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Thesis

**Role of Public Art in Urban Environment:
A Case Study of Mural Art in Yogyakarta City**

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UMD6 (Double Degree) – Urban Environment and Infrastructure Management

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This work is dedicated to my beloved ones:

Rosalia Hening Wijayanti

and

Kidung Hayumatari Laras Kinanthi

Abstract

The mural art project in Yogyakarta City provides a unique example of the role that public art can play in urban setting. The artist-initiated project involved a range of community groups to participate. However, the policy on public art in urban environment remains absent. At the same time the literatures are not conclusive on how the public art can benefit urban environment as well as the citizens. In-depth information does not exist on how the public art can improve the quality of urban environment, especially in the local context of Yogyakarta City, since little research has been conducted on the subject in the field of urban management.

This research aims to explore the impact of public art on urban environment within the context of Yogyakarta City. It translates into the question of how public art affects the urban environment in Yogyakarta City. To answer the question, first what public art is needs to be defined; and then how citizens perceive the public art and its impact on urban environment. The citizen participation in public art and the prospect of public art in urban context are then discussed. The conceptual model developed from the literature includes public art, urban environment, perception, participation and prospect of public art in urban context.

This research is exploratory in nature and using a single case study and survey strategy. A mix of quantitative data using statistical analysis and qualitative analysis is used in this research. The grounded theory approach is also used to develop the research design.

The research finds from the questionnaires that there are multidimensional impacts of public art in urban environment. The perceived benefits of public art either in physical, social or cultural domains suggest that public art is very prominent in creating livability and sustainability of the city. However, further critical studies on public art are still needed to really understand the functional and artistic aspects of public art in the context of urban environment.

Keywords: public art, mural, urban environment, citizen perception, participation.

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Contents

Abstract	i
Acknowledgments	ii
Contents	iii
List of Boxes	iv
List of Figures	iv
List of Tables	v
List of Appendices	v
Chapter 1 Introduction	7
1.1. Rationale	7
1.2. Definition of the Problem	8
1.3. Research Assumption	8
1.4. Research Objective and Research Questions	8
1.5. Scope of the Research	9
1.6. Structure of the Report	9
Chapter 2 Review of the Literature	11
2.1. Public Art	11
2.2. Urban Environment	19
2.3. From Perception to Participation	22
2.4. The Prospect of Public Art in the Context of Urban Environment	29
2.5. Conceptual Model	34
Chapter 3 Research Area and the Case of Study	37
3.1. Description of the Research Area	37
3.2. The Case of Study: Mural Art in Yogyakarta City	39
Chapter 4 Research Methodology	43
4.1. Research Type and Strategy	43
4.2. Research Population	43
4.3. Research Area	46
4.4. Data Collection	47
4.5. Data Analysis	48
4.6. Operationalization	48
4.7. Research Overview	50
4.8. Reliability and Validity	51
4.9. Limitations and Challenges	52
Chapter 5 Case Study Analysis	53
5.1. Citizen Perception on Public Art	53
5.2. Impacts of Public Art on Urban Environment	56
5.3. From Perception to Participation	62
5.4. The Prospect of Public Art in Yogyakarta City	67
Chapter 6 Findings and Conclusion	73
6.1. Research Findings	73
6.2. Reflection upon the Literature	74
6.3. Lessons Learned	75
6.4. Research Strengths and Weaknesses	75

6.5. Recommendations and Areas of Improvement	76
References	77
Appendices	81

List of Boxes

Box 2.1. Benefits of Public Art.....	17
Box 2.2. Benefits of Public Art.....	18
Box 2.3. The Spectrum of Modes of Participation.....	26
Box 5.1. Agus Sularto on Artistic Difference between Mural and Graffiti	55
Box 5.2. Eko Prawoto on Cultural Impact of Mural on Urban Environment	60
Box 5.3. Yayas on Mural at Lempuyangan Flyover	60
Box 5.4. Eko Prawoto on Citizen General Perception of Mural Art	63
Box 5.5. Eko Prawoto on the Need for Public Art Policy.....	71
Box 5.6. Eko Prawoto on Grand Design of Public Art	71

List of Figures

Figure 2.1. Sustainable Behaviour	24
Figure 2.2. Gans' Model of Potential and Effective Environment Approach.....	25
Figure 2.3. Linkage between Perception and Participation	29
Figure 2.4. Livability and Sustainability	30
Figure 2.5. Three Pillars of Sustainability.....	31
Figure 2.6. Hawkes' Four Pillars of Sustainability.....	31
Figure 2.7. Conceptual Model	34
Figure 3.1. Map of Indonesia	37
Figure 3.2. Map of Java Island showing the Yogyakarta Special Province	38
Figure 3.3. Yogyakarta City in the Yogyakarta Special Province.....	38
Figure 3.4. Graffiti	39
Figure 3.5. Mural on the Walls of an Old Powerhouse	40
Figure 3.6. Murals in Kampung Gemblakan Bawah.....	41
Figure 4.1. Composition of Respondents by Sexes.....	44
Figure 4.2. Composition of Respondents by Age Groups.....	44
Figure 4.3. Composition of Respondents by Occupations	45
Figure 4.4. Composition of Respondents by Residence	45
Figure 4.5. Yogyakarta City, the Research Area	46
Figure 4.6. Research Design	51
Figure 5.1. Tag Graffiti, Piece Graffiti and Mural Art.....	53
Figure 5.2. Citizen Perception on Overall Aspects of the Artworks.....	54
Figure 5.3. Citizens' Response to 'Mural improves the beauty of their environment'	57
Figure 5.4. Citizens' Response to 'Mural makes the neighbourhood feels friendlier to visitors' ...	57
Figure 5.5. Citizens' Response to 'Mural improves the citizens' sense of ownership to their environment'	58
Figure 5.6. Citizens' Response to 'Mural can make a creative energy outlet for youngsters'	59
Figure 5.7. Citizens' Response to 'Mural can pull out hidden talents in the neighbourhood'	59
Figure 5.8. Mural Painting on the Flyover Pillar Depicting the Symbolic Gate "Gunungan"	60
Figure 5.9. Citizens' General Perception on Mural Art	63
Figure 5.10. Decision to Participate.....	63
Figure 5.11. Forms of Participation (All Respondents)	64

Figure 5.12. Forms of Participation (Participating Respondents)	64
Figure 5.13. Linear Relations of Perception, Acceptance and Participation	67
Figure 5.14. Continuity of the Mural Project	68
Figure 5.15. Life-Span of Mural for Renewal	68
Figure 5.16. Citizens' Response to 'Mural can trigger other public art activities'	69
Figure 5.17. Citizens' response to 'Mural can make the city image/characteristics of Yogyakarta'	69
Figure 5.18. Citizens' response to 'Mural can become tourist attraction'	70
Figure 5.19. Citizen Perception on the Need of Mural Regulation	70
Figure 5.20. Citizen Perception on Aspects of Mural Regulation	71
Figure 6.1. Linear Relations of Perception, Acceptance and Participation	73

List of Tables

Table 2.1. Different Forms of Public Art	13
Table 2.2. Characteristics of Graffiti and Mural	16
Table 2.3. Benefits of Public Art	18
Table 2.4. Universal Invariants of Perceptions on Urban Environment	24
Table 4.1. Source persons and Respondents Sampling	43
Table 4.2. Variables and Indicators	50
Table 4.3. Research Stages	51
Table 5.1. Citizens' General Perception on Mural Art	62
Table 5.2. General Perception of Mural Art * Decision to Participate Crosstabulation	65
Table 5.3. Chi-Square Tests for General Perception of Mural Art * Decision to Participate Crosstabulation	65
Table 5.4. General Perception of Mural Art * Acceptance Crosstabulation	66
Table 5.5. Chi-Square Tests for General Perception of Mural Art * Acceptance Crosstabulation	66
Table 5.6. Acceptance * Decision to Participate Crosstabulation	66
Table 5.7. Chi-Square Tests for Acceptance * Decision to Participate Crosstabulation	67

List of Appendices

Appendix 1.1. Interview Guidelines for Mural Artists	81
Appendix 1.2. Interview Guidelines for Local Government Officials	82
Appendix 1.3. Interview Guidelines for Community Actors	83
Appendix 2.1. 'Mural improves the beauty of their environment'	85
Appendix 2.2. 'Mural makes the neighbourhood feels friendlier to visitors'	85
Appendix 2.3. 'Mural improves the citizens' sense of ownership to their environment'	85
Appendix 2.4. 'Mural can make a creative energy outlet for youngsters'	85
Appendix 2.5. 'Mural can pull out hidden talents in the neighbourhood'	86
Appendix 2.6. Forms of Participation (All respondents)	86
Appendix 2.7. Forms of Participation (participating respondents)	86
Appendix 2.8. Case Processing Summary of Decision to Participate * Age Groups Crosstabulation	86
Appendix 2.9. Case Processing Summary of General Perception of Mural Art * Decision to Participate Crosstabulation	87
Appendix 2.10. Case Processing Summary of General Perception of Public Art * Acceptance Crosstabulation	87
Appendix 2.11. Case Processing Summary of Acceptance * Decision to Participate Crosstabulation	87
Appendix 2.12. Continuity of the Mural Art in 20-50 years	87
Appendix 2.13. Life-Span of Mural for Renewal	87

Appendix 2.14. 'Mural can trigger other public art activities' 88
Appendix 2.15. 'Mural can make the city identity/characteristics of Yogyakarta' 88
Appendix 2.16. 'Mural can become tourist attraction' 88
Appendix 2.17. The Need of Mural Regulation 88
Appendix 3.1. Questionnaire (English translation)..... 89
Appendix 3.2. Questionnaire (Original Version in Indonesian)..... 95

Chapter 1

Introduction

1.1. Rationale

When discussing the urban environment, people usually focus on the air quality, pollutions, urban sanitation, or green open space. The visual degradation of urban physical environment caused by illegal advertising posters, street vandalism and gang graffiti is hardly ever discussed.

Graffiti is the phenomenon recognized everywhere in any urban setting in the world. Sociologists discussed this graffiti phenomenon as a part of hip-hop subculture; more specifically graffiti is often seen as a form of street art or hip-hop art. However, the illegal nature of the graffiti has caused problem to the city. *Tags*, *throwups* and *pieces* consume any vacant surfaces in the city such as bridges, walls, and the trains, just in one night. The local authorities are often not fast enough to catch up with the quick mobility of the graffiti gangs.

The graffiti also exists in Yogyakarta City. It can be easily found on neighbourhood walls, bridges, flyover pillars, and other public facilities. Unlike many western cities that have anti-graffiti policy, Yogyakarta does not have a specific policy to deal with graffiti. In addition, the lack of maintenance of public buildings makes the buildings prone to graffiti, which makes the condition even worse.

The Mural Art in Yogyakarta City has shown a case of creating public art as a collaborative action between the artists and other stakeholders to respond to the degradation of the urban environment caused by graffiti. Apotik Komik¹ as the initiator of this project proposed that the project is not merely to decorate the city environment but link art and urban environment, and to mediate dialog and interactions amongst the people (Wardani, 2002). Setiawan (1997) stresses that a study on the effects of public art on the urban environment is very important to be carried out since there are not many research conducted on the local issues or cases of urban development in Indonesia (Setiawan, 1997).

The researcher believes that comprehension about the people's participation in public art and perception about the public art project and how it affects the urban environment will make a great contribution to urban studies, especially in the local context of Yogyakarta City. The findings of this research are expected to give a better understanding on the public art project and its key stakeholders particularly the voluntary group of artists and the local communities. This research might also generate policy recommendations for local authorities on integrating public art as one strategy in the urban management and development policies especially with regards to improving the quality of urban environment.

To conclude this section, there are two-fold underlying reasons of the research. Academically, the research aims to contributing to the body of knowledge in the interlinked fields of study, namely visual art and urban management studies.

¹ Apotik Komik, formed in 1997, was a group of young artists whose works tried to develop popular art media such as murals, graffiti and comics, and take public spaces as their creative sites. This group consisted of Samuel Indratma, Ari Dyanto, Bambang "Toko" Witjaksono and Popok Tri Wahyudi. Apotik Komik disassembled in 2004.

Pragmatically, the research is also expected to contribute an insight to improve the quality of urban environment through integrating public art into urban environmental management policies.

1.2. Definition of the Problem

The mural art project in Yogyakarta City provides a unique example of the role that public art can play in urban setting. The artist-initiated project involved a range of community groups to participate. It has also been able to bring the art out of the galleries and museums to the public. It also seems to succeed in overcoming the graffiti vandalism by transforming the graffiti walls into a piece of exterior visual art called mural. However, the policy on public art in urban environment remains absent. At the same time the literatures are not conclusive on how the public art can benefit urban environment as well as the citizens. In-depth information does not exist on how the public art can improve the quality of urban environment, especially in the local context of Yogyakarta City, since little research has been conducted on the subject in the field of urban management.

Understanding how the public art contributes to the quality of urban environment, how different stakeholders take part in the public art, and the prospect of public art is important. Those inquiries build the basis for understanding the impact of public art on urban environment and how the people's engagement in the public art shall benefit them. This knowledge is important for understanding the public art as a part of the urban dynamic that is interlinked with urban environment management, both for the sake of the contribution to the body of knowledge in the subject and for the urban managers to develop better policies regarding the public art and urban environment.

1.3. Research Assumption

This research is based on the researcher's assumption that public art can contribute positive impacts on the quality of urban environment. If so, the comprehension of such contribution can be useful in developing a better governance of urban environment—in which public art takes a significant part.

1.4. Research Objective and Research Questions

The objective of the research is to explore the impact of public art on urban environment within the context of Yogyakarta City.

The objective of the research translates into the main research question: *"How does public art affect the urban environment in Yogyakarta City?"*

The following sub-questions are then developed to address the main research question:

- a. What is the citizen perception upon public art?
- b. How does public art affect urban environment?
- c. How does the citizen perception on public art influence their participation in public art projects?

- d. What is the prospect of public art in Yogyakarta City?

1.5. Scope of the Research

This research is conducted in the city of Yogyakarta by observing the existing condition of the murals either at the city or the *Kampung* scale. The study will focus on the following issues:

- a. Understanding the public art and how it contributes to changing the urban environment.
- b. How the citizens perceive public art project and its contribution to their environment.
- c. Citizen participation in the public art; and
- d. Prospect of public art in Yogyakarta City.

Technical and artistic aspects of the art will be discussed only in a very limited portion as far as necessary since the intrinsic aspects of the art is not the focus of this research. Discussion on technical and artistic aspects of the art will be discussed only in the context of the above scopes.

1.6. Structure of the Report

The structure of this thesis is organized into six chapters described as follows:

This chapter (Chapter 1) introduces the background and problem definition of the research. The underlying assumption, research objective and research question are also presented in this chapter.

The next chapter (Chapter 2) presents the review of the related literatures upon the relevant concepts and definitions, state of the art of the related topics, and the precedents of the similar cases in other cities. The literature review provides a conceptual model to address the research questions.

Chapter 3 sets up the context of the research, describing the area of the research, namely Yogyakarta City, and the description on the case of study, namely the Mural Art in Yogyakarta City. Information presented in this chapter is mainly derived from secondary data.

Chapter 4 structures the research methods and strategies to be used in this research. The research design and operationalization, variables and indicators, and population sampling are presented.

Chapter 5 presents the research results and analysis where the data collection is studied based on the conceptual model developed earlier. In this chapter primary data collected from the fieldwork are analyzed either using statistical tools or qualitative description.

Chapter 6 concludes the findings of the research by revisiting the research questions and the answers found from the research. This chapter also reflects upon the literature and elaborates on the scope of further research in the subject.

Chapter 2

Review of the Literature

This chapter discusses the concepts and debates related to the topic. Concepts of public art, urban environment, place making, perception and participation are discussed; while some examples of cases in several western cities are reviewed to foresee the prospect of public art in urban environment management. Public referred in this research is the people at large, as oppose to the term 'public' as in which in other disciplines refers to 'public sector' or government institutions.

2.1. Public Art

2.1.1. Definition

Literature reviews suggest that the term public art has come to arguments on what do the words "public" and "art" imply. The term 'public art' is widely open to various interpretations and has been referred to everything from government-commissioned monumental sculpture to subway graffiti. It is often used as an umbrella term covering any art that is not displayed in art galleries or formal museums (Hunting, 2005).

Selwood (1995 p. 8) refers the term 'public art' to "...art intended for the public, created by the public or sited in spaces, which although not publicly owned are nevertheless intended for public use". In her research Selwood narrowed it down specifically into 'permanent art in public places'. Bach (1992) defines public art as "...a manifestation of how we see the world-the artist's reflection of our social, cultural, and physical environment." Another definition of public art is "art [which is] made public" (Norman & Norman, 2000). Norman & Norman (2000) also share the same definition with Selwood (1995), public art is sited in a public space and often permanently fixed.

Traditionally, the purpose of such public art is either to commemorate a certain famous figure (or event), or simply to beautify the physical environment (ornamentation). Nowadays, its purpose has been linked with a lot of urban issues with regards to politics and policies, economy, the use of public money, urban regeneration and improvement of the city image (Norman & Norman, 2000).

From the definitions above, it is obvious that public art tends to be seen merely as a product or piece of art which is situated in public spaces—instead of in art galleries or in museums. Therefore, the public as intended audience can occasionally be distanced from the artwork (Stephens, 2006). Therefore, art experts and practitioners debate about a different approach to re-define public art. Özsoy & Bayram (2007) notices that the public space does not necessarily refer only to physical space but may also refer to non-physical space such as the internet or other virtual media. Therefore, it is not the spatial boundaries that define whether an art is for public or private audience, but its accessibility to public (Özsoy & Bayram, 2007). Public art can be installed either outdoor or indoor as long as it is accessible to all (Edmonton Arts Council, 2009).

Nikitin (2000) as quoted by Stephens (2006) emphasizes that to be effective public art (projects) must be part of an integrated multi-disciplinary approach "to enlivening the city, neighbourhood or downtown, and produced in collaboration with the people for whom they are meant". In short, the participatory public art is art that is created with the public. Here the community members are involved in the creative process. The conventional roles of artists and audience are now re-defined where artists now play as facilitators who supervise the artwork, while the community gets involved actively as creative contributor (Stephens, 2006). Such an active engagement of public or community in the process of art making has characterized the concept of public art today—which is sometimes distinctively referred as participatory public art or community art, as opposed to the conventional definition of public art.

Hence, the term 'public art' being used throughout this research refers to the definition of participatory public art or community art which emphasize the process in which community members are involved in the creative stages of the art itself; and its accessibility to all.

2.1.2. Different Forms of Public Art

Public art can manifest in any different forms as long as it is possible to be displayed in public spaces and accessible for public. The use of a certain medium or combination of different media will give different forms and characteristics of the public art. Based on its media, public art can be encountered in different forms (Halim, 2008; Wisetrotomo, 2010; Edmonton Arts Council, 2009), such as:

- a. Performing arts such as music, dance or theatrical (or popularly known as 'happening art') performances.
- b. Three-dimensional visual arts such as sculpture, environmental art and installation art; or
- c. Two dimensional visual arts such as outdoor paintings including graffiti and mural art.
- d. Recent literature also includes contemporary non-visual arts as forms of public art, such as sound art or aromatic art.

Based on its purposes, Charmichael (as quoted in Özsoy & Bayram, 2007) there are three forms of public art: *historical*, *aesthetic* and *functional*. The historical art works help to link the society at large with their history and create a collective memory; normally historical arts are related with important people or historical events. The aesthetic art works are mainly responding to the aesthetic needs or beautification of a place. There are also art works that perform as functional objects (sometimes referred as applied art) such as street furniture, signage, bus stops, information boards, etc. in urban spaces (Özsoy & Bayram, 2007).

The research focuses on the two-dimensional visual art namely mural art which is very much related to graffiti. In fact the two forms of art are often confused by common people as the same kind of paintings on the wall.

Based on the literature discussed above, the researcher has attempted to summarize the forms of public art based on the media being used and the purposes, in the following table.

Public Art Forms by Media					
	Performing Art	3-D Visual Art	2-D Visual Art	Non-Visual Art	
Public Art Forms by Purpose	Historic	Open stage/street art performances to celebrate historical events (e.g. music, dance, theatrical happening art).	Monuments of historic events, statues of local/national heroes.	Murals depicting local/national heroes/figures or historic events.	Sound installation, theme songs of historic events commemoration (e.g. national anthem/songs in radio stations or sound systems on certain historic commemoration days).
	Aesthetic	Open stage/street performances merely for aesthetic purposes (e.g. art performances by individual/group artists, art festival, etc.).	Artistic sculptures, installation arts (permanent or temporary).	Murals, graffiti art, coloured/ornamented pavement, etc.	Sound installation, aromatic installation.
	Functional	Open stage/street performance in protest demonstrations or rallies.	Street furniture, signage, bus stops, phone booths, garbage bins, street lights, etc.	Posters, public announcements, tourist maps, signage, etc.	Public warning systems, alarm ringtones of public audio announcement.

Table 2.1. Different Forms of Public Art

Source: Researcher's Construct

Even though the above table (Table 2.1) may give a clearer distinction of different forms of public art, it often happens that artists use the combination of different media (multimedia) and/or different purposes (multipurpose).

2.1.3. Graffiti and Mural in the Public Art Domain

2.1.3.1. Graffiti

Graffiti is a "form of visual communication, usually illegal, involving the unauthorized marking of public space by an individual or group" (Encyclopædia Britannica, 2010). Any inscription, words, images, painting or other defacement on any surface of public or private property can be categorized as graffiti as long as "it is not authorized in advance by the owner or occupant of the property, or, despite advance authorization, is otherwise deemed a public nuisance by the City Council" (Willet, 1996). It is clear that Willet's definition was legal-based. It pointed out two key phrases, namely "not authorized in advance" and "public nuisance".

In many cases graffiti is often associated with a criminal gang or simply with a graffiti "crew" (band of graffiti writers, mostly teenagers). Yet, either done by criminal gangs or graffiti crews, the graffiti have common qualities, namely 'unauthorized' and 'public nuisance'. Graffiti which are written either by criminal gangs or teenage "crews" often function as territorial markers; they delineate their turf or area of control (Ley & Cybriwsky, 1974).

