# Activation of the Creative Economy Community in Creating Terracotta-based Local Cultural Resistance in Rural Areas

**Yusmanto[1], Uyu Wahyudin[2], Ace Suryadi[3], Asep Saepudin[4]**
[1,2,3,4]Universitas Pendidikan Indonesia, Bandung, Indonesia
Email: yusmantopenmas@upi.edu

**Abstract**

The creative economy is increasingly developing in various countries, including Indonesia. It is spread throughout all corners of rural areas. The implementation of the creative economy can be driven by the presence of a community that is required to be more energetic in actualizing new ideas; thus, it affects people's welfare. A critical issue is how the creative economy community can encourage local wisdom; hence, local culture can continue to exist in community development. This research aims to reveal the JAF community's roles in preserving local terracotta-based culture. The research method was a field case study in the JAF Community, Jatisura Village, Jatiwangi Sub-district, Majalengka Regency. JAF's impact as a people empowerment activator community could be in the form of (1) fostering organizational enthusiasm in the community (the growth of community movements based on the focus of its work); (2) contributing to the community's economy (many communities were developing their business ventures); (3) creating social networks (collaboration between communities not only locally but on a national and international scale); and (4) utilizing local wisdom culture (primarily related to arts, livelihood systems, social organizations, and knowledge systems). JAF also had implications for the development of the creative economy through the exhibition subsector, which regularly displayed innovative things at various festivals.

***Keywords**: Community, Creative Economy, Community Empowerment, Terracotta.*

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## A. INTRODUCTION

Nowadays, globalization is no longer something that seems unfamiliar; many people have understood its essence. Thoughts developed with the concept of globalization touch various levels of life in government, the business sector, academics, community actors, and mass media. Globalization causes changes in the trade, economic, social, and educational sectors (Merrian et al., 2007). Currently, the Village Government, Regency/Municipal Government, Provincial Government, Central Government, policymakers, and bureaucrats always encourage the ability to be involved in realizing the civil servants' souls to implement a collaborative *mindset* and behavior not only regionally and nationally but also has an internationally broader *drive*. Likewise, other sectors can apply a more macro paradigm related to globalization. Another encouragement is when entering and implementing the process of the industrial era 4.0, which is essentially an industrial revolution in the field of digital transformation, the development of *artificial intelligence* (AI), and others in various levels of human life. AI has experienced development since the 1950s, experienced fluctuations in the 1980s, and again developed rapidly in the 2010s (Suyanto, 2021). Furthermore, people are currently entering a new phase of society 5.0

with various things that have an impact on all human beings involved in the context of current developments. Two examples of the industrial era in Indonesia are expected capable to encourage people's economic growth and naturally improve people's welfare as a form of economic democracy (Akhyadi, 2001).

Majalengka Regency, as one of the administrative regions in West Java Province, has moved to organize itself into a region that is rapidly developing and growing, supported by reasonable regulations initiated by the Majalengka Regency Government, the West Java Provincial Government, and the Central Government. This regency's area is 1,204.24 km$^2$ consisting of 26 Sub-districts, 330 Villages, and 13 Urban Villages. Meanwhile, the population based on the 2020 census was 1,305 million people (Central Bureau of Statistics, 2021). The leading sectors in terms of 2020 ADHB GRDP based on business fields are the Agriculture, Forestry, and Fishery sectors; these sectors contributed 22.48%. One of the mandates from the Law of the Republic of Indonesia Number 23 of 2014 concerning Regional Government states the existence of a five-year development plan following the regional political flows when the regional head and deputy regional head are elected, i.e., the Majalengka Regency's Regional Medium Term Development Plan (RPJMD) document, which was stipulated by regional regulations. There are visions and missions as well as priority programs during the 2018-2024 government period. One of the priority programs in Majalengka Regency is encouraging the creative economy sector as one aspect that is expected to make Majalengka Regency develop the tourism sector as the locomotive of the regional economy. Based on the technocratic approach analysis, there are three sub-sectors of the creative economy, which are the leading sectors, i.e., the exhibition sub-sector, the craft sub-sector, and the culinary sub-sector. The communities' roles in the three sectors can be seen from the number of communities actively carrying out activities based on data from the Majalengka Regency Regional Planning, Development and Research Agency in 2020 as illustrated in this figure:

