developing a *roadmap*, prepared in collaboration with academics within the JAF ecosystem. The existence of the *roadmap* and ecosystem is expected to be a *platform for exposing* and disseminating narratives.

The steps taken to ensure that the social transformation that has taken place remains sustainable in the long term of the strategy are what Pak Hasyim calls cultural diplomacy. Currently, JAF, everyone is facing the climate crisis, then by using an art and cultural approach, to create PERHUTANA (Tanaraya Forest Company), it seems to run *smoothly*, like for example when JAF comes, then JAF provides education, currently the climate crisis needs to be made *perforestana*, it may also be more difficult for people to accept. Therefore, there needs to be steps forward that can be taken. Moreover, JAF discusses the new economy, including the creative economy, the cultural economy, and others. This is also one of the strategies employed to ensure survival *and sustainability*.

## CONCLUSION

The Jatiwangi Art Factory (JaF) community shows that economic, cultural, and social capital can be converted dynamically and productively to drive sustainable social transformation. The use of land and water as a production base not only reflects the optimisation of natural resources as economic capital but also expands the meaning and function of these materials within the framework of local culture and artistic expression. This conversion occurs in line with Pierre Bourdieu's concept of the interconnectedness of capital, where economic capital can be rearticulated into cultural and social capital through symbolic practices, collaboration, and community engagement.

In practice, JaF has succeeded in redefining Jatiwangi's identity from being merely a centre for the roof tile industry to a creative cultural production space and

social laboratory. The management of local economic capital extends beyond the creation of material value, also presenting a new narrative about community, environment, and a sustainable future. Programs such as the Terracotta Triennale and the Land Music Festival, as well as activities based on agriculture and the performing arts, have demonstrated how local resources can be leveraged to become collective symbols and instruments of social transformation.

Moreover, JaF demonstrates that cultural capital does not always have to originate from formal institutions, but can also grow organically through collaborative learning, knowledge exchange, and everyday social practices. This horizontal model broadens access to citizen capacity building and emphasises the importance of experience and social relations as valuable resources.

The social capital built by JaF also plays a crucial role in strengthening networks across communities and sectors at both the local, national, and international levels. This network enables the creation of synergies that enhance the reach and influence of the community. However, as criticised through Bourdieu's theory of symbolic power, JaF's position as a cultural authority also has the potential to produce cultural domination that is not always realized; therefore, it needs to be continuously studied critically so that participatory and egalitarian values are maintained.

Overall, Jatiwangi Art Factory shows that art and culture can be an effective transformative medium in building a more inclusive, environmentally conscious, and economically and socially empowered society. This approach is relevant for use as a model for contextual, participatory, and sustainable community-based development practices in various other regions, both in Indonesia and globally.

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