Scheepers (2004) described graffiti as the "scrawled names and brightly coloured murals which work their way into the urban setting overnight, without permission and without a clear agenda." Graffiti is also referred as variety of writings on walls and other surfaces ranging from the basic form such as tagging to other, more developed forms such as pieces or murals (Morgan, 2006).

Graffiti is characterized by the materials or colouring agents being used, namely "solids" (oil paint sticks), "textas" (ink markers with broad tips), and "cans" (aerosol

paints/spray cans) with various "caps" (the fat or skinny nozzles of the spray cans) (Scheepers, 2004).

Graffiti comes in three distinguished forms, namely "Tag", "Throwup" and "Piece" that show the level of craftsmanship of the graffiti writer from the lowest to the top respectively. A "Tag" is simply an initial, name or signature of a graffiti writer. A "Throwup" is a developed form of a tag; it consists of outlines of a name or signature with a colour filling in the interior. A "Piece" is actually a painting of words or images with more complex colours and more sophisticated techniques and therefore often accepted as an art work with aesthetical values (Scheepers, 2004; Ferrell, 2004; Craw et al., 2006; Halsey & Young, 2006; Klausner, 2009).

The working definition to be used throughout this research is as follows:

Graffiti is any forms of writings, images, or paintings created with any materials on walls and other surfaces that is made on private or public property without prior authorization or permission from the property owners and or deemed as public nuisance by local authorities.

2.1.3.2. Mural

Mural is "a painting applied to and made integral with the surface of a wall or ceiling" (Encyclopædia Britannica, 2010). It can be found either inside or outside the building. It differs from graffiti, which is characterized by spray cans techniques. Mural as a relatively financially cheaper form of public art (Marschall, 1999) usually uses house paints and brushes and/or rollers (Gutfreund, 2003), although nowadays mural artists use various materials and techniques.

This study will focus on mural art in public space and therefore will not take into account murals in private walls or art galleries. The following definition is then to be used throughout the research:

Mural is any form of visual art applied to, and integral with walls or other surfaces either on private or public properties with prior authorization or permission from the property owners and accessible to public.

2.1.3.3. Graffiti versus Mural

Graffiti is often associated with vandalism, often seen as an unwanted culture, subversive activity by individuals with criminal mentality, and often destructive to public or private property (Halim, 2008). Citizens perceive graffiti as nuisance that amplifies their sense of fear and perceptions of crime in their neighbourhood (Foster & Giles-Corti, 2008). Local authorities perceive it as a never-ending problem since it is very difficult to be banished from urban space (Halsey & Young, 2006). However, the perception on graffiti is often ambiguous between the graffiti as aesthetic activity or as criminal one (Halsey & Young, 2006) even though the appreciation towards the graffiti as artistic activity has grown up as sociologists categorize modern graffiti into hip-hop subculture (Macdonald, 2001). This hip-hop graffiti nowadays has developed in style and techniques, and starts to be accepted as work of art with aesthetic values (Klausner, 2009). The debate whether or not graffiti is an art often sees graffiti as aesthetic practice only. According to Halsey and Young (2006), depending on the level of skill required, the intention of graffiti writer and the aesthetic value, a "piece" graffiti with a concept, sophisticated

techniques and design can be accepted as an art, despite of its legal aspect (Halsey & Young, 2006).

The mural movement in the United States between the late 1960's and early 1970's did bring mural outdoor throughout the urban environments as a form of public art (Gutfreund, 2003; Marschall, 1999). Mural art is often perceived as serving a range of purposes, such as upliftment, education, job creation, skills development, cultural expression and the encouragement of a sense of place and ownership (Marschall, 1999) as well as reducing the attack of graffiti vandalism (Craw et al., 2006) and improving the aesthetics of urban environment (Halim, 2008). Nowadays, mural can be used as a means for transforming the neglected left-over spaces in the city to be more alive and attractive; a strategic way to cultural and economic regeneration (Halim, 2008). It is also evident that mural art can reduce the graffiti vandalism on private or public properties (Craw et al., 2006). Therefore, it is usually authorized and, in some cases, even commissioned by City Council like in the city of Philadelphia in the US with their Mural Art Programs (Bach, 1992). As stated in their mission, "The City of Philadelphia Mural Arts Program unites artists and communities through a collaborative process, rooted in the traditions of mural-making, to create art that transforms public spaces and individual lives" (City of Philadelphia, 2010).

However, some criticisms upon mural art exist despite its emerging popularities in urban environment. Marschall's (1999) review stresses that in response to the community mural in Durban, South Africa, some art critics said that among so many community murals that exist today, only a few are really a "mural art"; the others are just an "official graffiti", the graffiti that is officially commissioned by the city council and often required only a little if not no specific skill as opposed to mural art which involves intensive effort in pre-planning, strict discipline, and social and public accountability in term of artistic standards. Marschall concludes that such perspective that sees community mural as a finished product seems more like "fine-art gallery" viewpoint, whereas on the other hand many commentators acknowledge that the process of making the mural is more important than the actual painting itself (Marschall, 1999).

The above literature review implies that apart from its illegal nature, graffiti is often seen as nuisance for citizens, as a form of vandalism, not as a form of public art. In alignment to literature review, in this research, graffiti seems responsible for the degradation of aesthetic quality of urban environment. On the other hand, mural seems to be more accepted as a form of public art and therefore regarded as of aesthetical value that can contribute to upgrading the aesthetic quality of the urban environment. For the purpose of this research, mural is the only form of public art to be referred to.

Based on the literature review, the researcher has attempted to develop a framework for characteristics of graffiti and mural. The framework is presented in the table below (Table 2.2). This framework is further elaborated and used for survey with respondents.

Form	Graffiti			Mural
	"Tag"	"Throwup"	"Piece"	

Skill required	Low	Low-Medium	Medium-High	Medium-High
Agents	Aerosol paints ("cans"), ink markers ("textas"), paint sticks ("sticks")			House paints, brushes/rollers, multimedia
Artistic Value¹	Vandalism, No Art		Art	Art
Legal Aspect	Without permission, often considered by authorities as a crime, illegal			With permission, legal, sometimes supported by local authorities
Actors	Youth, mostly male, individual or mostly in a "crew"/team/gang.			Individual, team, community

Table 2.2. Characteristics of Graffiti and Mural

Source: Researcher's Construct

2.1.4. Benefits of Public Art

From the urban manager/local government's viewpoint, the role of public art in urban development or urban regeneration is perceived to bring benefits not only to the artists and the community who are involved the public art project, but also to the city. Public art has been credited with some roles in urban context (Selwood, 1995; Sharp et al., 2005), namely:

- a. Being a cultural investment (which means economic return is expected).
- b. Fostering the *genius loci*² and cultural tourism.
- c. Optimizing the use of open spaces.
- d. Making the built environment more humane.
- e. Bringing greater pride to the citizens for their locality.
- f. Creating job opportunities and confidence among the communities.
- g. Enhancing land values; and
- h. Reducing vandalism.

The credited roles of public art in urban context seem to be associated with other factor than the art itself such as the participatory process in which the public engagement in the project is crucial and often seen as necessary element of how community accept the art (Selwood, 1995; Halim, 2008).

The abovementioned list of benefits of public art is not far different from what is perceived by UK Arts Council (1991) as quoted by Miles (1997) as shown in the Box 2.1 as follows.

¹ Justified based on the skill required, intention of the maker, and the aesthetics of the product.

² Local Genius; the spirit of place; sometimes loosely interpreted as 'local wisdom'.

- a. To make a place more interesting and attractive.
- b. To make contemporary arts and crafts more accessible to the public.
- c. To highlight the identity of different parts of a building or community.
- d. To increase a city's/county's/or company's investment in the arts.
- e. To improve the conditions for economic regeneration by creating a richer visual environment.
- f. To create employment for artists, craftspeople, fabricators, suppliers and manufacturers of materials, and transporters.
- g. To encourage closer links between artists and craftspeople and the professions that shape our environment: architecture, landscaping, engineering and design.

Box 2.1. Benefits of Public Art

Source: UK Arts Council's review on Percent for Arts (Arts Council, 1991, in Miles, 1997)

Marschall's (1999) review regarding the community mural art in Durban, South Africa, collected several claims on the benefits of mural art as follows:

- a. Creating public awareness.
- b. Providing a social critique.
- c. Asserting a community's identity.
- d. Sometimes encouraging social action.
- e. Being vehicle for communal self expression and empowerment.
- f. Developing people's skills and creativity in art which previously they had a little exposure to.
- g. Allowing the inhabitants to reclaim their own environment.
- h. Giving a sense of purpose to the people who are considered socially disadvantaged.
- i. Channelling energies into the right direction (reducing violence).

Marschall further finds that murals sometimes are presented as a catalyst for social or political change by creating public awareness, providing social critique, and sometimes encouraging action. Yet, Marschall critically stresses that assuming murals affecting a lasting change is an overstatement. Marschall also warns that not all murals involve community participation in the production process and therefore cannot claim the same benefits as those participatory-based murals (Marschall, 1999). The Edmonton Arts Councils recognizes the benefits of mural art as "an essential form of public art that allows communities to express and address problems, promote community values and identity, and beautify neighbourhoods through the creative process" (Edmonton Arts Council, 2009).

Similar list of perceived benefits of public art is also presented by the City of Hamilton, Canada, as can be seen in Box 2.2 as follows:

- a. Public Art creates a clear sense of community pride and identity.
- b. Public Art reflects Hamilton’s cultural heritage, fosters an understanding of the city’s unique identity in history and presents the cultural identity of Hamilton to visitors.
- c. Public Art improves and enhances the built environment.
- d. Public Art contributes to the development of a more pleasant, safe and viable community.
- e. Public Art enhances tourism and economic development creating an overall sense of place.
- f. Public Art creates cultural links through the promotion of opportunities for community development, community engagement and community partnerships.

Box 2.2. Benefits of Public Art

Source: Hamilton's Public Art Master plan (City of Hamilton, 2008)

From the abovementioned arrays of the benefits of any forms of public art, it can be said that the role of public art in urban environment does not only give benefits to the built environment (physical/visual benefits), but the social and cultural benefits as well. The researcher has attempted to summarize the benefits of public art in the following table.

Visual/Physical Benefits	Social/Political Benefits
<ul style="list-style-type: none"> ▪ Making a place more interesting and attractive. ▪ Making built environment more humane. ▪ Optimizing the use of open space. ▪ Creating richer visual environment. ▪ Reducing vandalism. ▪ Beautify neighbourhood through creative process. ▪ Creating a sense of place. 	<ul style="list-style-type: none"> ▪ Bringing greater pride to the citizens for their locality. ▪ Creating job opportunities. ▪ Creating confidence among the communities (giving a sense of purpose). ▪ Reducing violence. ▪ Creating public awareness. ▪ Providing social critique. ▪ Allowing communities to express and address problems.
Cultural Benefits	Economic Benefits
<ul style="list-style-type: none"> ▪ Being a cultural investment. ▪ Fostering the <i>genius loci</i> and culture. ▪ Making contemporary arts and crafts more accessible to public. ▪ Increasing city's/country's/company's investment in the arts. ▪ Opening more exposure to art for the people (developing new artistic skills and creativity). ▪ Highlighting the identity of a community. ▪ Promoting community values. 	<ul style="list-style-type: none"> ▪ Creating employment for artists and other art-supporting businesses. ▪ Improving the conditions for economic regeneration. ▪ Encouraging closer links between artists and the environment-related professions: architecture, landscaping, engineering and design. ▪ Enhancing land values. ▪ Enhancing tourism and economic development.

Table 2.3. Benefits of Public Art

Source: Researcher's Construct

Table 2.3 above shows that the social benefits of public art (in relation with its participatory process) seem to be as prominent as the visual/physical benefits. It can also be assumed that the economic benefits of public art seem to be the outcome of visual/physical, social and cultural benefits combined. In other words, the economic benefits of public art are the indirect outcome; that in the end may contribute to the urban development.

2.1.5. Summary

Public art is not just an art placed in a public space. Public art is believed to make contribution to contemporary urban issues for its participatory process and interactivity engaging the public. From many forms of public art, two-dimensional visual art such as graffiti and mural is popular because it is relatively inexpensive and more accessible for community members to participate. While graffiti is still controversial especially in term of legal aspect, mural art seems to be more accepted because of the perceived benefits it may contribute to urban environment in one way or another that in the end may contribute to the economic development of the city.

2.2. Urban Environment

2.2.1. Definition

Merriam Webster's Dictionary defines "*environment*" as "1 : the circumstances, objects, or conditions by which one is surrounded;" and "...2 b : the aggregate of social and cultural conditions that influence the life of an individual or community"; while "*urban*" is defined as "of, relating to, characteristic of, or constituting a city" (Encyclopædia Britannica, 2008). Urban environment, therefore, can be defined as the surrounding circumstances, object, or conditions that influence the life of an individual or community in the urban context.

Stokol's model of environmental-behavioural research (cited in Defares, 1979) distinguishes three dimensions of environment, namely physical (natural or built) environment, social environment and cultural environment. Urban environment, therefore, can be seen from those dimensions. With regards to public art, the urban physical environment in this research only refers to the built environment. In general discourses cultural environment is often attached to social environment (socio-cultural environment).

2.2.1.1. Built Environment

Built environment is the man-made physical environment. The condition of built environment may influence the wellbeing of residents living within the environment. Certain qualities of built environment such as sanitation and hygiene might influence residents' physical wellbeing, while other qualities might influence residents' mental wellbeing such as the feelings of safety or even the feelings of vulnerability and fear of crime. Guite et al. (2006) indicate a number of elements of built environment related to poor mental wellbeing, such as high-rise living, graffiti, damp, and noise exposure. Further they stress that good housing is fundamental to general health and wellbeing (Guite et al., 2006). Berlyne (1969, cited in Defares, 1979) asserts that aesthetic or visual quality of built environment is the most prominent factor for a general sense of wellbeing (Defares, 1979).

2.2.1.2. Social Environment

Social environment includes the realm of ideas and the environment resulted by interaction between individuals in social groups and between different social groups; all with their particular social beliefs, traditions, perceptions, and behaviour (Sagar, 1994). It manifests in community structure, social networks and group

relations, and political participation (Mitchell, 2000, cited in van Kamp et al., 2003).

2.2.1.3. Cultural Environment

Culture can be described as social manifestation of identities, meanings, knowledge, beliefs, values, aspirations, memories, purposes, attitudes and understanding; or in simplified term normally referred as "social values" (Hawkes, 2001). Solomon & Schell (2009) describes culture as a complex web of values, beliefs and philosophy that shape thoughts and perceptions (Solomon & Schell, 2009). Based on the aforementioned definition of urban environment, cultural environment can thus be defined as the social values that influence the life of an individual or community in the urban context.

2.2.2. The Role of Public Art in Urban Environment

As already discussed in the previous paragraphs, public art seems to bring a vast range of benefits either physically, socially, culturally, or economically. The following paragraphs try to see more specifically the role of public art in urban environment, namely how the public art might affects the urban environment seen from the three environmental dimensions (physical/built, social and cultural environment).

2.2.2.1. Built Environment

Graffiti tagging as a form of vandalism has been claimed one of the responsible causes of degradation of the visual quality of built environment. According to the broken-window theory, one unrepaired broken window is a signal that no one cares, and so breaking more windows costs nothing (Wilson & Kelling, 1982). Abandoned property indicates non-caring neighbourhood and, therefore, vulnerable to vandalism. Since some graffiti are done by turf gangs related to underground criminal organization as a sign of territory marking, their existence in urban environment soon stimulates fear to crime in the surrounding neighbourhoods (Ley & Cybriwsky, 1974). Even if done by graffiti crews who are not linked to any criminal activities, graffiti vandalism is still condemned as causing nuisance to the neighbourhoods. That is the reason why in many cities graffiti is considered a crime and regulated in some sort of anti graffiti ordinance (Willett, 1996).

The main reason for many cities in Australia, Canada and the US such as Melbourne, Edmonton and Philadelphia among others to promote mural art projects is to combat graffiti and vandalism (City of Melbourne, 2007; City of Philadelphia, 2010; Edmonton Arts Council, 2009). Mural art as a form of public art mainly affects the aesthetic quality of built environment by replacing illegal graffiti and other forms of visual vandalism with art work authorized by the person who owns the wall and with the permission from the local government (Craw et al., 2006). This impact is indicated by the change of perception of built environment from the perception of visual degradation to perception of visual amenity. According to Craik & Zube, cited in Defares (1979), the perception of amenity and the perception of degradation are indicators of visual quality of urban built environment (Defares, 1979).

2.2.2.2. *Social Environment*

The public art can increase the citizens' belongingness to their locality (reclaiming their own environment) and their feeling of safety (Wardani, 2002). Public art is also claimed to contribute to the development of a more pleasant, safe and viable community (City of Hamilton, 2008). The Kampung Sebelah Art Project in Yogyakarta City, for example, has brought youngsters from different Kampung to collaborate and developed network for mural art activities (Prawoto et al., 2008).

2.2.2.3. *Cultural Environment*

Derived from the discussion on the benefits of public art in the previous paragraphs, the impact of public art to cultural environment in a way that it cultural vitality of the community through strengthening local values by recognition of local culture, opening more exposure to art for the people (developing new artistic skills and creativity) and highlighting the identity of a community. The Kode Pos Art Project in Yogyakarta City (the neighbourhood signage art project where each Kampung should explore their unique characteristics and translate them into sign art), for example, has succeeded in bringing teenagers of Kampung Jogokariyan to explore their local identity by revisiting the history of their Kampung which is originated from the Jogokariyan regiment of the Mataram Kingdom (now Yogyakarta). While engaging in the production of signage for their neighbourhood, the youngsters created a two-dimensional figure of their iconic hero of Jogokariyan warrior (Fajri et al., 2008).

2.2.2.4. *The Role of Public Art in Place Making*

Physically, a place is a space which is attached with values. A space is a three-dimensional structure; a place is how it is used. One same space can be different places in different times. A place is generally a space with something added—social meaning, convention, cultural understandings about role, function and nature and so on. A sense of place is the collection of meanings, beliefs, symbols, values, and feelings that individuals or groups associate with a particular space (Williams & Stewart, 1998).

From architects urban designers' viewpoint, the idea of place emerges from the negotiation between connectedness and distinction. Connectedness is the degree to which a place reinforces— or even defines—the pattern of its context. Contrarily a place also has to be distinct from its context which means it has to possess certain degree of identity. (Harrison & Dourish, 1996).

The City of San Diego in their Public Art Master Plan suggested that the Commission for Arts and Culture, through its Public Art Program, should foster the place-making goals of the City's development plan by commissioning visually distinctive public art works associated with the identity of the city and individual neighbourhoods (City of San Diego, 2004).

Özsoy & Bayram (2007) suggest that the integration of public art in urban transformation projects can create a feeling of place and a place identity; that helps to define urban pattern. A definable urban pattern creates a permanent impression related to the city (image of the city). Özsoy & Bayram further explain that successful design of public places cannot be separated from public art activities

because they contribute to urban life, ensure the use of public space and create pleasure (Özsoy & Bayram, 2007).

From the abovementioned examples, it can be seen that public art plays a vital role in the place making in the city by creating a distinctive identity of the city or neighbourhoods.

2.2.3. Summary

Urban environment does not consist of the physical environment only. In this research, urban environment covers three dimensions, namely physical, social and cultural environment. As far as the public art is concerned in this research, the urban physical environment refers to man-made or built environment.

Public art plays significant role in urban environment, either in built, social or cultural environmental dimensions. The multidimensional impacts of public art on urban environment contribute to the making of place in the city.

2.3. From Perception to Participation

This section attempts to see how perception leads to participation. The perception of public art, perception of urban environment and the concept of participation are discussed. In the end of this section the link between perception of public art, perception of urban environment and participation in public art projects is presented.

2.3.1. Perception of Public Art

The perception of public art can be seen from two perspectives. Firstly, public art is seen as a product, namely the artworks such as sculptures, graffiti or murals; and secondly, public art seen as a participatory process. The perception of public art as a product is very much dependent on "cultural capital"³ of the viewer, namely his or her competence (acquired knowledge and/or skills) in the arts which is also influenced by subjective or personal aesthetic taste. The perception of public art as a participatory process seems to see the outcome of the process, namely the perceived impact or benefits of the public art.

As already discussed in previous paragraphs, the perceived benefits of public art cover not only the visual/physical but also social and cultural benefits. Goldstein (2010) says that perception involves more than is apparent. This statement indicates not only perceptual experiences in response to stimuli from environment to physical senses, but also psychological mechanisms which determine the relationship between the stimuli in the environment and the perception (Goldstein, 2010). Therefore, perception of public art is not only acquired visually, but also psychologically; which means the perception of an individual upon a particular work of public art depends on various factors such as cognition, personal experience, values and beliefs, and socio-cultural context.

The socio-political impact of mural art seems to be quite popular in the discussion

³ The concept of cultural capital is further explained in paragraph 2.3.4.4. Also see: Weinger, E. B. & Lareau, A. (2007) Cultural Capital, in Ritzer, G. (Ed.) *Encyclopedia of Sociology*. Oxford, UK, Blackwell.

on the mural art. Diego Rivera, a Mexican muralist, has become the iconic figure in this field of debate. He was famous for his mural on Radio City of America (RCA) Building at Rockefeller Center in New York City. Rivera's mural entitled "*Man at the Crossroads*" depicting the portrait of Lenin made Rockefeller—who commissioned the project—upset and was halted in 1933 because Rivera refused to change the Lenin portrait into an anonymous figure, and then removed in 1934 (Apel, 1999). The Rivera's mural case shows that the image depicted in a mural can attract reaction from the viewer. In other words, the message in a mural is what a viewer perceive from the image or words depicted in the mural; and such perception determines whether or not a mural or other forms of public art is accepted by an individual or community.

2.3.2. Perception of Urban Environment

Perception of the urban environment involves judgments about the urban environment, such as the perceived qualities of the urban environment, satisfaction with the urban environment and problems in the urban environment. Such judgments measure the degree to which the urban environment or a specific aspect of the urban environment is positive or negative to the individual. In general, there are substantive relationships between the qualities of the physical environment, the social environment such as social interaction and sense of belonging, and residential satisfaction. Discouraging signs of incivilities in the environment like litter, abandoned cars, or gangs standing on the street can lead to fear of crime, lower property values, and social withdrawal (Chavis & Wandersman, 1990). Conversely, a type of public art can have impact on the social, economical, political and cultural values of the place.