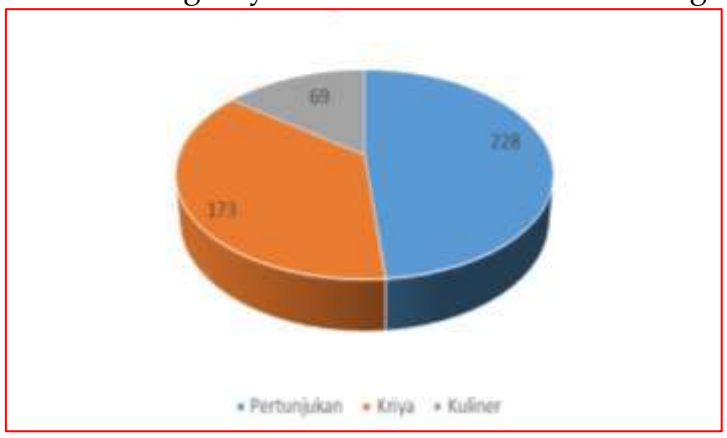



**Figure 1. Number of Creative Economy Communities in Three Sub-Sectors**

One of the case studies in community activities related to the growth of the creative economy was the *Jatiwangi Art Factory* (JAF) Community. JAF was established in 2005 and developed the exhibition sub-sector. JAF has reflected a community that participates in community empowerment, which prioritizes community education and local wisdom. The existence of education cannot be separated from UNESCO's

educational goals: *learning to know, learning to do, learning to be, and learning to live together* (Saepudin & Mulyono, 2019). Especially in community education, there is a wide variety of ways to describe community education programs. A community education program is designed based on the unique needs and desires of each community group, respectively (Sudiapermana, 2021).

Other references based on previous research on communities' roles in implementing community development, which prioritizes community empowerment, could be conveyed by:

1. The article is entitled "*Temporary Clusters and Communities of Practice in the Creative Economy: Festivals as Temporary Knowledge Networks"* (Comunian, 2017). This article aims to bridge the understanding of work practices and economic development in the *Creative and Cultural Industries* (IKB/CCIs) with new networks and relational perspectives. Research on IKB/CCIs has developed significantly in the last two decades from the first policy definition provided by the UK Department for Culture, Media, and Sport in 1998, which centered on the importance of individual talent, creativity, and skill to a more complex understanding of cultural production. Although this first definition originated in England, the growth of policy and academic work has developed internationally and is a global field of research. This article aims to focus on the development of networks and flows of knowledge and learning practices within temporary groups, thereby impacting local creative practitioners and creative policy at a local level in the UK (Comunian, 2017). In 2011, there were 25 artists or cultural organizations directly involved in the festival through commissions and bookings. Meanwhile, further artists and collaborations took part. This research focused on these 25 artists and cultural organizations. The organizers of Fuse provided the list of artists/cultural organizations; however, it is available to the public through the Fuse program. This article reported the use of two different research methodologies. To get a quantitative figure of the participants and their work and networks at the festival, the authors employed a survey sent to 25 artists/creative companies. Based on the total of 25 artists and cultural organizations contacted, 24 answered and returned the completed questionnaire. The researcher conducted semi-structured qualitative interviews with half of the respondents (12), artists/creative practitioners, and one with the current festival director. The interview explored the impact of Fuse on the development of artists' practice and careers in the creative sector. The organizers of Fuse provided a list of cultural organizations that were publicly available through the Fuse program. The research findings reported that younger companies and organizations were well represented at the festival, accounting for 50% of the organizations involved.
2. The article "*Creative Communities and the Cultural Economy — Insadong, Chaebol Urbanism and the Local State in Seoul*" (Douglass, 2016) reveals the importance of developing local wisdom carried out by the state and nation. As exemplified by the dominance of a small number of conglomerates owned by chaebol

families in South Korea's economy and politics, it became an extreme case of corporatized *city-making* that drove cultural economic policies. The experience of the historic district of Insadong, Seoul, illustrated the loss of vernacular heritage, gentrification, and commodification of creative community living spaces under the banner of the cultural economy. Three fundamental dimensions of creative communities were important for discussion relating to the cultural environment, the production of space, artifacts, and non-material cultural expressions. Observers and advocates for the preservation of local wisdom emerged from the grassroots organization in Insadong. Tensions between the vitality of culturally creative communities and the corporatization of cities increased in Asia as governments and business interests turned to cultural economies and creative regions' strategies for revitalizing their regional economies. Corporatization is understood as a series of processes for transforming institutions in line with the ideology of neoliberalism, allowing the application of corporate business models to public institutions and service provision (Harvey, 2005). It is the process of merging regional economic spaces into a multi-location global-local business network, which includes franchises, big box stores, shopping centers, gated housing, global business centers and ultra-tall buildings, and other urban hardware and services. Similarly in Insadong Seoul, it is centuries old and has survived despite significant historical changes. Moreover, the music scene in Hongdae, in Seoul, the 798 Arts Zone in Beijing and Tianzifang in Shanghai, have developed in suburban neighborhoods or areas of the city, such as abandoned warehouse areas where a "Bohemian" culture has emerged that could include *avant*-artists and garde craftsmen which had an anti-establishment ethos. Many of these areas were previously prosperous areas that were devalued over time through the geographic movement of capital to new corporate business areas, residential suburbs, or other more profitable locations locally or abroad. The value of the cultural economics perspective is contained when it seeks to present cultural output as the result of collective innovation supported by diverse participation linked by an organization or community (Pratt, 2004).

## B. LITERATURE REVIEW

### 1. Creative Community

Community on a regional, national, and global scale dynamically continues to develop and discover what needs to be done. The development of the creative economy concept has a positive impact on the growth of creative communities. The community can function as a practical learning forum (Latuconsina, 2014) for members of the local community. Furthermore, it is also possible for other community members who are willing and have the motivation to learn. Essentially, a community is a group of people who are bound by dynamic boundaries, are voluntary, have similar identities and goals, and have joint-collective power and responsibility (Latuconsina, 2014). Meanwhile, there is a boundary of understanding, i.e., a

community is a group formed based on affinity without having to have physical proximity, with an emphasis on spatial grouping and shared interests (Douglass, 2016). In this sense, the idea of the environment becomes prominent, which is significant to distinguish between creative communities as a process of living in a territory, i.e., living in an environment, versus as a grouping of activities that form a cultural economy. Understanding creative communities cannot be separated from a hope to combine creativity as "this process leads to deep understanding, creative solutions, and new ideas that are relevant and appropriate" (Vanolo, 2013), with the state of society as a complex socio-spatial reality, covering diverse areas of local creativity (A. J. Scott, 2010). Empirically, the creative community in the context of creative economic development prioritizes innovation attempts that are created and realized by the creative community; hence, it has an impact on strengthening the products or services provided to other parties who need them. The three basic dimensions of a creative community involve the cultural environment, spatial structure, non-material cultural artifacts, and expressions (Douglass, 2016). Culture is defined as a way of life consisting of expected behavior, symbols, identity, and a shared understanding of the world. A cultural environment arises from and is sustained by the daily life of associations in its environment. Then, the creative community is a space shaper and a space contingent as a vehicle for implementing the steps of all activities carried out by community actors. In addition, creative communities can produce artifacts and non-material expressions such as festivals, dance art, and other forms, which are seen as evidence of a developing cultural cluster.