According to Derek Thomas (2002) there are universal needs that are perceived in urban environment. These universal needs, or in Thomas' words "universal invariants" can be used as reference both as qualitative aspects and physical planning by urban designer and planners in developing more productive urban environments (Thomas, 2002). The researcher has tried to group those universal needs, into physical, social and cultural categories in the following table.

PHYSICAL	<ul style="list-style-type: none"> ▪ the aesthetic quality of the urban setting as perceived by the user ▪ security and health aspects and the way physical arrangements respond to these needs ▪ the degree to which nature penetrates and softens the urban environment and allows access to the open space system for leisure ▪ the degree to which the choice for privacy is made possible, particularly in denser urban environments ▪ the ability of the urban environment to function successfully as a peaceful place for residence, social amenity, employment and leisure
SOCIAL	<ul style="list-style-type: none"> ▪ varying degrees of social encounter facilitated by the spatial characteristics of the urban setting ▪ opportunity for kinship and social networking ▪ ways of generating a livelihood and responsive physical arrangements to conduct informal as well as formal business activity

CULTURAL	<ul style="list-style-type: none"> ▪ the identity of the place, expressed through distinctiveness of character, the familiarity and the territorial bonding with a place ▪ the attributes of the physical environment that promote self-identity for both individuals and communities ▪ opportunities for spontaneous and formal recreation towards the enhancement of the urban experience
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Table 2.4. Universal Invariants of Perceptions on Urban Environment

Source: Adapted from Thomas, 2002, pp. 19-20

On the other hand, the perception of environmental problems can serve as a motivator to action. Most neighbourhood organizations are formed as a response to the threat or reality of physical deterioration of the environment (Chavis & Wandersman, 1990). This also leads to decision making in the policy area, such as the anti-graffiti policy adopted in several cities in the UK and US to combat graffiti vandalism on public properties (Selwood, 1995; Willett, 1996; Hunting, 2005; Sharp et al., 2005).

Van Ast (2010) shows how awareness of an individual or a household transforms into behaviour in his model of sustainable behaviour (Figure 2.1). An effective policy instruments can be developed using this model, assuming the change of behaviour of individuals or households depends upon their knowledge and perception together with influencing factors, and to make the behaviour sustainable, others factors such as regulation, facilities and personal situation need to be considered (van Ast, 2010).

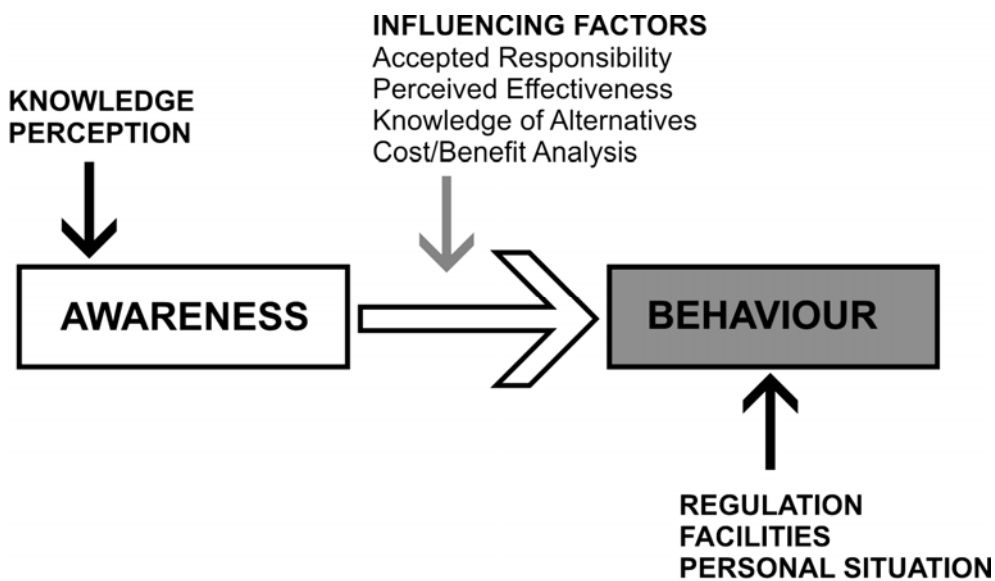


Figure 2.1. Sustainable Behaviour

Source: van Ast, 2010, *Lecture on Environmental Policy Instrument*, Institute for Housing and Urban Development Studies, Rotterdam, The Netherlands; slightly modified by researcher.

Another model to see how people's perception on environment affects their behaviour can be seen in Gans' (1972) model of potential and effective environment. The diagram (Figure 2.2) shows that the built environment alone does not change human behaviour, therefore it is called potential environment. There is another factor, namely social structure and culture, that make the potential

environment become effective environment (Gans, 1972). It can be said that the social structure and culture define people's perception on the built environment. The perception leads to the appraisal whether or not to change the behaviour accordingly.

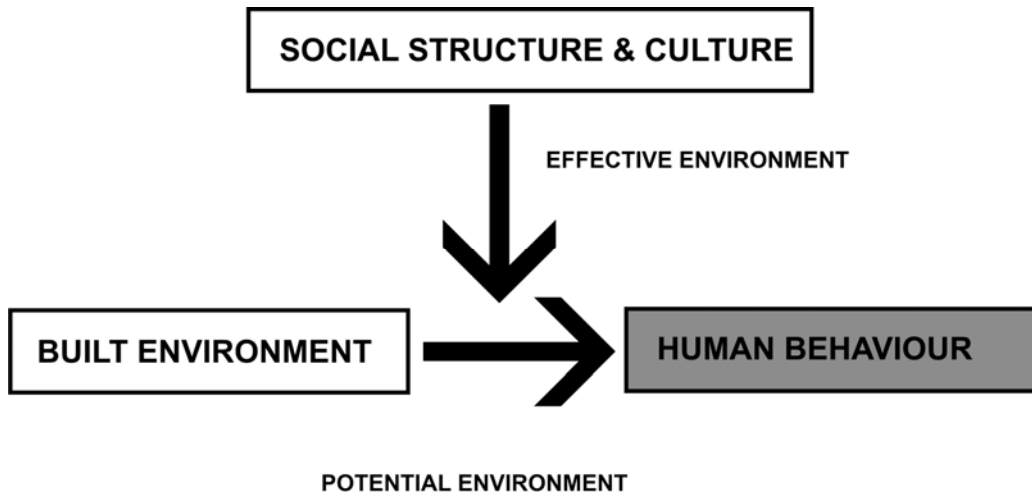


Figure 2.2. Gans' Model of Potential and Effective Environment Approach

Source: Gans (1972); Adapted from Blauw, 2010, *Theoretical Approaches. Lecture on Spatial Structures and Social Behaviour*. Rotterdam, Institute for Housing and Urban Development Studies.

2.3.3. The Concept of Participation

The World Bank's definition on the concept of participation is "a process through which stakeholders influence and share control over development initiatives, decisions, and resources that affect them" (Rietbergen-McCracken, 1996). The World Bank advocates this concept mainly for the upgradation of urban environment, sustainability and citizen empowerment. This concept is getting more popular because it is assumed that participation can bring benefits to community programs. Besides giving more efficiency to the programs, participation also gives more sustainability and the collective community power (Xu, 2007). The concept of participation itself can be seen as a "means" for more effective and efficient project or policy implementation, or as an "end" in which Citizen Participation is seen as the political power that the citizens have in society (Nelson & Wright, 1995).

There are modes of participation that also define the levels of participation from the passive or shallow level to the active or deep one. Different stakeholders can be engaged in different levels of participation. The active participation is also identical with the empowerment process. The table below shows the spectrum of modes of participation.

multiculturalism, and participatory. Participation is one of the key factors in creating a sense of community (Stitglitz, 2002). Therefore, the concept of community development cannot be separated from participation.

2.3.4.2. Participation and Community Empowerment

According to World Bank Group, empowerment means the transfer of control over decisions and resources to communities or organizations. The aim of empowerment is therefore to achieve the community's independence from external agents in formulating its agenda and managing its affairs. The process includes capacity building, especially in management skills, transfer of authority from donor to recipient and support for new initiatives by stakeholders (Lyons et al., 2001). From the Box 2.3, it can be seen that empowerment is the active mode of participation.

Alsop et al. (2006) define empowerment "as a group's or individual's capacity to make effective choices, that is, to make choices and then to transform those choices into desired actions and outcomes." Two sets of interrelated factors are identified to influence such capacity, namely agency and opportunity structure (Alsop et al., 2006).

2.3.4.3. Citizen Participation in Public Art Projects

As already discussed in previous paragraphs, the participatory public art or community art requires engagement of the different stakeholders along the process involving the citizens (artists and community members) and the public institutions (art council/local government). Apart from the artistic achievement, such community-based art projects are expected to improve local social capital. The public art is believed to have positive impacts on social gain and therefore have become an important part of community development strategies. Newman et al.'s (2003) review on the literature on community arts project evaluations concluded that overall verdict on the evaluations was highly positive. However, it cannot be assured that public arts projects will succeed regardless in which area the project is located (Newman et al., 2003). In the case of mural art, it should not be positioned merely as educational instrument which can be misused for ideological manipulation (Marschall, 1999).

The Citizen Participation in public arts projects is perceived to bring benefits to different stakeholders (Halim, 2008; Newman et al., 2003; Craw et al., 2006; Marschall, 1999; Mosher, 2004), namely:

- a. The artists involved in the projects.
- b. The community members who get involved in the projects.
- c. The communities living in the area where the project takes place; and
- d. The city, in various forms in term of individual, social, economic, educational, and urban environmental improvement.

It can be concluded that Citizen Participation is the key for the success of a public art project. The citizens participation is what makes the public art benefit not only physically (visual improvement of the built environment), but socially and culturally as well; either for the citizens or even for the city itself.

2.3.4.4. Public Art as Cultural Capital

The concept of cultural capital was first developed by French sociologist Pierre Bourdieu in early 1960s. According to Bourdieu (1986; in Weininger & Larau, 2007) cultural capital exists in three distinct forms, namely embodied form, objectified form and institutionalized form. Firstly, in its “embodied” form, cultural capital is a competence or skill acquired through the investment of time for learning or training. For example, teenagers who are involved in a mural art project gain artistic knowledge and skills through learning from the workshop or directly from the internship in the project. Secondly, the mural itself may function as a form of cultural capital because its use (production) or consumption presupposes a certain amount of embodied cultural capital. The public art here is an “objectified” form of cultural capital since it requires skills in painting to create, and certain degree of knowledge in art to understand/appreciate. Thirdly, in societies with a system of formal education, cultural capital exists in an “institutionalized” form which manifests in certification and standardization (Weininger & Lareau, 2007).

DiMaggio & Mukhtar (2004) interpret Bourdieu's cultural capital as "comprising types of tastes, knowledge, and modes of appreciation that are institutionally supported and very broadly acknowledged to be high-status and worthy of respect", and based on their observation on the arts participation as cultural capital in the US, 1982–2002, they conclude that art remain central in cultural capital (DiMaggio & Mukhtar, 2004). The citizen participation in public art is thus important for developing the citizens' tastes, knowledge and modes of appreciation to arts; while the citizens' level of participation in public art itself can indicate how much of cultural capital that the citizens have.

Craik (2005) mentions that policy support for culture (a broader term than the Arts) is believed to increase the cultural capital of citizens and hence contributes to the democratizing process by empowering people through creative knowledge and skills (Craik, 2005). Public art in the cultural context, therefore, is important for the urban social development since public art as an "objectified" form of cultural capital can increase the "embodied" form of social capital, namely the creative knowledge and skills of citizens. This argument justifies why local government should allocate public funding to support public art (Craik, 2005).

2.3.5. Linkage between Perception and Participation

From the previous paragraphs on the perception of public art and the perception of urban environment, it now can be seen that perception is one of the determining factors of human behaviour. In urban context, the perception on environment can be perception of amenity (which leads to pleasure) or perception of degradation (which leads to annoyance). These kinds of perception can apply in any environmental domains such as visual urban environment or residential (neighbourhood) environment (Craik & Zube, 1977 in Defares, 1979). If participation or decision to participate can be seen as a form of coping behaviour, then—according to Baker's concept of behaviour setting—it depends upon perceived environment (Baker, 1960, 1968, as cited in Defares, 1979). Therefore, one's participation or decision to participate in public art projects depend on how he or she perceives the public art and (what the public art brings to) the urban environment.

Based on the abovementioned literature review, the researcher has attempted to develop a relationship model showing how perception of public art and urban environment link to participation in a public art project, as follows:

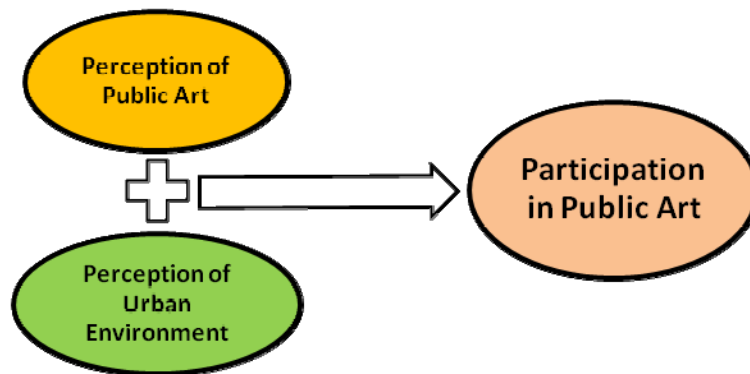


Figure 2.3. Linkage between Perception and Participation

Source: Researcher's Construct

2.3.6. Summary

Participation has been credited valuable in development theories as having significant role in community development. Participation is believed to be one key element of empowerment. However, the decision to participate in environment-related activities such as public art project depends on how people perceive the art itself and how the art affect their built environment. As one characteristic of public art is its participatory process, the Citizen Participation in a public art project is paramount for its success.

2.4. The Prospect of Public Art in the Context of Urban Environment

2.4.1. Urban Livability and Sustainability

2.4.1.1. Livability

Marsman & Leidelmeijer (2001, cited by van Kamp et al., 2003), define livability as "resident's evaluation of the living environment", while RIVM (2001, cited by van Kamp et al., 2003) define it as "perception of the daily living environment" (van Kamp et al., 2003). Newman (1999), explains that "[L]ivability is about the human requirement for social amenity, health and well being and includes both individual and community well-being." In other words, livability is about the human environment which is inseparable from the natural environment (Newman, 1999). All of the aforementioned definitions emphasize on the daily living environment which is directly encountered by citizens in everyday life.

In the context of urban regeneration, Balsas (2004) interprets urban livability as the ability of the city to maintain and improve its viability (the capacity to attract investment continuously) and vitality (the capacity to remain alive). Balsas asserts that the viability and vitality are the main desirable characteristics for urban regeneration initiatives (Balsas, 2004).

2.4.1.2. Sustainability

Sustainability according to the United Nation's (1987), as cited by Newman (1999), means "a global process of development that minimizes environmental resources and reduces the impact on environmental sinks using processes that simultaneously improve the economy and the quality of life" (Newman, 1999). Flores et al. (2000, cited by van Kamp et al., 2003) put it in simple words as "long term livability". By definition the concept of sustainability resembles metabolic flows or the food chain in the ecosystem.

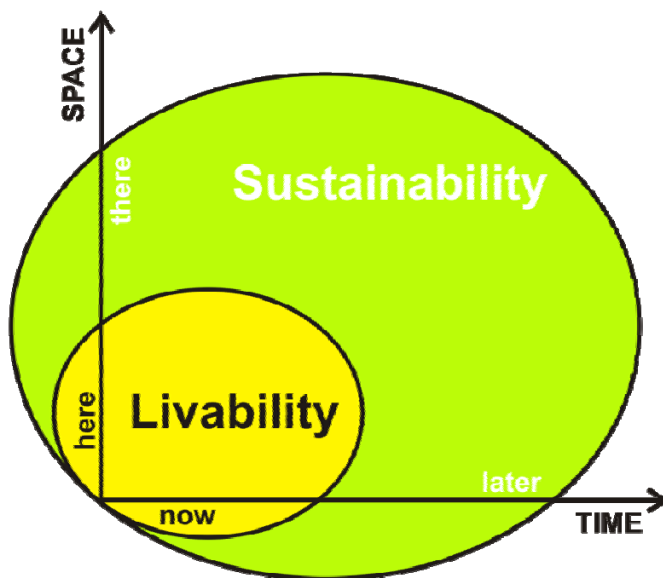


Figure 2.4. Livability and Sustainability

Source: Huysman, M. (2009) *Livable Slums, Sustainable Cities. Lecture on Sustainable Cities and Climate Change. Rotterdam, Institute for Housing and Urban Development Studies.*

In urban context, to be sustainable a city must be seen as an ecosystem. Sustainability for a city, according to Newman, is therefore not only about the matter of reducing resource inputs and waste outputs, it must also be about increasing human livability (social amenity and health) (Newman, 1999). It is apparent here that urban sustainability is dependent upon urban livability. In the Figure 2.4 above Huysman (2009) illustrates the relationship between the livability and sustainability in the mainframe of time and space (Huysman, 2009).

2.4.1.3. Four Pillars of Sustainability

In sustainable development literature, there are normally three principles that define the sustainable development: economic development, social justice and environmental responsibility. The three principles are widely recognized as the three pillars of sustainability (Figure 2.5).

Hawkes (2001) proposes another principle, namely culture as the fourth pillars of sustainability. He defines culture in two folds: firstly, as the social production and transmission of identities, meanings, knowledge, beliefs, values, aspirations, memories, purposes, attitudes and understanding; and secondly, as the 'way of life' of a community such as customs, faiths and conventions, codes of manners, dress, cuisine, language, arts, science, technology, religion and rituals, norms and regulations of behaviour, traditions and institutions. The first definition represents

the "medium" (the means and the results of social expressions) and the latter represents the "message" (the inherent values) of practically every aspect of human interaction. In public discourse, Hawkes further explains, culture appears in two distinctive meanings, namely 'values' on the one hand, and a broader notion of 'the arts' on the other hand (Hawkes, 2001).



Figure 2.5. Three Pillars of Sustainability

Hawkes argues that a healthy society depends mainly upon open, lively and influential cultural activity amongst the communities within the society. Sustainability thus can only be achieved when it becomes an enthusiastically embraced part of the culture. Hawkes proposes that culture has to be expressly included as a separate reference point in the new framework (see Figure 2.6) (Hawkes, 2001). Within this framework, the public art, as the expression of social values, plays an important role in the development of cultural vitality in the urban context as one of the four principles of sustainable development.



Figure 2.6. Hawkes' Four Pillars of Sustainability

Source: Adapted from Hawkes, 2001

2.4.2. Public Art in Urban Design and Planning

Public art appears to have an increasingly prominent roles in urban design in the UK and in many other Western countries. Many cities in Western countries have adopted a sort of public art policy and been "using public art as a keystone in their regeneration schemes" (Sharp et al., 2005).

The perceived benefits that public art claims to contemporary urban issues suggests that public art should be sustained in the context of urban environment. Public art is generally perceived as having the potential to boost economic development and tourism by creating destinations for visitors and residents. A growing number of North American cities have successfully developed comprehensive public art programs for that reason. In several cities such as Toronto, Pittsburgh, Vancouver, Chicago and Barcelona among others, public art has been regarded as a significant urban revitalization tool and integrated as part of the planning process to rejuvenate and enliven city districts (City of Hamilton, 2008).

2.4.3. Public Art Policy

The perceived benefits and role of public art in contemporary urban context have been captured and translated by urban managers into public art policies. Several cities in the USA, Canada and Australia have developed their public art policies, not only to cope with graffiti vandalism (anti graffiti policy) but also as a part of their economic development strategies. Some cities even have developed their Public Art Master Plan as a tool to implement the public art policy. The following paragraphs explain some examples of public art policy.

2.4.3.1. Anti Graffiti Policy

The anti graffiti policy is normally based upon the assumption that graffiti is illegal. Graffiti being done on private or public property without permission from the person who owns the wall and without permission from the local authorities is considered as vandalism. Many cities have to struggle abating such graffiti and have to spend a lot of money for removing the graffiti. Many policy instruments are used, from anti graffiti regulation to anti graffiti education and campaign programs. Regulation alone does not prove to be effective in combating vandal behaviour; it should be supported with facilities and alternatives that can lead to self-regulating behaviour (van Ast, 2010).

Several cities in the US seem to take graffiti as public nuisance that requires serious action because the graffiti is not only done by a graffiti "crew" (group or graffiti writers) which is not associated with criminal activities, but also done by gangs associated with crimes as territorial marking for their criminal operational zones (Ley & Cybriwsky, 1974). The City of Sacramento, for example, provides Anti-Graffiti hotline for the citizens to report graffiti activities. This reporting mechanism is driven by the fact that some graffiti writers belong to criminal gangs who are possibly armed (City of Sacramento, 2010).

Gold Coast City, Australia, for example, adopts graffiti abatement policy to combat graffiti which is identified as a crime under the *Queensland Criminal Code of 1899*, Section 469 (Wilful Damage); while mural art, on the other hand, is promoted and supported as a part of the graffiti abatement program (Gold Coast City Council,

2009). Similar policy is adopted by the City of Sidney, Australia, with their Graffiti Management Policy (City of Sidney, 2004).

The City of Melbourne, Australia, defines graffiti as "...the marking of another person's property without permission" which even includes colourful murals which have been done without permission of the wall owner and without permission from the local council. For the reason of high graffiti removal cost each year, the City of Melbourne choose to educate teenagers through "Do art not tags" graffiti education program to make street art instead of graffiti. Street art is "an artistic work done with the permission of the person who owns the wall u the work is being done on, and with the permission of the local council" (City of Melbourne, 2007).

The anti-graffiti approach adopted by the City of Melbourne shows that channelling teenagers' energy from illegal graffiti into legal street art is considered best to do, instead of counting on the police work. The street art as an alternative for graffiti is promoted and supported by the City.

The City of Edmonton, Canada, also chooses to accommodate graffiti in their Public Art Master Plan (Edmonton Arts Council, 2009). This approach of legalizing graffiti vandalism into graffiti art by assigning specific locations called Graffiti Zones for graffiti writers to do their artworks legally is considered more effective to control graffiti vandalism.