## 2. Culture

The performance sub-sector is part of the realization of art and also has an impact on livelihoods. Hence, art, a livelihood system, is part of the cultural elements (Koentjaraningrat, 2015). Other cultural elements include language, knowledge systems, social organization, systems of living equipment and technology, and religious systems. The seven elements of culture, according to Koentjaraningrat, are in line with Kluckhohn's opinion, which include (1) equipment for human life, such as clothing, shelter, household utensils, weapons, production tools or machines, means of transportation, (2) livelihood and economic system, (3) the existence of social system, (4) language as a means of communication, (5) development of art, (6) knowledge system, (7) adoption of religion or belief system (Suprapto, 2020). Likewise, in the context of carrying out art, it requires a system of knowledge and other cultural elements committed by the perpetrators. Culture, in a simple or complex perspective, develops in the face of extensive equipment, material, human and spiritual, and in essence, humans are able to overcome concrete and specific problems. As confirmed by functional and institutional analysis, culture is an integral part consisting of autonomous, partly coordinated institutions (Malinowski, 1960). Other views of culture emphasize elements: (1) symbols, (2) language, (3) values, (4) beliefs, (5) norms, and (6) technology (Macionis, 2011). The current function of culture and the 2030 SDGs agenda has a *multiplier effect* on development processes, strategies,

and policies to reduce poverty through employment, skills, and work in the cultural sector, to strengthen quality education for all and social justice, to encourage environmental sustainability (UNESCO, 2023).

### 3. Community Empowerment and Local Wisdom

Empowerment originates from the idea of giving individuals or groups the power to empower themselves (Li et al., 2022); similar to one of the most frequently used concepts in social work theory and practice in the United States in the 1980s, and social workers who use a variety of practice methods (Simon, 1990). In terms of community, empowerment is a concept that is often associated with advances in psychology and social fields (Ulum & Anggaini, 2020). Hopefully, in community empowerment, everyone in society will develop their knowledge, values, and skills; thus, they can fill many roles themselves (Ife, 2009). Empowerment is unique as a policy model in the field of social and community intervention; hence, it is considered a process mechanism where people, organizations, and communities can gain control over their lives (Rappaport, 2014). Community empowerment is related to community education as a process of empowerment. It is an affirmation that people gain understanding and control over social, economic and/or political forces to improve their position in society (Kindervatter, 1979). Empowerment is essential to enable everyone in society to participate in and share in the benefits of the knowledge economy (Kulkarni, 2019). Community participation and community empowerment are units that encourage how to think globally while acting locally (Craig & Mayo, 1995). Therefore, in this case, empowerment is a process that allows people to act or do (Akande & Ogunrin, 2014). It emphasizes the importance of strengthening local wisdom in empowering local potential. Perhaps, some values in community development focus on community issues. Indeed, it can help unite communities and inspire local activity, for instance, when a community comes together to work on an environmental issue, advocate for improved services, or stop private sector development, which will have a negative impact on people's lives (Ife, 2009).

The creative economy community is also classified as an agent of change because many things are created or maintain local wisdom with their methods and approaches to the community and other parties. A change agent is a person who influences the innovation decisions being made in the direction desired by the reforming institution (Rogers, 2003). Communication channels, interpersonal networks, and social modeling are compelling elements in the change process (S. Scott & Mcguire, 2017). Change agents also act as liaisons to create a chain of communication between reform institutions and the development system. Most cases secure the adoption of new ideas. However, it is also possible that reformers attempt to put the brakes on the diffusion process and prevent the adoption of specific innovations. Moreover, six things need to be considered in the change agents' roles: (1) building the need to change; (2) establishing information exchange relationships; (3) diagnosing the construction problem; (4) creating a will to change in the building; (5) directing the will to action; and (6) confirming acceptance or adoption and avoid

stagnancy (Rogers, 2003). In addition, the success of the spread of innovation with respect to antecedent variables should be considered, e.g., the innovation, targeted adopters and their social-organizational context, and the flow of information about the innovation through various communication structures and channels (Warford, 2010).