2.4.3.2. Percent for Art Scheme

Percent for Art (sometimes written Per Cent for Art) Scheme is a funding mechanism to provide 1-2% of construction cost of an approved public building project for the commissioning of public art projects as well as for the preservation and maintenance of existing public art works. The City of Edmonton, Canada, for example, dedicates 1% of qualifying construction budget to cover the cost of implementing City Policy C458B on *Percent for Art to Provide and Encourage Art in Public Areas* (Edmonton Arts Council, 2009). The Ireland National Government defines their Per Cent for Art scheme as "...a government programme whereby 1% of the cost of any publicly funded capital, infrastructural and building development can be allocated to the commissioning of a work of art" (Ireland Government, 2004).

2.4.3.3. Public Art Master Plan

The public art master plan is still quite new in the field of urban management. A number of cities in the USA, Canada and Australia have developed their public art master plan as a guideline for the future development of public art in the context of urban regeneration. It provides framework or platform for the implementation of public art policy. Public art master plan may provide public art map showing allocated sites planned for public art projects (Coeur d'Alene Arts Commission, 2006; Edmonton Arts Council, 2009; City of Hamilton, 2008; City of San Diego, 2004).

The Edmonton Arts Council in Canada, for example, has developed the public art master plan for the city of Edmonton. The master plan integrates public art policies such as percent-for-art policy and public art preservation and maintenance. Such integrated plan for public art is driven by the vision of Edmonton city to be the

global leader of public art. Edmonton Arts Council accommodates graffiti art as one of their strategies while other cities in the USA have based their public art policy on the anti-graffiti program (Edmonton Arts Council, 2009).

"Public art is a specialized field of art making that requires artistic direction, curatorial perspective, and quality conservation expertise to create and manage an effective metropolitan art environment" (Edmonton Arts Council, 2009). This policy statement makes the context for the need for a public art master plan in the City of Edmonton, Canada, and indicates that public art needs directive policy instrument to create and manage an effective metropolitan art environment.

As public art is perceived to strengthen distinctive identity and bring about economic development to the city, public art master plan should not be separated from the city development master plan.

2.4.4. Summary

Public art is perceived to bring benefits to the city, especially for urban development and regeneration. Many Western cities have adopted public art policy of some sort as part of their economic development strategies. Public art master plan seems to become an important element of the contemporary urban planning as a tool to implement the public art policy. The fact that many cities in Western countries have adopted public art policy indicates the importance of public art for the city development. Not only can it generate economic return through tourism, it also can increase the cultural capital of citizens in form of creative knowledge and artistic skills. Therefore, public art seems to have a great prospect in the future to be more accepted and adopted in the field of urban management.

2.5. Conceptual Model

From the review of the related literature, the researcher has attempted to develop a conceptual model of this research. The conceptual model provides the logical framework for the research as illustrated in the following diagram:

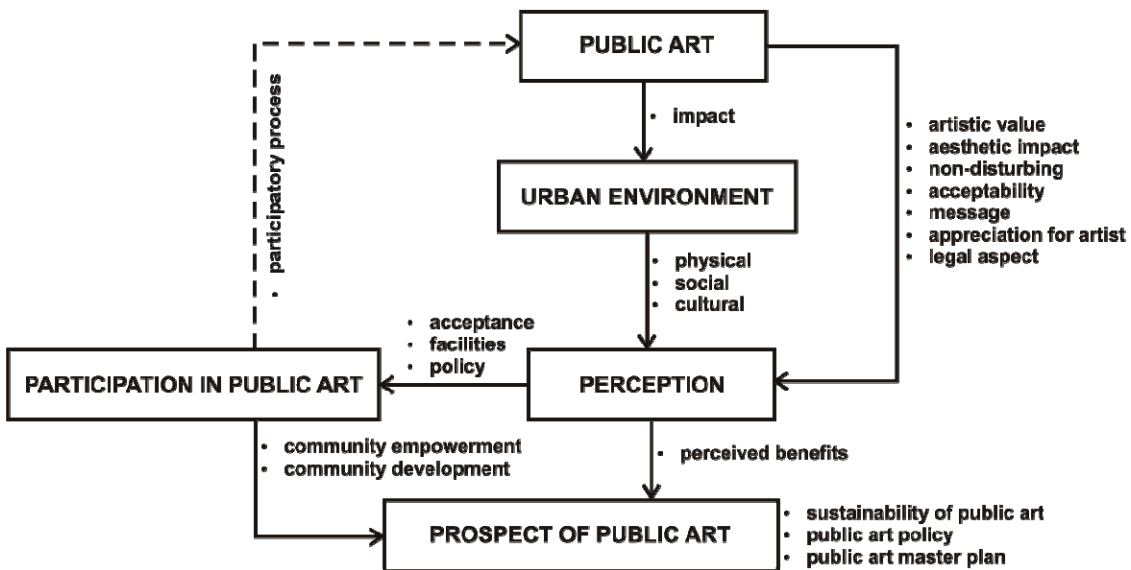


Figure 2.7. Conceptual Model

Source: Researcher's Construct

From the conceptual model illustrated above (Figure 2.7), the research starts with the comprehension of public art and how the public art is perceived by the citizens. Using the case of Mural Art in Yogyakarta City, seven indicators are used to acquire citizen perception of the mural art, namely the artistic value, aesthetic impact on environment, non-disturbing (does not create nuisance), acceptability to the citizens, the message/content of the mural, citizen appreciation towards the artist and the legal aspect. From those indicators it should be clear how citizens generally perceive the public art.

The next stage is to exercise the citizen perception of urban environment affected by the public art; what impact public art brings to urban environment and what aspects of urban environment are affected. The citizen perception of the impact of public art to urban environment shall determine citizen acceptance towards the public art and recognition of the benefits gained from public art. Together with other influencing factors such as facilities and government policy, the citizen acceptance towards the public art may lead to the citizen participation in public art.

On one hand, participatory process as one key characteristic of public art determines whether or not the public art is effective. On the other hand, citizen participation may lead to community empowerment which is one of key elements of community development. All of the perceived benefits gained from public art will determine the prospect of public art in the city; whether or not it should be sustained, how it should be managed and who should be engaged in the public art.

Chapter 3

Research Area and the Case of Study

This chapter provides the overview of the context of the research, covering the basic information of the research area, namely the Yogyakarta City, and the case under observation, namely the Mural Art in Yogyakarta City. This research covers several areas within the administrative boundary of Yogyakarta City where the Mural Art sites take place, and several *kampung*s (neighbourhood units) involved in the Mural Arts.

3.1. Description of the Research Area

3.1.1. The City of Yogyakarta: Geographical Description

Yogyakarta City is the capital of the Yogyakarta Special Province, Indonesia. It is the only sub-provincial region with the 'City'¹ status whereas the other four sub-provincial regions are given the 'Regency'² status.

Yogyakarta City is situated in the center of the Yogyakarta Special Province which borders with Sleman Regency in the north, Bantul Regency and Sleman Regency in the east, Bantul Regency in the south, and Bantul Regency and Sleman Regency in the west. It comprises 14 districts called *Kecamatan* and 45 sub-districts called *Kelurahan*.

The administrative area of Yogyakarta City covers the area of 32.50 sq km., which is 1.02% of Yogyakarta Special Province area, with the altitude of 75 to 132 meters above the sea level. Based on the census in 2000, the projected population in 2008 was 456,915 lives (48.86% male and 51.14% female). The population density was 14,059 lives per km² (BPS-Statistics of Yogyakarta City, 2009).



Figure 3.1. Map of Indonesia

Source: Wikipedia

¹ The 'City' (or '*Kota*' in Indonesian language) administrative status is given to sub-provincial regions with urban characteristics; led by an elected Mayor.

² The 'Regency' (or '*Kabupaten*' in Indonesian language) administrative status is given to sub-provincial regions which are characterized by their rural villages, led by an elected '*Bupati*'. Even though the status is of the same level as 'city', regencies usually have larger geographic areas than cities.



Figure 3.2. Map of Java Island showing the Yogyakarta Special Province

Source: Wikipedia

Figure 3.1 and Figure 3.2 show the location of Yogyakarta Special Province in the map of Indonesia and Java Island; whereas Figure 3.3 show the location of Yogyakarta City in the map of Yogyakarta Special Province.

Yogyakarta City has envisioned herself as "a city of quality education, cultural tourism, prime services and growth, sustainable environment and civil society with the spirit of nurturing the harmonious world" (Municipal Regulation No. 17 of Yogyakarta Municipality, 2007).

One of the missions of Yogyakarta City is to make tourism, arts and culture predominant to develop an image of Yogyakarta as a city of cultural tourism.

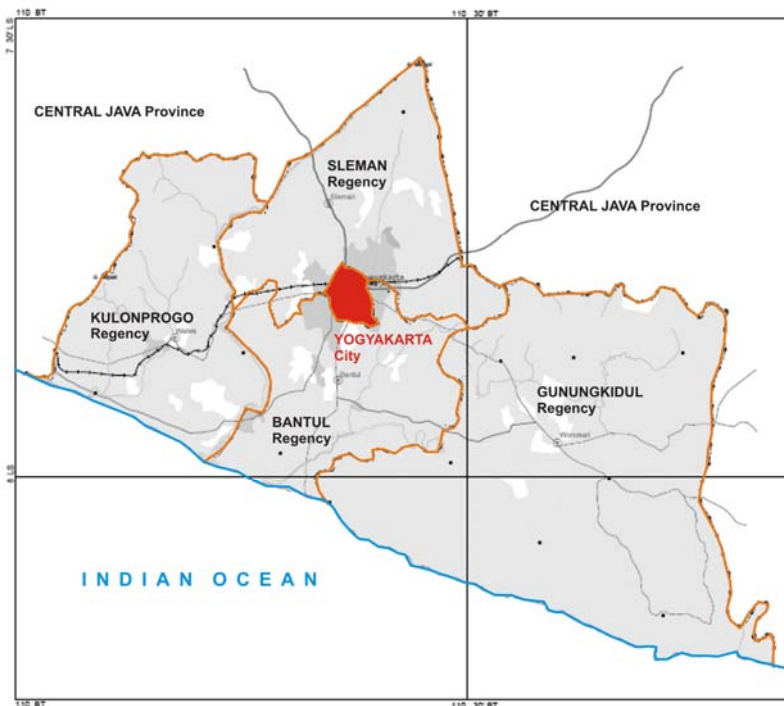


Figure 3.3. Yogyakarta City in the Yogyakarta Special Province

Source: Spatial Profile of Yogyakarta Special Province, slightly modified by the author

3.1.2. The Sociocultural Characteristic of Yogyakarta

The Karaton (palace) of The Royal Highness Sultan Hamengkubuwono X is located in the centre of the city. This palace is not only a physical historic building but a symbol of the Centrum of Javanese Culture.

On the other hand, Yogyakarta is one of the most favourite destinations for students because of the existence of the Gadjah Mada University (UGM), the oldest university in Indonesia. Many other higher educational institutions are located in Yogyakarta, either state or privately owned, including the state-owned Indonesian Institute of the Arts (ISI) that used to be located in the city centre area of Yogyakarta (now relocated to the south of the city in Bantul Regency). It can be said that Yogyakarta City owes its artistic reputation from ISI. Yogyakarta City is also known as haven for underground artists of any genres which also give Yogyakarta reputation as a city of arts.

3.2. The Case of Study: Mural Art in Yogyakarta City

Left over and abandoned spaces are common phenomena in Indonesian cities. In many major cities in Indonesia, like Jakarta, such neglected spaces would be illegally occupied by informal sectors or the homeless. In Yogyakarta, such spaces seem to be left empty and unoccupied, making them ideal spaces for vandalism and graffiti (Figure 3.4) to establish their existence (Scheepers, 2004)—another visual terror for community. Besides, such neglected marginal spaces create dirty and gloomy image to the city (Groth & Corijn, 2005).



Figure 3.4. Graffiti

Source: Researcher's Documentation

Apotik Komik, a group of comic and visual artists, initiated a public art project taking the form of murals in several spots of the Yogyakarta City in 2002 in the City Mural Project "*Sama-sama*³/Together" in collaboration with a group of mural artists from California. A year later, in 2003, Apotik Komik collaborated again now in California with their Mural Project "*Sama-sama/You're Welcome*". Apotik Komik dismissed in 2004. After the earthquake in 2006, the Jogja Mural Forum, a new community of mural artists and enthusiasts did the Midnight Live City Mural.

³ *Sama-sama* (id.) in Indonesian as informal form of adverb "*bersama*" means "together"; as an expression it means "You're welcome".

This project then later was socialized to several *kampungs* (neighbourhood units) and received enthusiastic response from the communities. Many *kampungs* then painted the walls in the neighbourhoods and regarded the art as part of their communal identity (IVAA, 2006).

The previously dull and ignored spaces then transformed into more cheerful-colourful spaces which give more value to urban spaces—both at the city and neighbourhood levels.



Figure 3.5. Mural on the Walls of an Old Powerhouse

Source: Researcher's Documentation

The mural art project which was initiated by a group of artists used any surfaces around the city such as the walls of public building and the surface of the streets, especially the dirty and neglected ones as their canvas. Murals were also painted on the sidewalls and pillars underneath a flyover at Jalan⁴ Lempuyangan, and some other walls in the city (Figure 3.5). During the process, Apotik Komik, the artists group, started to involve local communities in 2004 to participate in the project at the *kampung* scale.

The project continued in 2006 and then in 2008 by renewing the murals beneath the flyover at Jalan Lempuyangan organized by *Jogja Mural Forum* (JMF)⁵ and involving some traditional artists like Ledjar Subroto, Subandi, Sutjipto Setiyono, Sutjipto Wibagsa, Sulasno and Nursaman; and the youth of several *kampungs* (Figure 3.6), namely *kampung* Gemblakan Bawah, Kumendaman, Mancasan,

⁴ *Jalan* (id) = Street

⁵ *Jogja Mural Forum*, founded 2006, is a community of artists, observers and young people interested in mural art. This community identifies itself as a medium of art education for urban communities. JMF's basic principle is to position public art as a means for citizens to express their ideas.

Balapan, Kepuh, Prawirotaman, Brontokusuman, Pakelmulyo, Jetisharjo, Jogokaryan, Mranggen Tegal, Pasekan, Onggobayan, Kembaran, Badran and Karanganyar.

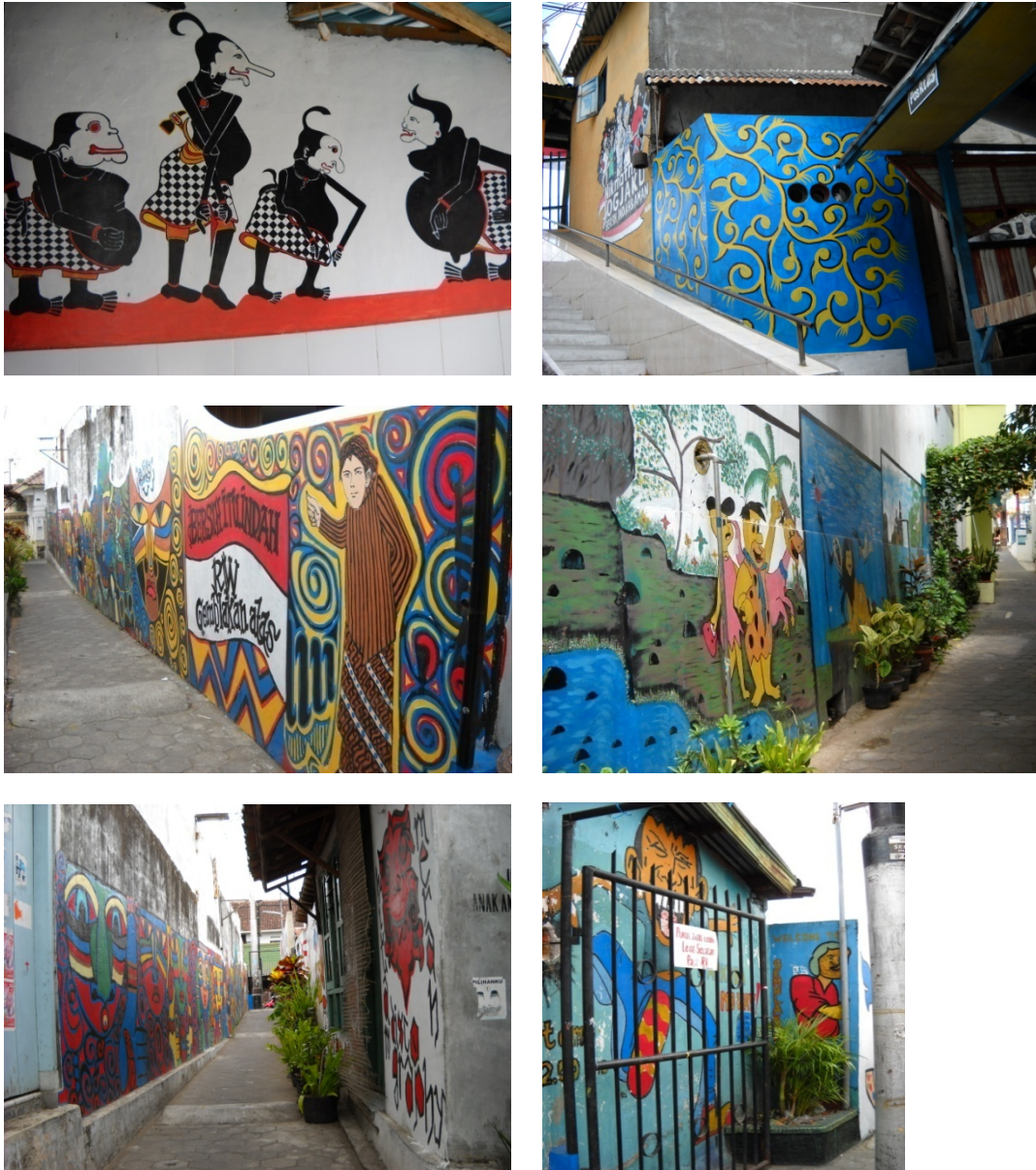


Figure 3.6. Murals in Kampung Gemblakan Bawah
Source: Researcher's Documentation

Chapter 4

Research Methodology

This chapter explains the approaches and methods adopted to conduct this research and the operationalization of the variables and indicators. The research overview is also presented in this chapter.

4.1. Research Type and Strategy

The research is an exploratory study and uses case study and survey strategies. The research uses the combination of qualitative and quantitative deductive methods. Secondary data are collected through desk study (literature and documentary review). Primary data are acquired through interviews, questionnaires and field observation.

4.2. Research Population

This research will use purposive technique to select the source persons. A group of people representing all stakeholders involved in the subject of the study will be interviewed, namely key people from the artists group, key people of the local authorities, key people of the communities, and some experts of the related disciplines. The unit of analysis is individuals representing the stakeholders involved or related to the Mural Art.

Stakeholder	Organization	Sample	Data Acquisition
Artist Group	Jogja Mural Forum (JMF)	2	In-depth Interviews
Local Authorities	Yogyakarta City (managerial level)	4	In-depth Interviews
Urban Expert	Duta Wacana University	1	In-depth Interviews
Local Communities	Local artists (Kampung level)	2	In-depth Interviews
City Users	General Public	124	Questionnaires

Table 4.1. Source persons and Respondents Sampling

Source: Researcher's Construct

Complimentary to the interviews, the purposive random sampling technique is used to acquire general opinion of the communities, by distributing questionnaires to users of Yogyakarta City, namely random individuals whose activities are in the city regardless of their home locations with the assumption that these people are the users of the urban spaces in which the murals are located.

From 150 questionnaires distributed in two sub districts, namely Timoho (public offices area), Kotabaru (educational and commercial area) and 124 were filled and returned (82.67% response rate). All missing data where people had indicated a "no opinion" response to a question or had failed to answer were given a dummy code and entered into the compilation so that all of the 124 useable questionnaires could be use in the analysis. The composition of respondents by sexes comprises of 54% female and 46% male (Figure 4.1).

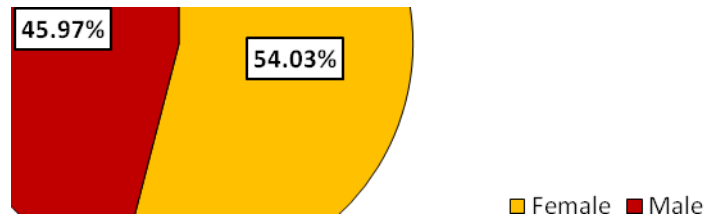


Figure 4.1. Composition of Respondents by Sexes

Source: Data Analysis

By age groups, 33.06% of the respondents are 20 years old or younger, 16.94% are 21-25 years old, 12.9% are 26-30 years old, 12.1% are 31-35 years old, 12.1% are 36-40 years old, and 12.9% are 41 years old or older (Figure 4.2).

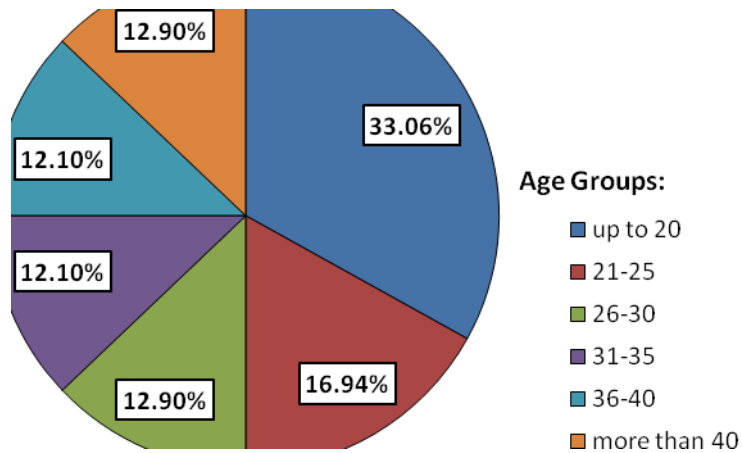


Figure 4.2. Composition of Respondents by Age Groups

Source: Data Analysis

Three major groups of respondents by occupations are students (35.5%), civil servants or public sector employees (26.6%) and employees of private companies (20.2%), while the rest is shared amongst unemployed (7.3%), self employed (7.3%), retired (0.8%) and housewives (2.4%) (see Figure 4.3).

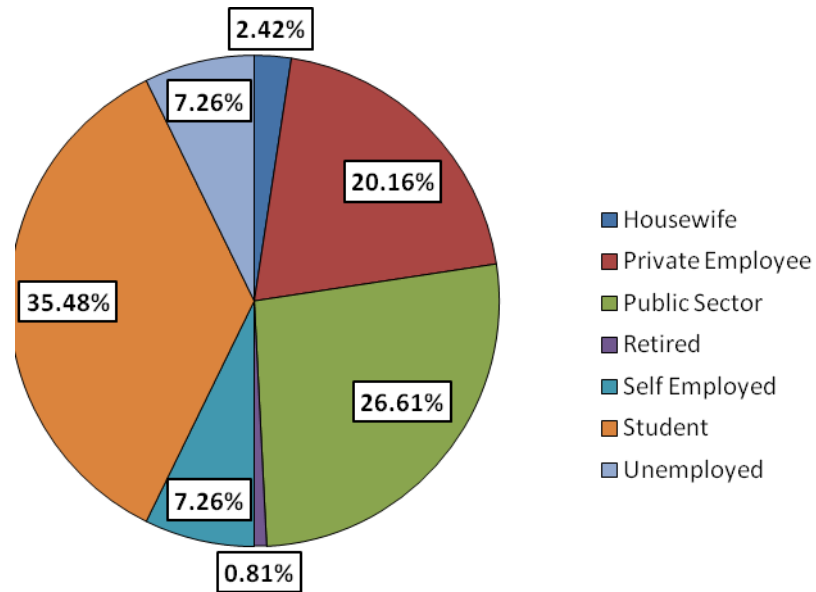


Figure 4.3. Composition of Respondents by Occupations

Source: Data Analysis

Figure 4.4 shows the composition of respondents by residence. More than half of the survey population are residents of Yogyakarta City (53.23%) followed by Sleman Regency (33.06%), Bantul Regency (12.10%) and Gunungkidul Regency (1.61%). No residents of Kulonprogo Regency are recorded.

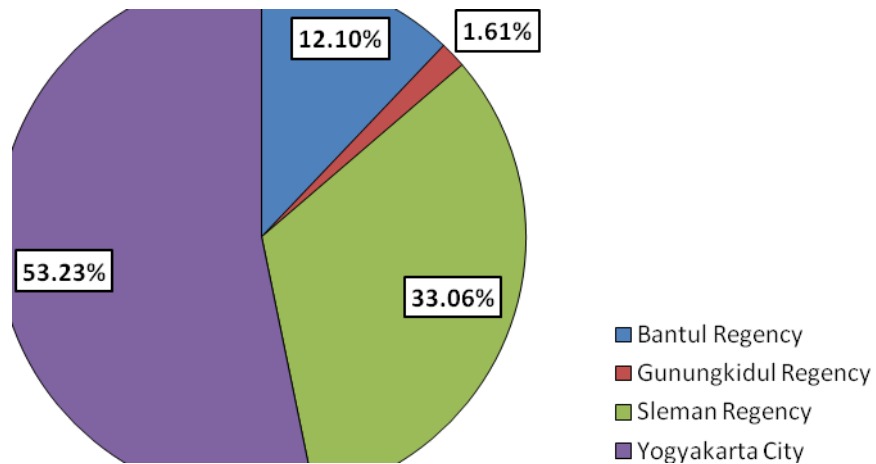


Figure 4.4. Composition of Respondents by Residence

Source: Data Analysis

4.3. Research Area

The fieldwork observation is conducted within the administrative boundary of Yogyakarta City. Street murals (murals along urban streets) are observed at the areas around Lempuyangan Flyover, Kelurahan Kotabaru, and Jalan Mataram. Kampung murals (murals in the neighbourhood areas) are observed in Kampung Gemblakan Bawah, Kampung Jetisharjo, Kampung Balapan and Kampung Jogokariyan (Figure 4.5).

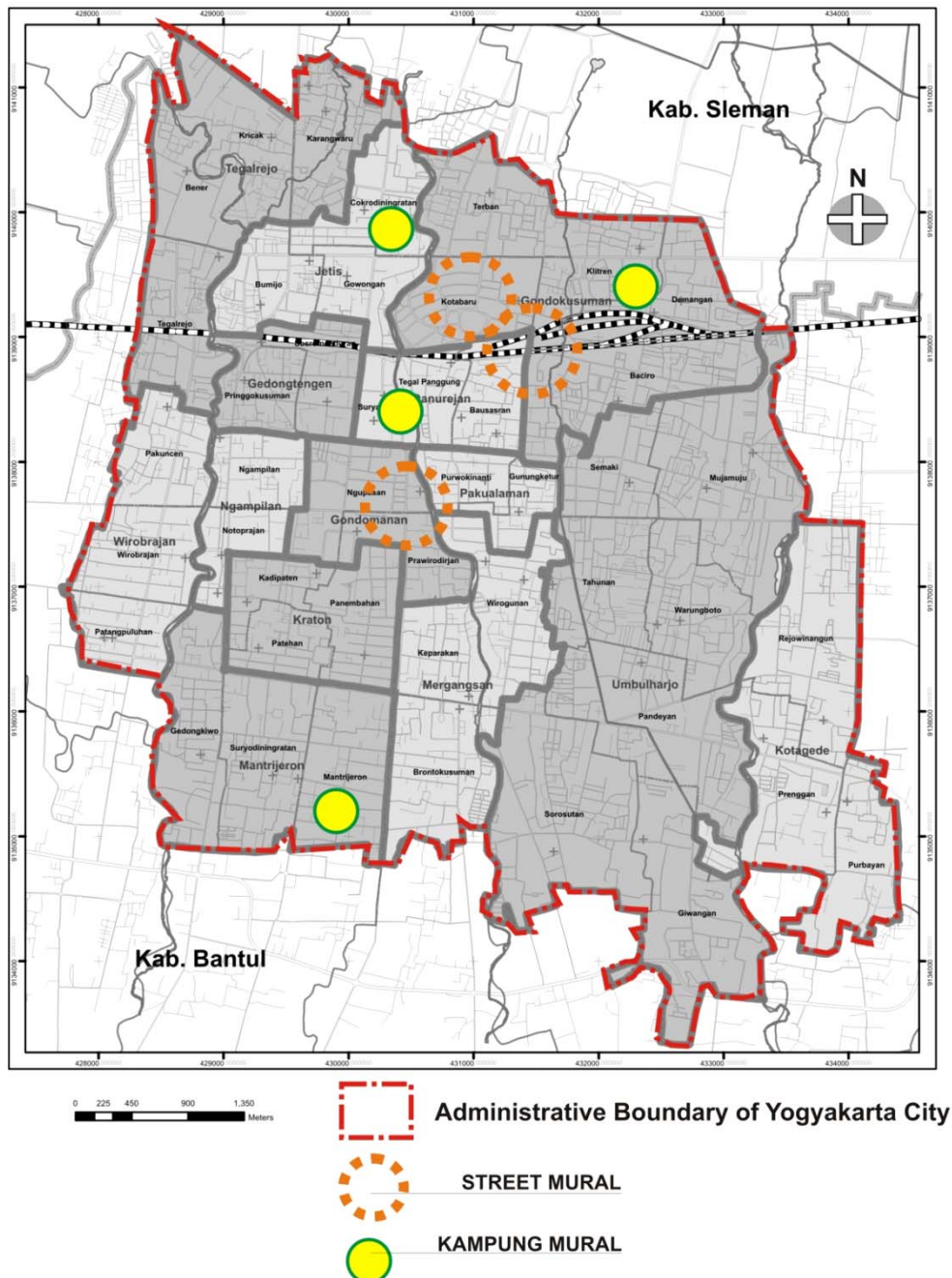


Figure 4.5. Yogyakarta City, the Research Area

Source: Adapted from the Asset Agglomeration Map of Yogyakarta City, modified by the researcher

4.4. Data Collection

4.4.1. Desk Study

Apart from academic literature, a number of secondary data are collected during the fieldwork. Some of them are as follows:

- a. Documentary film "*Jogja Berhati Mural/Jogja with a Heart of Mural*", Indonesian Visual Art Archives
- b. Catalogues of Jogja Mural Forum's art projects
- c. Data on paint and brushes support from the Department of Tourism and Culture, Yogyakarta City
- d. News and articles in media

4.4.2. Fieldwork

Primary data collected during the fieldwork involves in-depth interviews, survey questionnaire, and field observation.

4.4.2.1. In-Depth Interviews

A number of informants representing different groups of stakeholders who are involved or related to the Mural Art in Yogyakarta City were interviewed, namely:

- a. Samuel Indratma, visual artist, chief of Jogja Mural Forum, interviewed 08 September 2009 at his house.
- b. Agus Tri Hartanto, chief of City Sanitation and Waste Management (former chief of City Gardens and Beautification Division), Environmental Services Agency, Yogyakarta City, interviewed 15 September 2009 at his office.
- c. Agus Sularto, chief of Roads and Bridges Division, Housing and Infrastructure Agency (former chief of Spatial Management Division), Yogyakarta City, interviewed 30 September 2009 at his office.
- d. Biyanto, chief of Tourism Development Division, Tourism and Culture Agency, Yogyakarta City, interviewed 29 September 2009 at his office.
- e. Bernard, kampung artist, Kampung Jogokariyan, interviewed 11 September 2009 at his house.
- f. Yayas, artist, Kampung Jogokariyan, interviewed 12 September 2009 at his house.
- g. Nursaman, kampung artist, Kampung Gemblakan, interviewed 17 September 2009 at his house.
- h. Aman Yuriadjaya, chief of BAPPEDA (Development Planning Board) of Yogyakarta City, email communication, 07 September 2010.
- i. Eko Agus Prawoto, architect/lecturer at Duta Wacana University, Yogyakarta City, email communication, 12 September 2010.

4.4.2.2. Questionnaires

To gather general perception of the city users of Yogyakarta City, 150 questionnaires were distributed, 124 were filled and returned (82.67 % response rate).

4.4.2.3. Field Observation

Field observation was conducted to acquire direct experience in the field. Photographs of murals in the research area were taken. Sometimes some impromptu conversations with local residents of the neighbourhood occurred during the field observation

4.5. Data Analysis

Different types of questions are used in the questionnaire. Some questions in the questionnaire use five-point Likert scale to quantify respondents' responses to the questions, namely:

1. Strongly Disagree
2. Disagree
3. No Opinion
4. Agree
5. Strongly Agree.

Three-point Likert scale is used to quantify respondents' responses to a Yes/No type of questions, namely:

1. Yes
2. No Opinion
3. No.

The other questions are multiple choice and open questions to gather nominal data.

The primary data collected through questionnaire are analyzed using simple statistical descriptive analyses, namely frequency analysis, crosstabulation and Chi-Square tests. Tables and diagrams are used to present the quantitative results.

Apart from the quantitative data collected through questionnaires, the qualitative data collected from the interviews and researcher's observation are analyzed using word-based analysis.

4.6. Operationalization

The fieldwork is done in Yogyakarta City where Indonesian language is the most spoken besides Javanese. Most of the interviews are done in Indonesian with some of them mixed with Javanese language. The data and questionnaire acquired are then translated into English for the main manuscript. This research uses individuals as unit of analysis.

Three approaches are used to operationalize the research:

- a. The debate upon the graffiti, mural and public art, and the quality of urban environment are studied through the literature review.
- b. The case of study (impacts and prospect of public art) is studied through semi-structured in-depth interviews; and
- c. The perception of the general public upon the whole theme is then acquired through structured questionnaires to confirm the results of the other approaches. The researcher's personal observation prior to and during the research is also used carefully as complementary data. This makes the research an interpretative type of research (Yanow & Schwartz-Shea, 2006).

Based on the literature and the fieldwork, the main variables are presented as follows (Table 4.2).

Questions	Variables	Indicators	Source of Data
What is public art?	Citizen Perception	Artistic Values	<ul style="list-style-type: none"> • Interview with Apotik Komik/JMF • Questionnaire
		Contribution to Visual Environment	<ul style="list-style-type: none"> • Interview with Apotik Komik/JMF • Questionnaire
		Non-disturbing	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
		Acceptability	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
		Messages	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
		Appreciation for Artists	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
		Legal aspect	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
What are the impacts of public art in urban environment?	Physical Environment	Visual	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
		City Image	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
	Social Environment	Belonging-ness	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities • Desk study
		Perception of Safety	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities • Desk study
		Sense of Place	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities • Desk study
	Cultural Environment	Local Distinctiveness	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities • Desk study
		Cultural Tourism	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities • Desk study

		Public Art Activities	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities • Desk study
How does citizens' perception influence their participation in the public art project?	Who participate		<ul style="list-style-type: none"> • Interview
	Decision to participate		<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
	Forms of participation		<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
What is the prospect of public art in Yogyakarta City?	Project Sustainability	Life Cycle	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities
		Perceived benefits	<ul style="list-style-type: none"> • Interview/Questionnaire with local communities • Desk study
		Local Government's Intervention (Policy)	<ul style="list-style-type: none"> • Interview with local government • Questionnaire

Table 4.2. Variables and Indicators

Source: *Researcher's Construct*

4.7. Research Overview

4.7.1. Research Stages

The research is conducted through two phases. The first phase was conducted in Indonesia from July to September 2009 consisting of development of research background and field work as a part of the first year course of the double-degree master's program at Gadjah Mada University (UGM). The second phase is conducted in the Netherlands from October to August 2010, which involves literature review, data analysis and formulation of the research findings as a part of the second year course of the double-degree master's program at Institute for Housing and Urban Development Studies of Erasmus University Rotterdam (IHS-EUR).

Research Stages	Activities
Research Background	<ol style="list-style-type: none"> 1. Formulating research objectives and research questions from the background and problem definition; 2. Formulating research objectives and research questions from the background and problem definition; 3. Reviewing literature on public art and urban environment. 4. Developing the methodology on how the research should be conducted.
Data Collection	Primary data, acquired by: <ol style="list-style-type: none"> 1. Interviews with the stakeholders/actors of the Mural Art 2. Interviews/questionnaires to the local communities 3. Field observation Secondary data, acquired by: <ol style="list-style-type: none"> 1. Literature review 2. Desk study
Data Analysis and Formulating the Results	<ol style="list-style-type: none"> 1. Translating the data 2. Data compilation

	3. Analysis of the data 4. Reflection upon literature
Conclusion	1. Formulating research findings 2. Drawing conclusion

Table 4.3. Research Stages

Source: *Researcher's Construct*

4.7.2. Research Design

The research design can be illustrated in the following diagram:

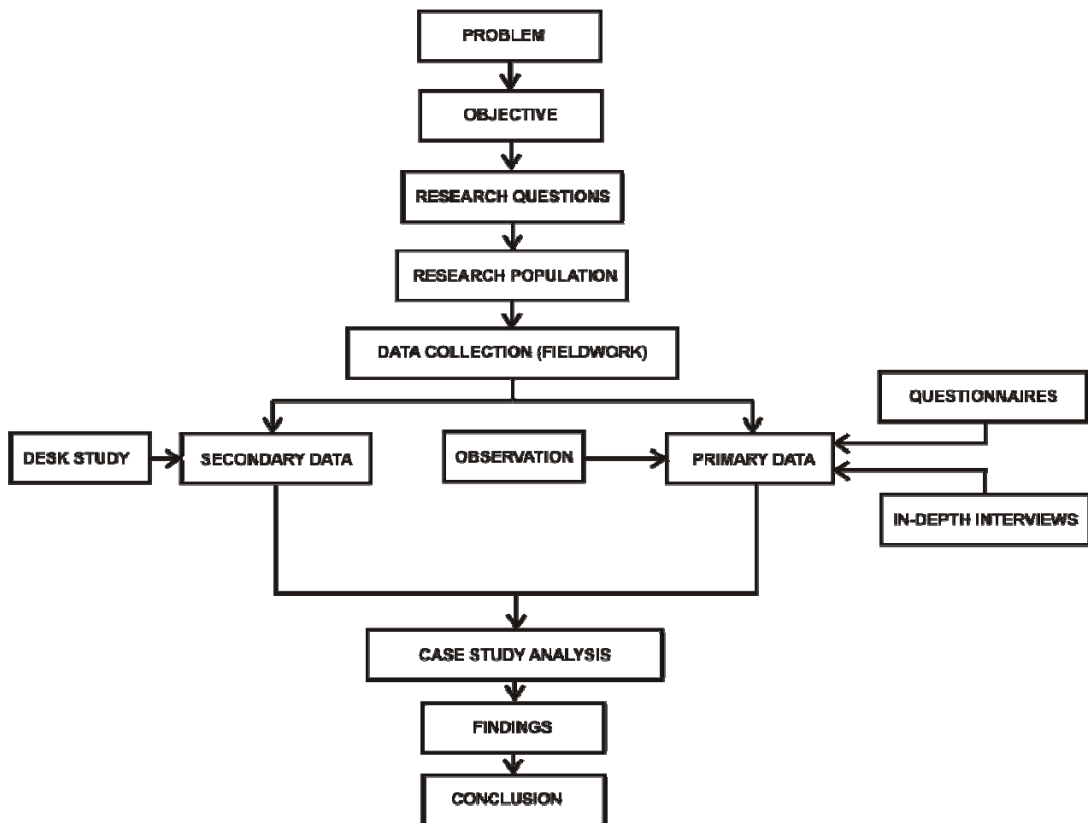


Figure 4.6. Research Design

Source: *Researcher's Construct*

4.8. Reliability and Validity

Reliability of this research is achieved through three strategies. Firstly, establishment of research design, including the way to determine respondents through sampling techniques; second, formulation of variables and indicators; and third, formulation of interview questions and questionnaires.

Validity of this research is achieved through triangulation technique through the use of three different methods. The first is analysis of secondary data, the second is in-depth interview, and the third is questionnaire. Information gathered from researcher's observation and subjective experience is treated carefully to maintain the level of objectivity by cross-checking with other sources. Neutrality is kept a priority to minimize the bias that possibly occurs during the data processing and

analysis. The interview guidelines and sample questionnaires are annexed to the report for further clarification.

4.9. Limitations and Challenges

Like all research, this research also has some limitations, some of which are unavoidable and some may be avoidable. However, apart from all the limitations, there are also challenges that may drive the research to improvement.

4.9.1. Limitations

There was not much possibility for doing the in-depth interview more than once for each respondent due to the respondent's availability during the Ramadhan fasting month. Some targeted respondents were not able to be reached till the end of the field work period.

There is a chance of bias from the researcher's side because of his personal experience and perception as the resident of the research area. Also the researcher's passion and enthusiasm on the subject might cloud his judgments. Effort has been made to minimize such a bias, yet any occurrence of human error remains a possibility.

4.9.2. Challenges

The fieldwork and data collection for this research are conducted prior to the final research proposal. The conceptual model and research questions thus need to be readjusted in order to suit the data already at hands. However, this fact is also a challenging opportunity, as it would be suitable to use the grounded theory approach for this research (Charmaz, 1990).

The studies on mural phenomena in the context of urban planning and urban management are still limited so that there are only a few references available on this subject. However, this fact also appeared to be an opportunity and challenge for the researcher to develop his own framework.

Chapter 5

Case Study Analysis

This chapter bring forth the analysis of data obtained from the field. The data analysis approach is explained in Chapter 4: Research Methodology.

5.1. Citizen Perception on Public Art

There are seven indicators being exercised through questionnaires, namely:

- a. artistic value of the work;
- b. aesthetic contribution to environment;
- c. non-disturbance to environment;
- d. acceptability;
- e. valuable message;
- f. appreciation for artists; and
- g. legal aspect (non-criminality).

To ask the respondent their perception on each aspect of public art (represented by mural), a photo questionnaire is used. Three different pictures of artworks resembling different kinds of art are presented, namely *tag graffiti*, *piece graffiti* and *mural art*, each with the same corresponding questions of the seven aspects. The respondents were only given the pictures without name of the three forms of artwork. The pictures shown to the respondents are as follows:



Figure 5.1. Tag Graffiti, Piece Graffiti and Mural Art

Source: Documentation, Questionnaire Form

The following is sample statements under each picture which respondents are asked to respond:

- a. The picture has artistic value (referring to *artistic value of the artwork*)
- b. The picture gives more aesthetic to the surrounding (referring *aesthetic contribution* that the artwork make to environment)
- c. The picture disturbs the surrounding¹ (inverted statement; referring to *non-*

¹ The value of the response acquired from this statement is inverted before being processed into statistical analysis.

disturbance to environment)

- d. I don't mind having the picture around my house/neighbourhood (referring to *acceptability* of the artwork)
- e. The picture has valuable message for the society (referring to *valuable message* in the artwork)
- f. The creator of the picture is an artist whose creativity deserves appreciation (referring to the *appreciation towards the artist*)
- g. The maker of the picture makes disturbance to the surrounding and must be apprehended by the police² (inverted statement; referring to the legal/*non-criminal* aspect of the artwork)

The five-point Likert scale is used to quantify respondents' responses to the questions. With the median as normal line, the horizontal axis is on scale 3, which means scale 1 and 2 are interpreted as negative values while 4 and 5 are positive. Using the bar charts it can be seen whether the respondents perceive each aspect of public art positively or negatively (Figure 5.2). Each of the seven aspects of the three forms of artwork is reviewed in the following paragraphs. At the end of this section an overview of all aspects is presented.