## 4. Creative Economy

Understanding the creative economy requires tracing several stages in the process and formation of the creative economy. As explained by the Indonesian Ministry of Tourism and Creative Economy (2014), referring to John Hartley (2007), there are four stages in the revolution towards a creative economy such as:

| | **Enlightenment Era (1700-1850)** | **Industrialization Era (1850-1995)** | **Early Creative Industries (>1995)** | **New Creative Industries (>2005)** |
|---|---|---|---|---|
| **Economic Context** | Trading/ Mercantilism | Industry/ Early Capitalism | Information/ Global Capitalism | Creative/ Global Capitalism |
| **Form** | Arts and Rationality | Industry and Media | Global Market | Culture and Science |
| **Value** | Individual Talent | Industrial Scale | IPR | User |
| **Agent** | Civil Humanism | Cultural Industry | Creative Groups and Creative Services | Citizen-Consumer |
| **Orientation** | Welfare | Competition | Competition | Growth and Innovation |
| **Incubation** | Education | Entrepreneurship | Branding | Startup |

(Ministry of Tourism and Creative Economy, 2014)

There are two views on the creative economy; *first*, it is more oriented towards the terms arts industry or creative arts industry; *second*, it is oriented towards cultural industry terminology. In agreement with Horkheimer and Adorno (2001), the term *cultural industry* was initially adopted to differentiate between industries operating in the entertainment business, e.g., broadcasting, film, printing, recorded music, and semi-art industries, such as performing arts, museums and galleries (Ministry of Tourism and Creative Economy, 2014). Meanwhile, UNESCO, the Council of Europe (1978), and French Cultural Policy (1980) emphasize that an industry is more focused on culture. Greater London Council (GLC) from 1983 until its abolition by the Conservative government in 1986, the concept of a "cultural industry" was imported from other international policy forums and then adopted by left-leaning city councils across the country, including Sheffield, Manchester, and Glasgow (Lee et al., 2014). The concept of the creative economy includes five elements: creativity, intellectual property rights, symbolic products or valuable symbolism, and production methods (Galloway & Dunlop, 2007). Furthermore, the cultural and creative industry does not

easily fit into the generic economic framework for two reasons. *First*, because they share many of the characteristics of a service economy, and *second*, because they are essentially the result of previously non-market cultural public goods economies and private imaginations seeking new ways of seeing and representing the world (Potts et al., 2008). In addition, when discussing the creative economy, creativity does not only involve *economic growth* but also involves the growth of knowledge; it needs to be stimulated by the evolution of knowledge technology and can be said to be a process as old as species (Hartley, 2010). Furthermore, the correlation between the type of knowledge technology and the type of economy is as follows:

| **Type of Knowledge – Technology** | **=** | **Economic Type** |
|---|---|---|
| Speaking Ability | = | Hunter-Collector |
| Writing/Math | = | Agriculture |
| Print | = | Industry |
| Electronic | = | Information-based |
| Digital | = | Creative |

Source: (Hartley, 2010)

The sub-sectors used as a reference by the Indonesian Government and the basis for policy by all regional governments include (1) game developers; (2) crafts; (3) interior design; (4) music; (5) fine arts; (6) product design; (7) fashion; (8) culinary; (9) films, animations and videos; (10) photography; (11) visual communication design; (12) television and radio; (13) architecture; (14) advertising; (15) performing arts; (16) publishing; (17) application (Ministry of Tourism and Creative Economy, 2014).

## C. METHOD

The series of processes in preparing this article could not be separated from the previous research. The research focused on the creative economy community, i.e., *Jatiwangi Art Factory* (JAF), located in Jatisura Village, Jatiwangi Sub-district, Majalengka Regency, West Java Province. The authors employed the field case study research method. Case study research prioritizes describing and analyzing a case; thus, new findings were obtained. It was an attempt to search for knowledge empirically by investigating phenomena in the realm of real life, and their existence was felt (Martono, 2015). The objective of case study research was to provide context and process analysis that illuminated the theoretical research problem. It could also be stated that case study research was part of qualitative research, which sought to involve and present a report on various existing social activities. The research population consisted of 25 community actors in JAF, according to the number of members in the community. Meanwhile, the samples taken were purposive sampling.