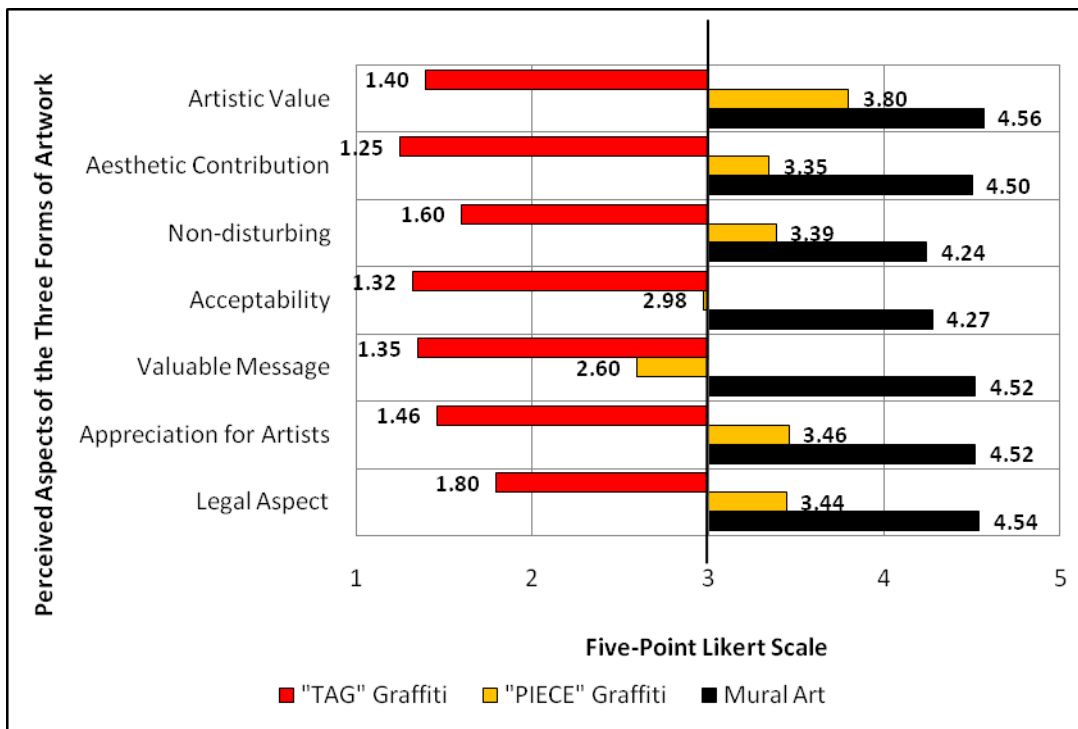


Figure 5.2. Citizen Perception on Overall Aspects of the Artworks

Source: Data Analysis

² The value of the response acquired from this statement is inverted before being processed into statistical analysis.

5.1.1. Artistic Value of the Work

Regarding the artistic value of the exposed works, the diagram (Figure 5.2) shows that most respondents consider mural art having the highest artistic value compared to the two forms of graffiti; in response to the statement "*The above picture has artistic value*" referring to each picture. However, respondents also consider "piece" graffiti having artistic value although not as high as mural art. Apparently, the "tag" graffiti get the lowest score that means it is considered having no artistic value.

This indicator indicates how citizens perceive the work of arts. However, respondents' response is dependent upon their personal taste of art. Intuitively, the respondents might give mural art the highest score for its sophistication either in colour or technique. It can be said that mural art is more artistic than graffiti, and tag graffiti is the worst of all. Agus Sularto has different opinion. For him, graffiti and mural are the same; they both have no artistic value (Box 5.1).

"In my subjective opinion, mural and graffiti are the same; both are just scratches on the wall and cannot be accepted."

Box 5.1. Agus Sularto on Artistic Difference between Mural and Graffiti

Source: Interview, 30 September 2009

5.1.2. Aesthetic Contribution to Environment

The diagram (Figure 5.2) also displays that mural is mostly perceived as improving aesthetic quality of the environment as opposed to graffiti. About this claim, Eko Prawoto is not really sure. He thinks that mural "actually still needs further evaluating from its functional and artistic aspects". Prawoto further argues that the misfit location as well as mediocre artistic quality might cause nuisance to some people (Email, 12 September 2010).

5.1.3. Non-disturbance to Environment

Non-disturbing to environment is the nuisance factor of the three pictures exposed to respondents, and the statistic analysis shows that mural still holds the most non-disturbing. Conversely, tag graffiti remains the worst (Figure 5.2).

5.1.4. Acceptability

The acceptability indicator responses to the question whether or not the respondents object if the artwork is in their surroundings. Here the mural still holds the highest score and tag graffiti the lowest; but interestingly the piece graffiti drops to almost neutral for this indicator (Figure 5.2). This indicates that even though most respondents agree on the aesthetic aspects of the piece graffiti, they will neither accept nor reject the mentioned artwork in their surroundings. This declining response to piece graffiti might be related to other indicators such as valuable message of the artwork or perhaps the perception of legal aspect of the artwork.

5.1.5. Valuable Message of the Work

The other indicator is the content or the message of the work. Now the respondent response is clear on the piece graffiti, namely negative (Figure 5.2). It means that however colourful or artistic the piece graffiti is, it is considered not contributing valuable message to society.

5.1.6. Artist Appreciation

However, most respondents still respect the artist of piece graffiti, while the highest appreciation is given to the mural artist and the lowest to the tag graffiti writer (Figure 5.2). Even though it is apparent in the diagram that mural artists are mostly appreciated compared to graffiti writers, the reality in the field is not always the same. In the field, the response of the residents towards mural activities in the kampungs may vary. Bernard (Interview, 11 September 2009) reveals that in Kampung Jogokariyan, the formal leaders in the neighbourhood, like *Ketua RW* (the neighbourhood chief), do not seem to be too enthusiastic towards what the young people do with their art, even though they have made quite an achievement by having their masterpiece displayed in Jogja National Museum and acknowledged by the Sultan during the exhibition.

5.1.7. Legal Aspect

The main controversy between graffiti and mural art is the legal issue. Since graffiti is generally condemned as a crime in several cities in the world, it appears that the respondents only say that tag graffiti is a crime, while piece graffiti and mural are not (Figure 5.2). Agus Sularto (Interview, 30 September 2009) disagrees if graffiti is condemned as a crime because it only causes nuisance; it does not hurt people, it only hurts some people's taste of art.

5.1.8. Summary

It is clear that from the three forms of artwork exposed to the respondents the "tag" graffiti got the most negative response whereas the mural art got the most positive response. The "piece" graffiti got fairly positive response, but slightly negative on acceptability and message aspects. It is now clear that the stronger points of mural art compared to "piece" graffiti (which requires the similar artistic skills as mural art) are on the aspects of acceptability and, especially, the message. The valuable message perceived in mural art is lacking in graffiti. Therefore, compared to graffiti, either simple "tagging" or sophisticated "piece", mural art has more positive qualities that justify the mural as the chosen form of public art in Yogyakarta City.

5.2. Impacts of Public Art on Urban Environment

5.2.1. Physical Environment

From the questionnaire, most respondents agree that mural can improve the visual quality of urban environment (Figure 5.3). This aesthetic impact seems obvious; and confirmed by all local government officials being interviewed, as the main

reason the local government supports the mural art at the first place, namely to replace graffiti vandalism with artistic mural art.

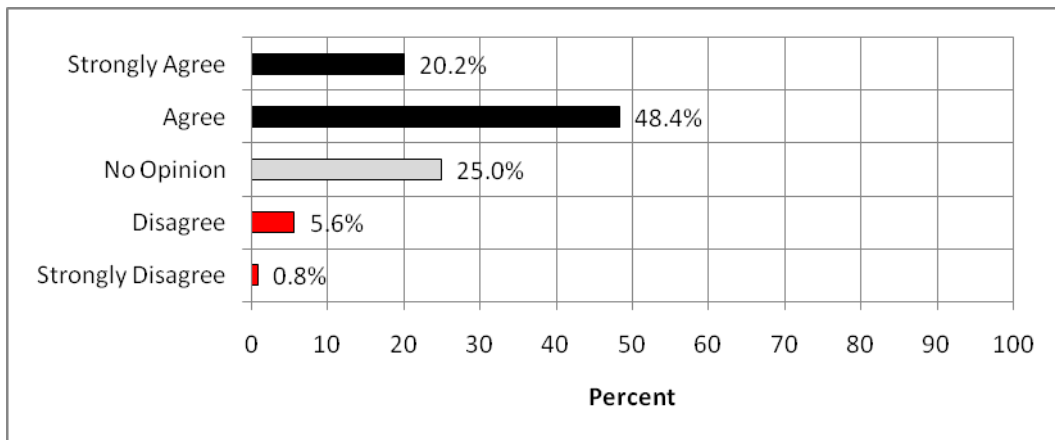


Figure 5.3. Citizens' Response to 'Mural improves the beauty of their environment'

Source: Data Analysis

Another impact perceived by respondents is that mural can make their neighbourhood feel friendlier to visitors as illustrated in Figure 5.4.

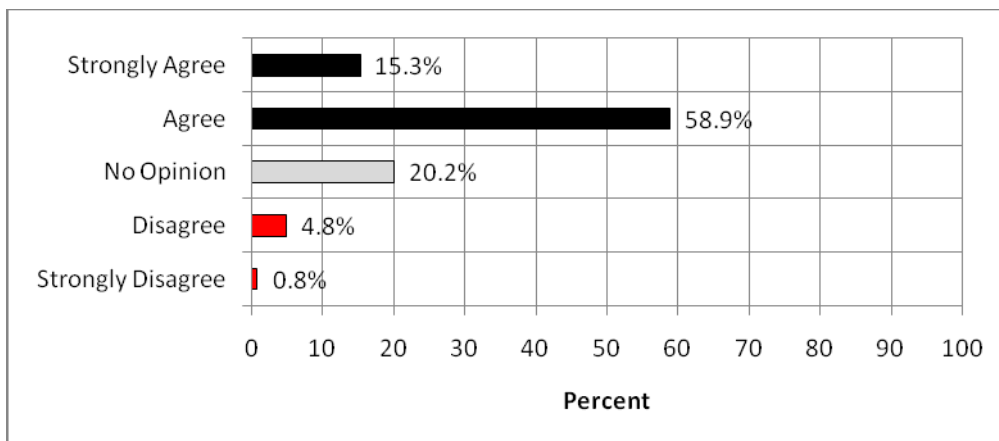


Figure 5.4. Citizens' Response to 'Mural makes the neighbourhood feels friendlier to visitors'

Source: Data Analysis

Samuel Indratma, the coordinator of Jogja Mural Forum (JMF), describes this impact as people feel less burden to greet strangers, because the mural paintings on the walls along the alley can make effective bridge of communication, just like the English people talk about the weather to start a conversation, the people in the Kampung now can talk about the mural on their walls to start a conversation. Also the strangers/visitors will feel more welcome when they enter a narrow alley in the Kampung and see murals on the walls alongside the alley rather than see gang tags everywhere (Interview, 08 September 2009).

In the urban context, Eko Prawoto agrees that mural makes better urban spaces, positive and livable spaces (Email, 12 September 2010).

5.2.2. Social Environment

Two impacts of mural on social environment are confirmed from the questionnaire, namely the people's belongingness to their environment (Figure 5.5) and youths' creative energy outlet (Figure 5.6).

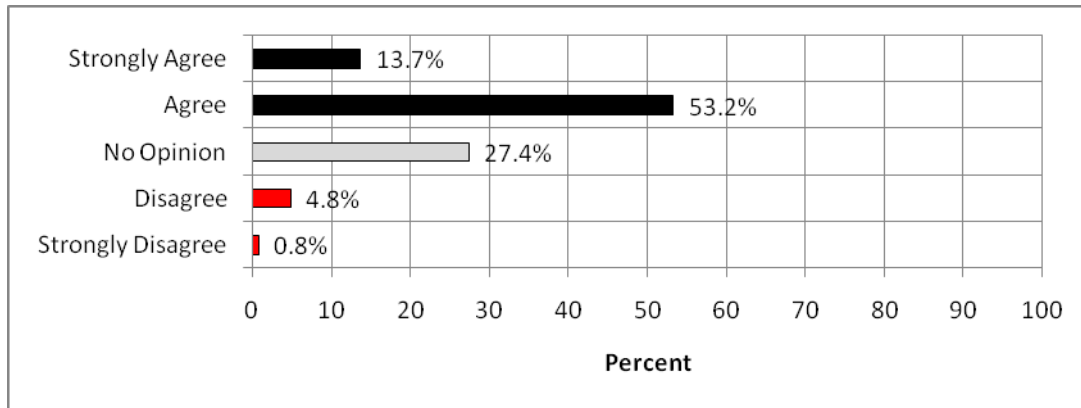


Figure 5.5. Citizens' Response to 'Mural improves the citizens' sense of ownership to their environment'

Source: Data Analysis

The citizens' sense of ownership or belongingness to their environment is believed to improve the perception of safety. When the people in one neighbourhood or Kampung do murals on their walls, they will intuitively take care of their work, and the teenagers who used to do graffiti or tags in their own neighbourhood will not do that anymore because everybody knows everybody in the Kampung and nobody wants to destroy their neighbour's artwork. Such social watch and people's improved awareness of the surroundings can improve the sense of safety in the neighbourhood. Agus Sularto asserts that murals in the Kampung are better preserved and maintained than murals in urban streets/spaces, because nobody feels like the owner of urban spaces more than like the owner of their own surrounding (Interview, 30 September 2009).

Another social impact of public art on urban environment is that mural art can make an energy outlet for the youths (Figure 5.6)

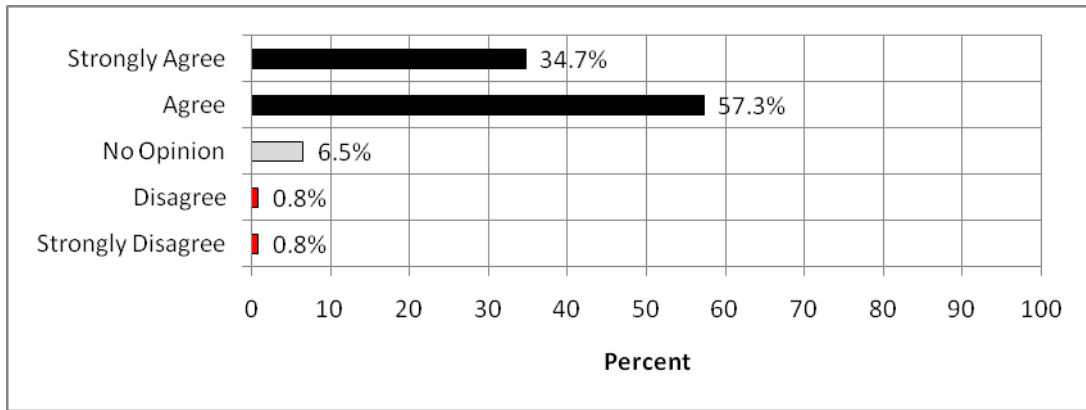


Figure 5.6. Citizens' Response to 'Mural can make a creative energy outlet for youngsters'

Source: Data Analysis

As it is seen in the diagram, this impact is confirmed by Bernard, youth mural activist in Kampung Jogokariyan. Bernard claims that because of doing mural and other art projects, the teenagers in the Kampung who used to spend their idle time drinking and causing nuisance to the neighbourhood now prefer to participate in mural painting or other art projects. Bernard further describes how proud they were when their project—a two-dimensional figure depicting the local hero of their Kampung, the Jogokariyan Warrior—was displayed in Jogja National Museum and attended by the Sultan himself. Such achievement has brought confidence to the youth in his Kampung who used to be labelled negatively by the community (Interview, 11 September 2009).

5.2.3. Cultural Environment

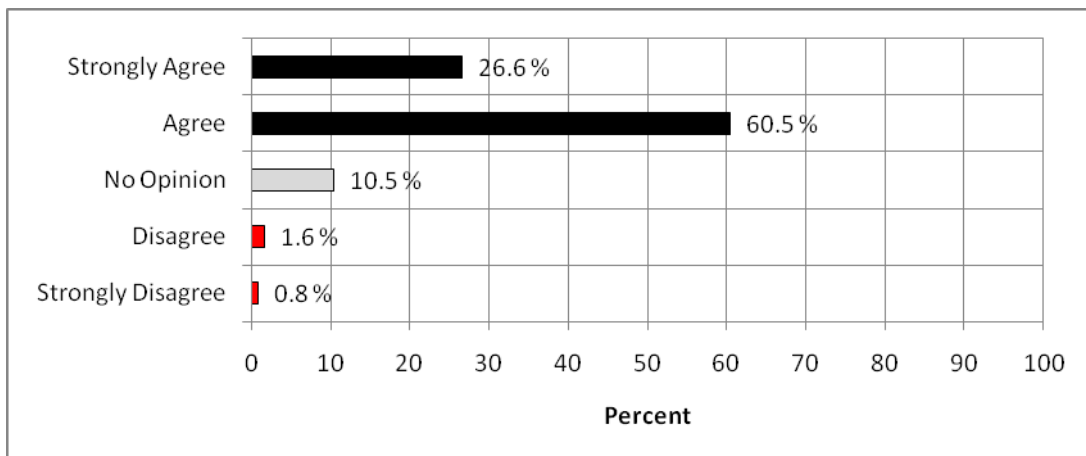


Figure 5.7. Citizens' Response to 'Mural can pull out hidden talents in the neighbourhood'

Source: Data Analysis

From the statistical analysis, it can be seen from the diagram (Figure 5.7) that most respondents agree that mural can pull out hidden talents in the neighbourhood. In other words, mural can increase artistic capacity and creative skills of the citizens (improving the cultural capital of the citizen).

Apart from that, mural can be developed as the cultural promotion for the city (Box

5.2). This is a kind of cultural benefits that can improve economic viability of the city, as confirmed by Agus Sularto (Interview, 30 September 2009) who said that if this mural phenomenon can make Yogyakarta become an international mural destination, he will support that because it means more tourists will come to Yogyakarta to make murals.

"Mural can be developed in such a way so that it promotes cultural dimension. For example, one day there is an international mural festival in Yogyakarta! The citizens then can have opportunity to be exposed to world-class mural art."

Box 5.2. Eko Prawoto on Cultural Impact of Mural on Urban Environment

Source: Email, 12 September 2010

Another impact of mural on cultural environment is highlighting local values. Mural can affect people's thoughts and perceptions of a place because of certain value attached to that place. For example, a mural painting on the pillar of a flyover in Yogyakarta City (Figure 5.8) depicting the *Gunungan* (symbolic image of the gate of the palace or a sacred temple—both types of place are considered sacred for native Yogyakartaans) has made the place free from squatters and she-male street prostitutes who used to occupy that place in the night (Box 5.3).

"..that mural on the flyover, it used to be squatted by she-male prostitutes and homeless people who used to sleep there at night. Then Mbah Ledjar [local traditional puppeteer] painted the Gunungan. Now they never sleep there anymore."

Box 5.3. Yayas on Mural at Lempuyangan Flyover

Source: Interview, 12 September 2009



Figure 5.8. Mural Painting on the Flyover Pillar Depicting the Symbolic Gate "Gunungan"

Source: Researcher's Documentation

5.2.4. Summary

The statistic analysis confirms that mural as a form of public art has positive impacts to urban environment in physical/built, social and cultural domains.

However, some other stakeholders do not seem to fully agree and take a critical stand on the public art issue. Even though public art is perceived to have positive impact on physical, social and cultural environments, it still needs further study either on its functional or artistic aspect; because there is still a risk that public art can cause another form of nuisance especially when it is located in inappropriate places and/or with poor artistic quality.

5.3. From Perception to Participation

The following paragraphs discuss the relations among three variables, namely General Perception on Mural Art³, Decision to Participate⁴, and Acceptance to Public Art⁵.

5.3.1. General Perception on Mural Art

To get the value of the combined aspects of mural, the average value (mean) of all aspects for each case is used. After that, means from all cases are then recoded into two categories based on the normal line of the five-point Likert scale (3 = Neutral/No Opinion), namely positive (>3) and negative (<3). The new values of the recoding are then examined using Crosstabulation analysis and Chi-square test to see its relations with other variables.

The results of the recoding of the general perception of public art can be seen in Table 5.1 as follows:

General Perception of Mural Art					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Negative	1	.8	.8	.8
	Positive	123	99.2	99.2	100.0
	Total	124	100.0	100.0	
Standard deviation: 0.17961					

Table 5.1. Citizens' General Perception on Mural Art

Source: Data Analysis

It is apparent that the citizen general perception on mural art is significantly positive (99.2% of respondents; see Table 5.1 and Figure 5.9). However, this result might be misleading since the respondents' perception of mural art can be influenced by many factors (which is not exercised in this research). Yet, Eko Prawoto, architect and urban expert, signals a careful and critical remark suggesting that further studies still need to be done either on the functional or artistic aspects of the mural, or even the relationship of the two aspects (see Box 5.4).

³ Refers to the combined values of questions 3 (3a-3g) of the questionnaire. The results were then transformed into two categories (positive and negative), where positive refers to values >3 of the five-point Likert scale and negative refers to values <3 of the five-point Likert scale.

⁴ Refer to question 7 of the questionnaire. Please note that the "No Opinion" option in the questionnaire is actually not totally neutral, but still indicates potential for participation. The option in the questionnaire is actually written "No opinion. I'll observe first."

⁵ Refer to question 15a of the questionnaire.

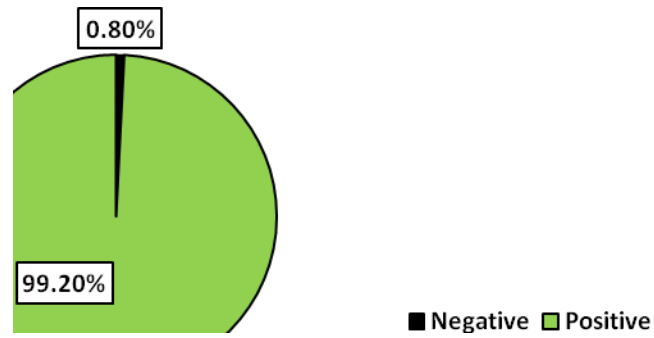


Figure 5.9. Citizens' General Perception on Mural Art

Source: Data Analysis

Q: How do you see the citizens of Yogyakarta City generally perceive this mural art phenomenon?

A: "Actually further studies need to be done on this mural art, especially of its functional and artistic aspects. Generally mural has "opened" the public appreciation on artistic expressions or artistic activities. Although there might be some people feeling annoyed by the misfit or inappropriate location, or poor artistic quality of the murals."

Box 5.4. Eko Prawoto on Citizen General Perception of Mural Art

Source: Email communication, 12 September 2010

5.3.2. Decision to Participate and Forms of Participation

When asked whether or not to participate if there were a mural project in their kampung, most respondents prefer to answer neither 'yes' nor 'no' (54% responded "No opinion. I'll observe first.") as can be seen in Figure 5.10. The reasons behind this answer are not clear and were not further investigated through the questionnaire.