## D. RESULTS AND DISCUSSION

JAF was founded by Arif Yudi and Ginggi on September 27, 2005. The emergence of the JAF community was the momentum of the day when they began to rise, motivated by conflict between youths around the village area. Through the

initiation of youth leaders during the period, a community was built to connect youth, e.g., via arts and cultural activities. Institutional status was in the form of a foundation called the *Daun Salembar Foundation*, with a total of 25 community actors. The JAF organizational structure, except the management structure at the foundation, was indeed an organizational structure based on divisions for each activity, such as the music, video, ceramics, painting, and gallery divisions. There were even good West Java volunteers (JAF initiation); thus, the organizational structure could be tentative according to the needs of JAF activities. Creative economy community actors at JAF prioritized partnerships with various parties, such as partnerships with elements of the Central Government and Regional Government, universities, village governments, other communities, and non-governmental institutions.

As an illustration of the research location, the author has conducted field studies through interviews and documentation studies at JAF, which was located in Jatisura Village, Jatiwangi Sub-district, Majalengka Regency. Based on the results of the interviews, information was obtained regarding the beginning of the JAF community and its activities. Furthermore, the authors also obtained some evidence from the activities committed by the community as additional information. The JAF community has existed for quite a long time since it was first established in an effort to increase community capacity through a dynamic process in the form of empowering community members. The JAF community had an extensive social network, not only collaborating with community actors in Majalengka Regency, the Central Government and Regional Governments, universities, mass media, business actors, and other community members but also has collaborative relationships with communities in various provinces in our country and other community actors from abroad. The development of the JAF community was based on local wisdom. One of them was processing *terracotta* creativity and, indeed, had a significant impact on developing creativity in the fields of performing arts and painting. Organizationally, in the JAF community, when it had several divisions according to its activities, it could encourage creativity and activity well.

The series of activities at JAF was varied and unique. The community actors had a well-programmed schedule of activities. Some are monthly routine activities, regular annual activities, biennial and triennial. These activities extremely require high-thinking energy and the power of cooperation. The most popular monthly activity at JAF was known by other non-JAF community actors, including civil servants, i.e., the 27s forum. Forum 27's activities tended to apply constructivist theory. One of them was constructivist learning theory, which emphasized the individual's thinking process in building new knowledge and helped students to find ideas, solve problems, and ultimately make decisions. The 27s forum activities were also closer to a problem-based and experience-based learning model for both resource persons and 27s forum participants.




**Figure 2. Example of Flayer and 27s forum activity (Jatiwangi Art Factory, 2021)**

Another monthly activity that has been carried out based on information and documentation data was *Apamart*. The attention of community actors at JAF to efforts to improve community welfare also had its touch. This activity invited many business actors, especially MSMEs, to market their products at monthly events at the JAF *Hall*.



**Figure 3. *Apamart***

(Jatiwangi Art Factory, 2021)

Essentially, artists focused on JAF's monthly music performance activity '*Ruang Kosmik'* (Music Showcase), which aimed to share experiences between musicians, *sound artists*, and music groups. Musical instruments made from roof tiles have become icons in every performance. They came from both around the Majalengka Regency area and also outside the Majalengka Regency. The enthusiasm of the cast of the musical performance was also responded to by music lovers who always attended the JAF *Hall*. This routine activity is also a gathering place that further strengthens collaboration between performing arts actors. Hopefully, this entertainment will have a *multiplier effect* on other aspects of community life around the JAF activity center.



**Figure 4. Music Showcase Activities**
(Jatiwangi Art Factory, 2021)

The regular annual activity at JAF is the *Village Video Festival*. The festival activity is an annual video residency festival organized by the Jatiwangi Art Factory and *Sundayscreen*. This festival invites artists and non-artists who are passionate about exploring new media to live and collaborate with Jatiwangi residents. Participants will sharpen their vision through advocacy in the form of workshops guided by invited practitioners, such as video artists, researchers, filmmakers, and visual communication experts. The expected result of this tutorial method is to formulate a new district mapping in video form, as well as a strategy for communicating policies creatively (Jatiwangi Art Factory, 2021).