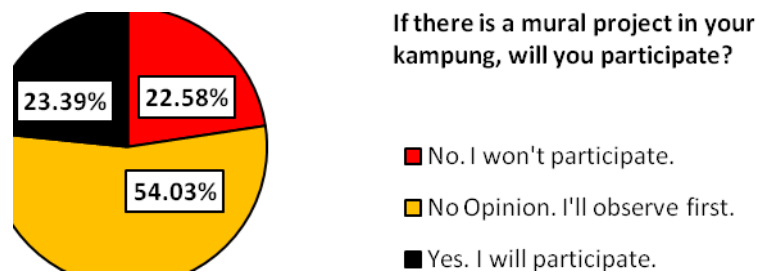


Figure 5.10. Decision to Participate

Source: Data Analysis

However, when asked which form of participation they would choose if they were asked to participate in a mural project in their kampungs, only 7.3% respondents responded 'Not Participate'. This fact might indicate that those 54% respondents

who stated 'No Opinion' simply meant 'not deciding yet' which means there is a chance that they would still participate in mural project in one way or another. It also appears that most respondents chose to participate less actively such as suggesting ideas or giving moral support rather than giving material donations or even directly involved in painting.

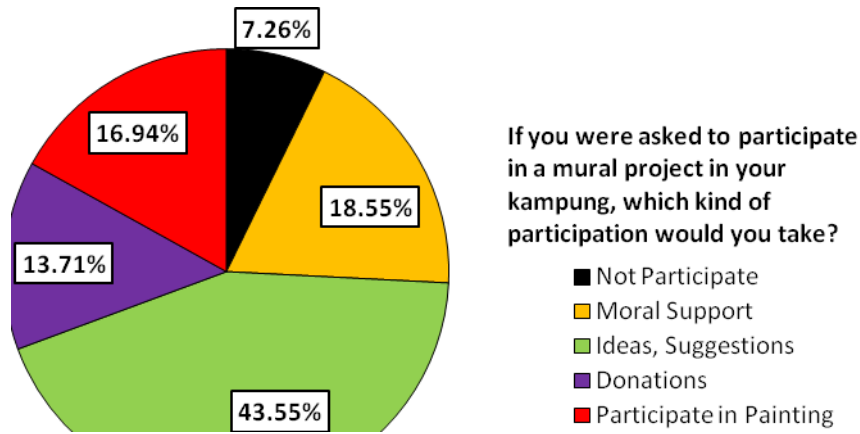


Figure 5.11. Forms of Participation (All Respondents)

Source: Data Analysis

From the 29 out of 124 respondents (23.4%) who chose to participate if there were a mural project in their kampung (answered 'Yes, I will participate'), the forms of participation they would choose are illustrated in Figure 5.12 as follows:

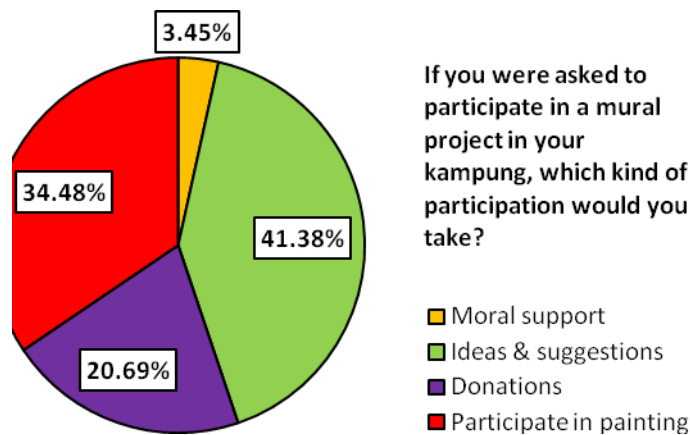


Figure 5.12. Forms of Participation (Participating Respondents)

Source: Data Analysis

5.3.3. Crosstabulation Analysis between General Perception on Mural Art and Decision to Participate

To understand the relation between the general perception on mural art and citizens' decision to participate in the mural project, a statistical crosstabulation analysis is used which can be seen in the following table (Table 5.2).

General Perception of Mural Art * Decision to Participate Crosstabulation					
Count					
		Decision to Participate			Total
		No	No Opinion	Yes	
General Perception of Mural Art	Negative	1	0	0	1
	Positive	27	67	29	123
Total		28	67	29	124

Table 5.2. General Perception of Mural Art * Decision to Participate Crosstabulation

Source: Data Analysis

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	3.456 ^a	2	.178
Likelihood Ratio	3.004	2	.223
Linear-by-Linear Association	2.211	1	.137
N of Valid Cases	124		

a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is .23.

Table 5.3. Chi-Square Tests for General Perception of Mural Art * Decision to Participate Crosstabulation

Source: Data Analysis

Based on the Pearson Chi-Square tests (Table 5.3), the Asymptotic Significance (2-sided) value shows 0.178 (>0.05) which means that the two variables are statistically not related (the two variables are significantly independent to each other). This probably means that there are influencing factors that determine citizen decision to participate, other than the general perception of mural art alone.

5.3.4. Crosstabulation Analysis between General Perception of Mural Art and Acceptance

The similar crosstabulation process is done with two variables, namely general perception of mural art and acceptance towards mural art (Table 5.4). The Chi-Square tests then are taken and the Asymptotic Significance (2-sided) value shows 0.000 (<0.05) which means that the two variables are statistically related (the two variables are significantly dependent to each other) (see Table 5.5).

General Perception of Mural Art * Acceptance Crosstabulation							
Count							
		Acceptance					Total
		Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree	
General Perception of Mural Art	Negative	1	0	0	0	0	1
	Positive	1	7	29	56	30	123
Total		2	7	29	56	30	124

Table 5.4. General Perception of Mural Art * Acceptance Crosstabulation

Source: Data Analysis

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	61.496 ^a	4	.000
Likelihood Ratio	8.860	4	.065
Linear-by-Linear Association	9.844	1	.002
N of Valid Cases	124		

a. 6 cells (60.0%) have expected count less than 5. The minimum expected count is .02.

Table 5.5. Chi-Square Tests for General Perception of Mural Art * Acceptance Crosstabulation

Source: Data Analysis

5.3.5. Crosstabulation Analysis between Acceptance and Decision to Participate

Now the crosstabulation analysis is done between two variables, namely acceptance towards mural art and the decision to participate. The crosstabulation results can be seen in Table 5.6 as follows:

Acceptance * Decision to Participate Crosstabulation					
Count					
		Decision to Participate			Total
		No	No Opinion	Yes	
Acceptance	Strongly Disagree	1	1	0	2
	Disagree	5	2	0	7
	No Opinion	5	23	1	29
	Agree	14	29	13	56
	Strongly Agree	3	12	15	30
Total		28	67	29	124

Table 5.6. Acceptance * Decision to Participate Crosstabulation

Source: Data Analysis

Then the Chi-Square tests are taken to see how the two variables are related to each other.

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	32.218 ^a	8	.000
Likelihood Ratio	32.415	8	.000
Linear-by-Linear Association	17.967	1	.000
N of Valid Cases	124		

a. 6 cells (40.0%) have expected count less than 5. The minimum expected count is .45.

Table 5.7. Chi-Square Tests for Acceptance * Decision to Participate Crosstabulation
 Source: Data Analysis

Table 5.7 shows that the Asymptotic Significance (2-sided) value shows 0.000 (<0.05) which means that the two variables are statistically related (the two variables are significantly dependent to each other).

5.3.6. Summary

The statistical descriptive analysis shows that the general perception of the public art is not directly related to the citizens' decision to participate in mural project, but significantly related to their acceptance to the public art and the acceptance is significantly related to the decision to participate. Therefore, the relations among the three aspects seem linear as illustrated in the following diagram (Figure 5.13).

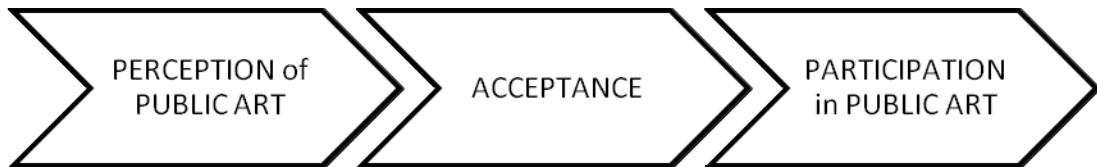


Figure 5.13. Linear Relations of Perception, Acceptance and Participation
 Source: Researcher's Construct

5.4. The Prospect of Public Art in Yogyakarta City

5.4.1. Long Term Persistence: Continuity

It is important to know the Citizen Perception on the future existence of the mural art in the city. The following paragraphs will discuss the citizens' responses to the questions 'Should the mural project be continued for the next 20-50 years?' and 'When should a mural be renewed?'. The first question indicates whether the mural project should be kept going in the long term. The latter indicates the life-span of the mural which is the basic variable for the preservation and maintenance measures.

The Figure 5.14 illustrates the citizens' response to the need of continuing the Mural Art in the context of Yogyakarta City. Frequency analysis shows the positive response. It means the majority of respondents want mural art to be continued for the next 20-50 years.

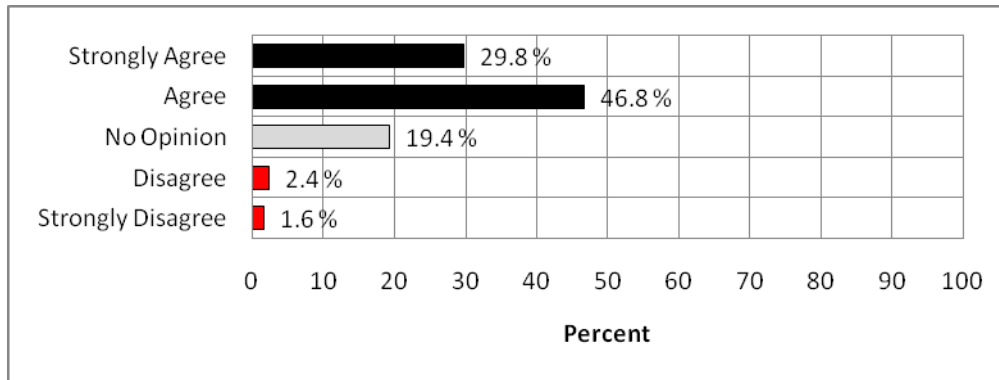


Figure 5.14. Continuity of the Mural Project

Source: Data Analysis

The Life-span for renewal⁶ indicates the need for preservation and maintenance of the mural art.

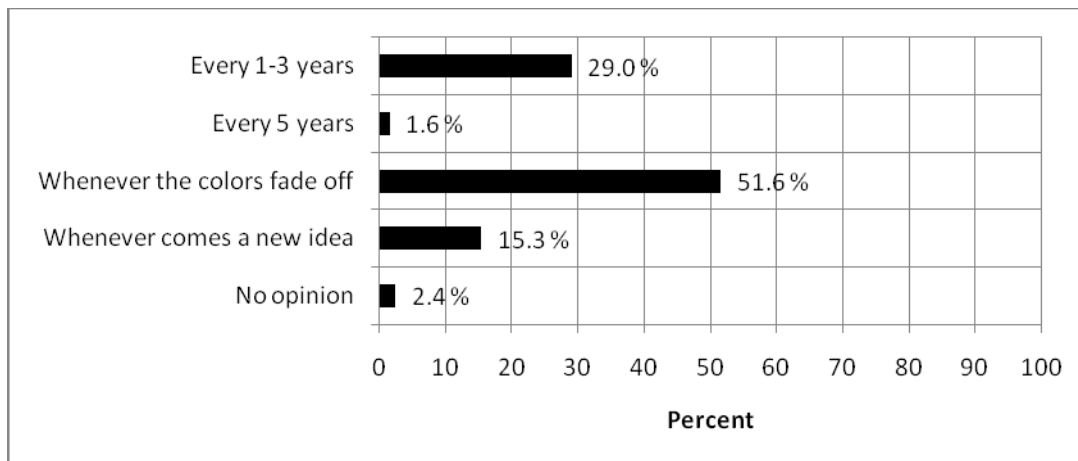


Figure 5.15. Life-Span of Mural for Renewal

Source: Data Analysis

The majority of respondents agree that the mural should be renewed "whenever the colours fade off" instead of on fixed period basis. However, in case of fixed period bases they prefer the shorter period (1-3 years) instead of the longer (5 years). These responses suggest that beyond these relative periods is when the mural becomes obsolete. It also appears that the physical aspect of the art (the off-fading colours) is more of the concern for a renewal rather than the content updating (new ideas) (Figure 5.15). The life-span of the mural also implicitly indicates the time limit when the mural transforms from public art into visual annoyance.

⁶ Refer to question 12 of the questionnaire.

5.4.2. Long Term Benefits

To see if the public art needs to be sustained or not, it is necessary to identify the long term benefits that public art contributes to the people and to the city.

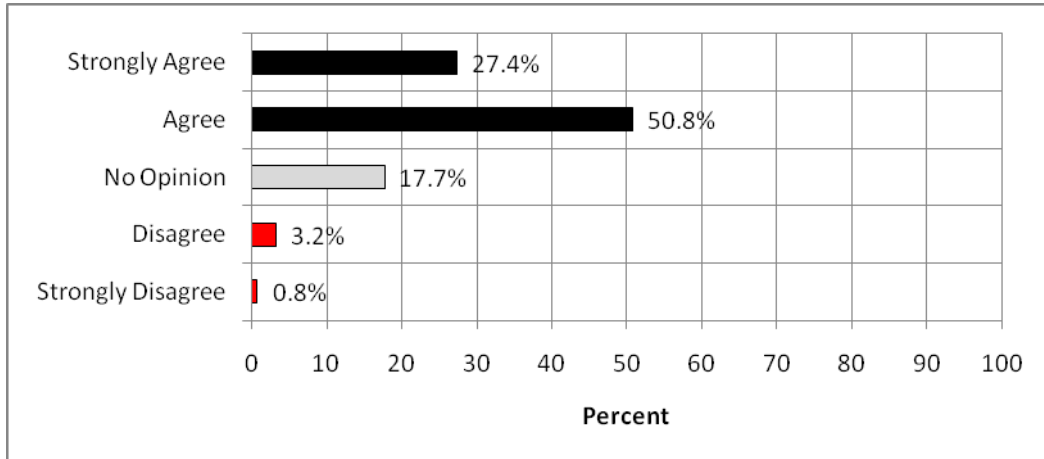


Figure 5.16. Citizens' Response to 'Mural can trigger other public art activities'

Source: Data Analysis

In the long run, the Mural Art in Yogyakarta City can trigger other public art activities. Respondents confirm this statement (Figure 5.16). This can initiate the cultural vitality of the city as the fourth pillar of sustainability beside economic viability, social justice and ecological responsibility.

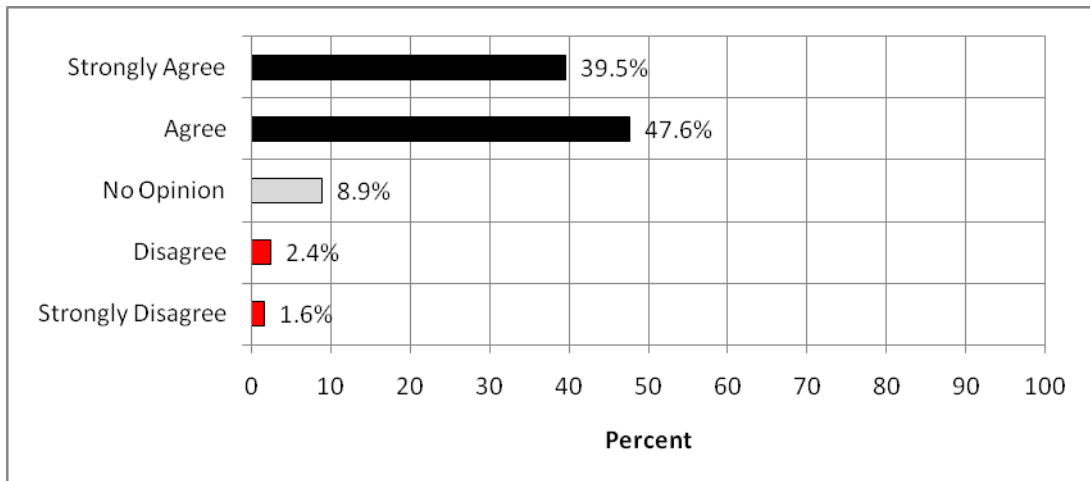


Figure 5.17. Citizens' response to 'Mural can make the city image/characteristics of Yogyakarta'

Source: Data Analysis

As the following outcome of lively cultural activities in the urban context, the identity of the city or the city image can be strengthened; as confirmed by the statistic results (Figure 5.17). This can foster the characteristics of Yogyakarta as a cultural city, which is emphasized by Eko Prawoto, "Strengthening the image of

cultural city, living tradition, openness, and high sense of livability" (Email, 12 September 2010).

The cultural vitality is prominent in urban livability, and it can improve the viability of the city. Economic outcome that can be expected from the public art is cultural tourism. Most of respondents agree to this statement as illustrated in Figure 5.18

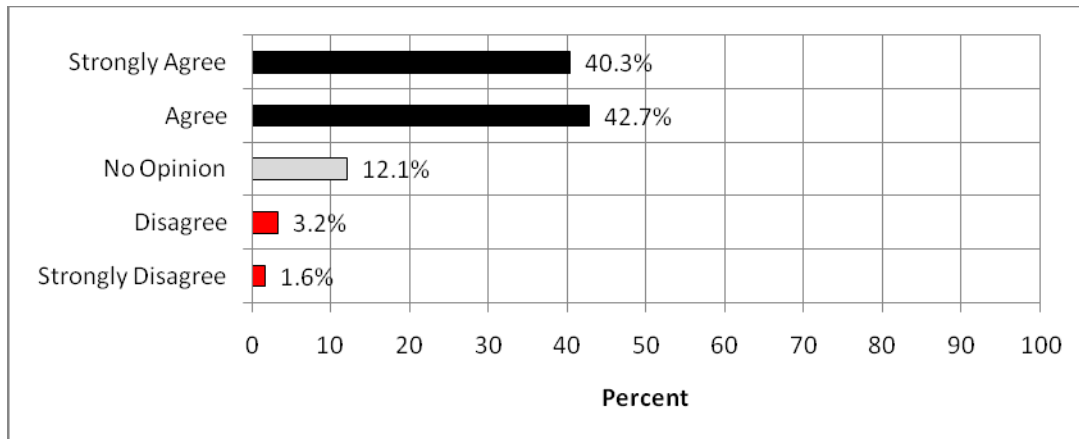


Figure 5.18. Citizens' response to 'Mural can become tourist attraction'

Source: Data Analysis

Overall it can be said that the long term benefits that can be expected from the public art is the urban sustainability. Assuming cultural vitality as the fourth pillar of sustainability, public art can be central to improving the livability and sustainability of Yogyakarta City.

5.4.3. Public Art Policy

Mural as a form of public art occupy public spaces and involving the citizens in its participatory process. Since it is supported by local government, it makes sense to assume that there needs to be a public policy concerning the public art.

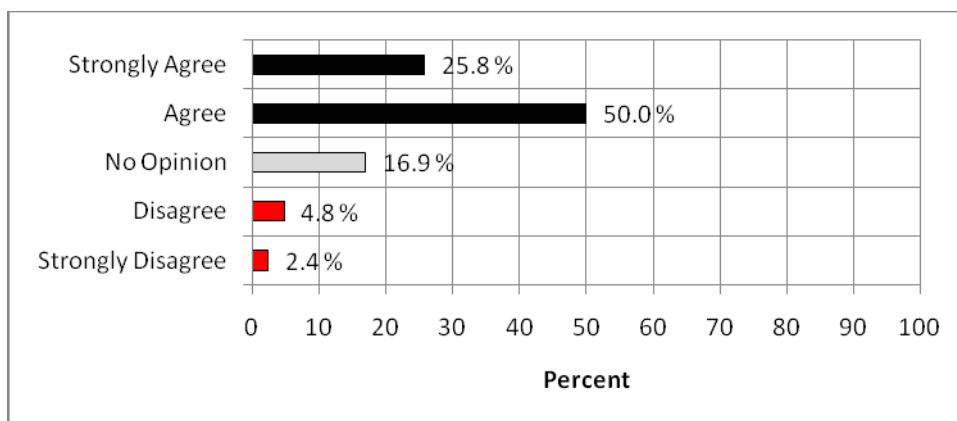


Figure 5.19. Citizen Perception on the Need of Mural Regulation

Source: Data Analysis

It is clear from the diagram (Figure 5.19) that the need for regulating mural art is

statistically significant. Most of respondents (75.8%) indicated either agree or strongly agree on regulating the mural art in the city; that leads to the question of what aspects were to be regulated if they were given authority to do so. Eko Prawoto supported the idea of the city having a specific policy on public art (Box 5.5).

Q: Do you think it is necessary for the local government of Yogyakarta City to have a specific public art policy?

A: "It should be. This is actually closely related to preserving the existence of public space which is consumed by private interests. Losing the public space will lead to losing the social togetherness in the urban life. Government should preserve the public vitality and take a side in developing such social togetherness."

Box 5.5. Eko Prawoto on the Need for Public Art Policy

Source: Email communication, 12 September 2010

The next question is what are there to regulate.

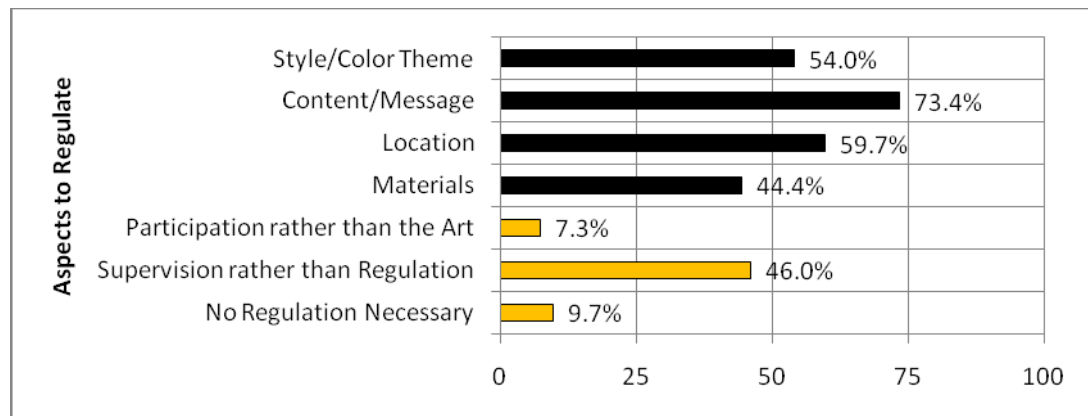


Figure 5.20. Citizen Perception on Aspects of Mural Regulation

Source: Data Analysis

It appears (Figure 5.20) that three aspects got more than 50% responses, namely style/colour theme (54%), content/message (73.4%) and location (59.7%), while the content or message of the mural appears to be the main concern for the most respondents.