**Figure 6. Jebor Bodybuilding Festival at JAF**

As a tribute to the workforce who continue to maintain the operation of the Jatiwangi roof tile factory amidst the growth of medium and large industries in the area around Jatiwangi, JAF presents the Jebor Bodybuilding Festival every year. This special attention emphasizes how serious the community actors at JAF are in preserving local wisdom.



**Figure 7. Jatiwangi Residency Festival**

Furthermore, there is a regular biennial activity, which is always carried out with various ideas, i.e., the Jatiwangi Residency Festival. This activity is a form of effort to increase friendship between those who visit JAF and the residents of Jatisura Village, Jatiwangi Sub-district. Participating artists will have an opportunity to understand and experience the life, traditions, and culture of the Jatiwangi people; hence, they can, in turn, share their cultural backgrounds and perspectives as artists with their hosts. When participating in this festival, there is a residency period, artists will collaborate with the host and other artists to create new works of art for the festival event. Artists and villagers will have the opportunity to showcase their talents and be encouraged to use materials available from Jatiwangi.



**Figure 8. Ceramic Music Festival**

Two festivals have other strategic value, i.e., regular triennial activities, including the *Ceramic Music Festival*, another one often called the *Rampak Genteng Festival*, and the *Terracotta Triennale*. Based on existing data, the Ceramic Music Festival began in 2012 and was attended by 1,500 Rampak Genteng participants. More fantastic, in 2018, which involved 11,000 Rampak Genteng participants. Likewise, during the COVID-19 pandemic, JAF was still able to collaborate with various elements in organizing Rampak Genteng. Rampak Genteng's preparatory learning activities focus more on providing training to the students. Behaviorism theory emphasizes learning through repetition and training aimed at exploiting the potential

of talent and intelligence. It is in line with the application of the cooperative learning model, which is committed by practice and drills.

The contribution of various activities at JAF, which consistently promotes local wisdom related to *terracotta*, has affected the continued existence of a number of roof tile factories. Based on Central Bureau of Statistics data from Majalengka Regency, the number of roof tile factories in Majalengka Regency in 2012 was 336 factories, then decreased in 2013 to only 273 factories. There were 275 factories in 2014. Based on information obtained by creative economy community actors, *terracotta*-based products were certified, such as development models for processing clay, ornaments, roof tile shingles, and several other products. Another contribution from the efforts made by JAF was providing advice on proposed changes to the regional spatial planning document in the Majalengka Regency for 2011-2031, which included aspects of *terracotta* area development.

## E. CONCLUSION

Periodically, conditions for change in various aspects of life are supported by the industrial atmosphere 4.0, which has an impact on changes in people's behavior. The role of communities in preserving local wisdom was an inseparable part of the context of community empowerment. JAF, as an example of a creative economic community that could contribute to consistently maintaining *terracotta* culture around the Jatiwangi Sub-district, Majelengka Regency, and its hinterland areas where *terracotta*-based industries were growing, provided a positive impact through the various activities. Therefore, the JAF's impact as driving community empowerment could be in the form of (1) fostering a spirit of organization in the community (the growth of community movements based on the focus of its work); (2) contributing to the community's economy (many communities were developing their business ventures); (3) creating social networks (collaboration between communities not only locally but on a national and international scale); (4) utilizing local wisdom culture (primarily related to arts, livelihood systems, social organizations and knowledge systems). JAF also had implications for the development of the creative economy through the exhibition subsector, which regularly displayed innovative things at various festivals. Based on a community education perspective, JAF applied adult education and lifelong education with several learning approaches that it applied. For instance, only Forum 27's monthly activities used a problem-based and experience-based learning model for both resource persons and activity participants. Another example was the *Ceramic Music Festival* or Rampak Genteng Festival, which prioritized providing training to students by learning through repetition, practice, and drill.

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