Eko Prawoto further explains that there needs to be a kind of grand design or master plan.

"There should be an integrated 'grand design. Yogyakarta has world-class artists. This is an opportunity to realize the uniqueness of Yogyakarta in global competition. The limited resources can be compensated by creative urban life, optimistic and tolerant, as supplement to the still very strong traditional potentials."

Box 5.6. Eko Prawoto on Grand Design of Public Art

Source: Email communication, 12 September 2010

5.4.4. Summary

Public Art seems to hold big potentials in the context of Yogyakarta City. Public art

has the potential benefits to create livable and sustainable city, thus it should be integrated in the long term development plan of Yogyakarta City. Therefore a grand design or master plan of public art is needed.

Chapter 6

Findings and Conclusion

This chapter concludes the findings of the research by revisiting the research questions and the answers found from the research. This chapter also reflects upon the literature and elaborates on the scope of further research in the subject.

6.1. Research Findings

6.1.1. Citizen Perception on Public Art

It is clear that from the three forms of artwork exposed to the respondents the "tag" graffiti got the most negative response whereas the mural art got the most positive response. The "piece" graffiti got fairly positive response, but slightly negative on acceptability and message aspects. It is now clear that the stronger points of mural art compared to "piece" graffiti (which requires the similar artistic skills as mural art) are on the aspects of acceptability and, especially, the message. The valuable message perceived in mural art is lacking in graffiti. Therefore, compared to graffiti, either simple "tagging" or sophisticated "piece", mural art has more positive qualities that justify the mural as the chosen form of public art in Yogyakarta City.

6.1.2. Impacts of Public Art in Urban Environment

The statistic analysis confirms that mural as a form of public art has positive impacts to urban environment in physical/built, social and cultural domains. However, some other stakeholders do not seem to fully agree and take a critical stand on the public art issue. Even though public art is perceived to have positive impact on physical, social and cultural environments, it still needs further study either on its functional or artistic aspect; because there is still a risk that public art can cause another form of nuisance especially when it is located in inappropriate places and/or with poor artistic quality.

6.1.3. Citizen Participation in Public Art

The statistical descriptive analysis shows that the general perception of the public art is not directly related to the citizens' decision to participate in a public art project, but significantly related to their acceptance to the public art and the acceptance is significantly related to the decision to participate. Therefore, the relations among the three aspects seem linear as illustrated in the following diagram.



Figure 6.1. Linear Relations of Perception, Acceptance and Participation

Source: Researcher's Construct

6.1.4. Prospect of Public Art in Yogyakarta City

Public Art seems to hold big potentials in the context of Yogyakarta City. Public art has the potential benefits to create livable and sustainable city, thus it should be integrated in the long term development plan of Yogyakarta City. Therefore a grand design or master plan of public art is needed.

6.1.5. Conclusion:

"How does public art affect the urban environment in Yogyakarta City?"

Based on citizen perception on public art and its impact on urban environment in Yogyakarta City, it can be concluded that public art has positive impact on urban environment either physically, socially or culturally. The perceived benefits of public art in physical, social and cultural domains of urban environment determine the livability and thus sustainability of the city. However, public art needs to be further studied critically and to be integrated in a public art policy that includes the grand design or master plan of public art in Yogyakarta City.

6.2. Reflection upon the Literature

6.2.1. Perception on Public Art

Public art is not just an art placed in a public space. In fact the accessibility to public defines public art more than the physical space in which it is located. The participatory process and interactive characteristics of public art enable the public art to contribute to dealing with many urban issues. Mural becomes a popular form of public art because it is relatively inexpensive and more accessible for the people to participate. Mural art seems to be more accepted because of the perceived benefits it may contribute to urban environment in one way or another that in the end may contribute to the economic development of the city.

6.2.2. Impacts of Public Art on Urban Environment

Urban environment is not only the physical environment. The literatures show that public art claims positive impacts not only to built environment, but also to social and cultural environment. The multidimensional impacts of public art on urban environment contribute to the place making in the city.

6.2.3. Participation in Public Art

As one characteristic of public art is its participatory process, the citizen participation in a public art is paramount for its success. Participation has been credited valuable in development theories as having significant role in community development. Participation is one of the key elements of empowerment. However, the decision to participate in environment-related activities such as public art depends on how the citizens perceive the art itself and how they perceive their environment affected by the public art.

6.2.4. Prospect of Public Art in the Context of Urban Environment

Public art is perceived to bring benefits to the city, especially for urban development and regeneration. The perceived benefits of public art in urban context are believed to increase viability and vitality of the city (urban livability). Many Western cities have adopted public art policy of some sort as part of their urban regeneration strategies.

Public art master plan seems to be an important element of the contemporary urban planning as a tool to implement the public art policy. Therefore, public art seems to have a great prospect in the future to be more accepted and adopted in the field of urban management.

6.3. Lessons Learned

Public art is actually a very broad topic. Discussing the role of public art in urban environment is actually a multidimensional and impossible to be concluded only in a single research.

Urban environment is not merely physical or built environment. It also includes social and cultural environments which are more subtle and complicated to identify.

6.4. Research Strengths and Weaknesses

6.4.1. Strengths

The conceptual model developed from the literature review provides quite clear framework to base the research on.

This research is considered new attempt to study the arts, more specifically public art, in the field of urban environmental management. Although a number of Western cities have made earlier steps in integrating public art into urban management strategies, this kind of study still has its significance, either in contribution to the body of knowledge or to the realm of policy making.

6.4.2. Weaknesses

This research tends to go broad and shallow in exploring the topic. It seems too ambitious to understand all of the aspects at once.

Counting on citizen perception to understand the phenomena under investigation requires adequate degree of representativeness. It means it a reliable sampling technique and valid survey instruments are paramount for the success of the research. Clearer variables and measurable indicators are also needed for better results.

Using grounded research theory and interpretive method seems suitable to approach the topic, yet the time spent for the fieldwork does not seem adequate to collect enough information to be analyzed.

6.5. Recommendations and Areas of Improvement

6.5.1. Recommendations

The issue of public art in Yogyakarta City should be taken seriously by the local government as it holds a lot of potential benefits for the city's livability and sustainability.

A public art policy and public art master plan should be prominent priority for the cultural development of Yogyakarta City to achieve its vision as a cultural city.

6.5.2. Areas of Improvement

The researcher realizes that this research is still far from perfection. Apart from the weakness in design, there are several issues that need to be improved if other researchers are ever interested in conducting research in this topic, either in the context of Yogyakarta City or in different context or case of study.

Firstly, the conceptual framework to study the impact of public art in urban context is still open for possible development. More valid variables and indicators need to be developed to study different aspects of public art in urban context.

Secondly, the topic of public art in urban management is still growing. Production of further literature regarding the topic is still a vast opportunity.

Thirdly, more studies of the similar topic in different cases and urban settings will be significant contributions to the body of knowledge, especially in the field of urban environmental management.

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Appendices

Appendix 1. Interview Guidelines

Appendix 1.1. Interview Guidelines for Mural Artists

1. Initiative
 - a. How did this mural project start?
 - b. What was the initial objective of this project?
 - c. How was the funding for this project?
 - d. Why did you involve community in this project?
 - e. How do you define "public space"?
 - f. What is actually "public art"?
 - g. What are the reasons of choosing specific locations for the murals?
 - h. How was the process to get the permit from the municipality?
2. Participatory Process
 - a. What is the role of Apotik Komik/Jogja Mural Forum in this project?
 - b. Who are the stakeholders involved in this project?
 - c. How was the socialization of the project in the kampungs?
 - d. Which group of community is targeted to participate?
 - e. How did you mobilize them?
 - f. In what form did each stakeholder participate in this project?
 - g. How was the participatory process of the community at kampung level?
 - h. How did the community develop their ideas/concepts for their murals?
 - i. How did you come up with involving traditional artists as well?
 - j. What was the role of local government organizations?
 - k. What was the role of the private sector?
 - l. Do you use networking with other organizations?
3. Outcomes
 - a. Do you think the result of this project so far has met the initial objective?
 - b. What do you think is the appreciation of community towards mural?
 - c. What impacts/changes did mural make (to urban spaces, community, artists)?
 - d. Are there any complaints about murals so far (what, from whom)?
 - e. What are the differences between murals at urban scale and those at

kampung (process, aesthetics, content)?

- f. Is it necessary to have a specific theme for murals in Yogyakarta?
- g. What is the impact of murals towards street graffiti?
- h. There is an indication that some private sectors take advantage from this mural phenomenon and use it as a medium of advertisement. What is your comment on this?
- i. What is the shortcoming of this mural art?

4. Project Sustainability

- a. How would you see this mural art in Yogyakarta in the future?
- b. How long is the ideal life-cycle of a mural?
- c. How is the management of this project in the long run?
- d. Do you think it is necessary to have a specific regulation for mural?
- e. What is the role of local government in this project in the future?

Appendix 1.2. Interview Guidelines for Local Government Officials

1. Initiative

- a. How do you think is the condition of urban spaces in Yogyakarta City?
- b. What problems does Yogyakarta City have regarding urban spaces?
- c. How can mural affect/change such the condition/problems?
- d. How does the local government see this mural project (support, object, reasons)?
- e. Is there a regulation on mural?
- f. What are the (possible) benefits the local government gets from the existence of this mural project?
- g. Do you think mural should be regulated by the local government?
- h. If so, what aspects of mural should be regulated?

2. Participatory Process

- a. What is the role/position of local government in this mural project, either at city level or at kampung community level?
- b. Is there any support/incentive from local government?
- c. I heard about the paints and brushes provided by local government, could you explain about this (any data available)?

3. Outcomes

- a. What do you think the impacts of mural on:
 - i. urban spaces/environment?

- ii. community?
 - iii. the image of Yogyakarta City?
 - b. How do you think is the citizens' appreciation towards mural?
 - c. Are there any complaints about murals so far (what, from whom)?
 - d. Is it necessary to have a specific theme for murals in Yogyakarta?
 - e. What is the impact of murals towards street graffiti and vandalism?
 - f. *Specific question for the Tourism Department:* How would mural give positive contribution to tourism so that the department of tourism supports this project?
4. Project Sustainability
- a. How would you see this mural art in Yogyakarta in the future?
 - b. How long is the ideal life-cycle of a mural?
 - c. How is the management of this project in the long run?
 - d. Do you think it is necessary to have a specific regulation for mural?
 - e. What is the role of local government in this project in the future?

Appendix 1.3. Interview Guidelines for Community Actors

1. Participatory Process
- a. How did you know about this project at the first place?
 - b. Did you join the workshop organized by Jogja Mural Forum?
 - c. Who attended the workshop?
 - d. What did you get from the workshop?
 - e. How did you communicate the mural idea to other community members in your kampung?
 - f. Did the community members support the idea?
 - g. Can you mention what asset that your kampung has to support this project?
 - h. What obstacles were there during the initial process of the mural making in your kampung?
 - i. How were these obstacles overcome?
 - j. Can you explain how community members in your kampung participate in the mural?
 - k. Who participated?
 - l. In what way did they participate?
 - m. How did the community develop the ideas for the mural?
 - n. What was the role of the kampung institutions (chief, neighbourhood

band/council)?

- o. What was the role of the youth organization(s), e.g. '*Karang Taruna*'¹ in your kampung in the mural project?
- p. How was the funding collected?

2. Outcomes

- f. Do you think the result of this project so far has met the initial objective?
- g. What do you think is the appreciation of community towards mural?
- h. What impacts/changes did mural make (to urban spaces, community, artists)?
- i. Are there any complaints about murals so far (what, from whom)?
- j. What are the (economic) benefits of mural for the community members?
- k. What is the impact of murals towards street graffiti and vandalism?
- l. Are there any sponsorship from private sectors?

3. Project Sustainability

- a. How would you see this mural art in Yogyakarta in the future?
- b. Do you think it is necessary to have a specific theme for mural in Yogyakarta?
- c. How long is the ideal life-cycle of a mural?
- d. How is the management of this project in the long run?
- e. Do you think it is necessary to have a specific regulation for mural?
- f. What is the role of local government in this project in the future that you expect?

¹ *Karang Taruna* is a formal youth organization at the village/neighbourhood level.

Appendix 2. SPSS Analysis Tables

Appendix 2.1. 'Mural improves the beauty of their environment'

Q15c					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	.8	.8	.8
	Disagree	7	5.6	5.6	6.5
	No Opinion	31	25.0	25.0	31.5
	Agree	60	48.4	48.4	79.8
	Strongly Agree	25	20.2	20.2	100.0
	Total	124	100.0	100.0	

Appendix 2.2. 'Mural makes the neighbourhood feels friendlier to visitors'

Q15j					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	.8	.8	.8
	Disagree	6	4.8	4.8	5.6
	No Opinion	25	20.2	20.2	25.8
	Agree	73	58.9	58.9	84.7
	Strongly Agree	19	15.3	15.3	100.0
	Total	124	100.0	100.0	

Appendix 2.3. 'Mural improves the citizens' sense of ownership to their environment'

Q15d					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	.8	.8	.8
	Disagree	6	4.8	4.8	5.6
	No Opinion	34	27.4	27.4	33.1
	Agree	66	53.2	53.2	86.3
	Strongly Agree	17	13.7	13.7	100.0
	Total	124	100.0	100.0	

Appendix 2.4. 'Mural can make a creative energy outlet for youngsters'

Q15g					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	.8	.8	.8
	Disagree	1	.8	.8	1.6
	No Opinion	8	6.5	6.5	8.1
	Agree	71	57.3	57.3	65.3
	Strongly Agree	43	34.7	34.7	100.0

Q15g					
		Frequency	Percent	Valid Percent	Cumulative Percent
	Strongly Disagree	1	.8	.8	.8
	Disagree	1	.8	.8	1.6
	No Opinion	8	6.5	6.5	8.1
	Agree	71	57.3	57.3	65.3
	Strongly Agree	43	34.7	34.7	100.0
	Total	124	100.0	100.0	

Appendix 2.5. 'Mural can pull out hidden talents in the neighbourhood'

Q15f					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	.8	.8	.8
	Disagree	2	1.6	1.6	2.4
	No Opinion	13	10.5	10.5	12.9
	Agree	75	60.5	60.5	73.4
	Strongly Agree	33	26.6	26.6	100.0
	Total	124	100.0	100.0	

Appendix 2.6. Forms of Participation (All respondents)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not Participate	9	7.3	7.3	7.3
	Moral Support	23	18.5	18.5	25.8
	Ideas, Suggestions	54	43.5	43.5	69.4
	Donations	17	13.7	13.7	83.1
	Participate in Painting	21	16.9	16.9	100.0
	Total	124	100.0	100.0	

Appendix 2.7. Forms of Participation (participating respondents)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Moral support	1	3.4	3.4	3.4
	Ideas & suggestions	12	41.4	41.4	44.8
	Donations	6	20.7	20.7	65.5
	Participate in painting	10	34.5	34.5	100.0
	Total	29	100.0	100.0	

Appendix 2.8. Case Processing Summary of Decision to Participate * Age Groups Crosstabulation

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Decision to Participate * Age Groups	124	100.0%	0	.0%	124	100.0%

Appendix 2.9. Case Processing Summary of General Perception of Mural Art * Decision to Participate Crosstabulation

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
General Perception of Mural Art * Decision to Participate	124	100.0%	0	.0%	124	100.0%

Appendix 2.10. Case Processing Summary of General Perception of Public Art * Acceptance Crosstabulation

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
General Perception of Public Art * Acceptance	124	100.0%	0	.0%	124	100.0%

Appendix 2.11. Case Processing Summary of Acceptance * Decision to Participate Crosstabulation

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Acceptance * Decision to Participate	124	100.0%	0	.0%	124	100.0%

Appendix 2.12. Continuity of the Mural Art in 20-50 years

Q16a					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	2	1.6	1.6	1.6
	Disagree	3	2.4	2.4	4.0
	No Opinion	24	19.4	19.4	23.4
	Agree	58	46.8	46.8	70.2
	Strongly Agree	37	29.8	29.8	100.0
	Total	124	100.0	100.0	

Appendix 2.13. Life-Span of Mural for Renewal

Q12					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Every 1-3 years	36	29.0	29.0	29.0
	Every 5 years	2	1.6	1.6	30.6
	Whenever the colours fade off	64	51.6	51.6	82.3
	Whenever comes a new idea	19	15.3	15.3	97.6
	No opinion	3	2.4	2.4	100.0
	Total	124	100.0	100.0	

Appendix 2.14. 'Mural can trigger other public art activities'

Q16j					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	.8	.8	.8
	Disagree	4	3.2	3.2	4.0
	No Opinion	22	17.7	17.7	21.8
	Agree	63	50.8	50.8	72.6
	Strongly Agree	34	27.4	27.4	100.0
	Total		124	100.0	100.0

Appendix 2.15. 'Mural can make the city identity/characteristics of Yogyakarta'

Q16f					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	2	1.6	1.6	1.6
	Disagree	3	2.4	2.4	4.0
	No Opinion	11	8.9	8.9	12.9
	Agree	59	47.6	47.6	60.5
	Strongly Agree	49	39.5	39.5	100.0
	Total		124	100.0	100.0

Appendix 2.16. 'Mural can become tourist attraction'

Q16g					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	2	1.6	1.6	1.6
	Disagree	4	3.2	3.2	4.8
	No Opinion	15	12.1	12.1	16.9
	Agree	53	42.7	42.7	59.7
	Strongly Agree	50	40.3	40.3	100.0
	Total		124	100.0	100.0

Appendix 2.17. The Need of Mural Regulation

Q16e					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	3	2.4	2.4	2.4
	Disagree	6	4.8	4.8	7.3
	No Opinion	21	16.9	16.9	24.2
	Agree	62	50.0	50.0	74.2
	Strongly Agree	32	25.8	25.8	100.0
	Total		124	100.0	100.0

Appendix 3. Questionnaire

Appendix 3.1. Questionnaire (English translation)

PERSONAL DATA OF RESPONDENT

NAME :
 AGE :
 SEX :
 LEVEL OF EDUCATION :
 OCCUPATION :
 ADDRESS :
 EMAIL :
 CELLPHONE :

1



Check (✓) in the box according to your opinion on the above picture.

	☺☺	☺	☹	☹☹
a. The picture has artistic value				
b. The picture gives more aesthetic to the surrounding.				
c. The picture disturbs the surrounding.				
d. I don't mind having the picture around my house/neighbourhood.				
e. The picture has valuable message for the society				
f. The creator of the picture is an artist whose creativity deserves appreciation				
g. The maker of the picture makes disturbance to the surrounding and must be apprehended by the police				

KETERANGAN:

☺☺ = Strongly Agree | ☺ = Agree | ☹ = Not Sure/No Opinion
 ☹ = Disagree | ☹☹ = Strongly Disagree

2



Check (✓) in the box according to your opinion on the above picture.

	☺☺	☺	☹	☹	☹☹
a. The picture has artistic value					
b. The picture gives more aesthetic to the surrounding.					
c. The picture disturbs the surrounding.					
d. I don't mind having the picture around my house/neighbourhood.					
e. The picture has valuable message for the society					
f. The creator of the picture is an artist whose creativity deserves appreciation					
g. The maker of the picture makes disturbance to the surrounding and must be apprehended by the police					

NOTE:

☺☺ = Strongly Agree | ☺ = Agree | ☹ = Not Sure/No Opinion
 ☹ = Disagree | ☹☹ = Strongly Disagree

3



Check (✓) in the box according to your opinion on the above picture.

	☺☺	☺	☹	☹☹	☹☹☹
a. The picture has artistic value					
b. The picture gives more aesthetic to the surrounding.					
c. The picture disturbs the surrounding.					
d. I don't mind having the picture around my house/neighbourhood.					
e. The picture has valuable message for the society					
f. The creator of the picture is an artist whose creativity deserves appreciation					
g. The maker of the picture makes disturbance to the surrounding and must be apprehended by the police					

NOTE:

☺☺ = Strongly Agree | ☺ = Agree | ☹ = Not Sure/No Opinion

☹☹ = Disagree | ☹☹☹ = Strongly Disagree

4 Where did you know for the first time the term "mural"?

- From the media (newspaper, magazine, TV, radio, internet)
- From family/relatives, friends, neighbours
- From the school or the government information (sub-district chief, district chief, or the mayor)
- Never heard it before
- From other sources, namely:

5 What do you think the most interesting aspect of mural that are now spreading out in Yogyakarta?

- a. The beauty of the paintings (techniques, styles and colours)
- b. The writings (messages)
- c. The artists' creativity (fresh, funny, teasing ideas)
- d. The locations (public places previously neglected)
- e. Other aspect, namely:

6 Are there any murals around your home or neighbourhood?

- a. Yes
- b. No
- c. I don't know

7 If murals were to be painted on the walls around your house or neighbourhood/kampung, would you participate?

- a. Yes, I will participate
- b. No, I won't participate
- c. No opinion (I'll observe first)

8 If you were to participate, which form of participation would you take?

- a. Participate in painting
- b. Giving ideas, suggestion, or input
- c. Giving donations (money, paints, food/drink, etc.)
- d. Just to cheer, be present, or give moral support
- e. I would not participate; I don't care

9 What is your favourite theme for a mural?

- a. Educative campaigns (e.g. "Creative without drugs!", "Go to school, win the future!")
- b. Preserving local culture (e.g. leather puppet characters, Javanese syllabics/scripture, folklores/local legends)
- c. Social/political criticisms/caricatures, protests to government
- d. Free theme, up to the artists' creativity
- e. Other, namely:

10 Which of the following reasons make your *kampung* want to do the mural?

(check (✓) the corresponding box; you may chose more than one answer)

a. There are many dirty or decaying walls in my Kampung.	
b. There are many idle youngsters without jobs in my Kampung.	
c. There are many artists or artistically talented people in my Kampung.	
d. There are many graffiti and vandalisms that make my	

Kampung look ugly.	
e. Other Kampung have had their murals already, and we haven't.	
f. People in my Kampung have strong cohesiveness and we like working together.	
g. The sub-district and neighbourhood associations (RT/RW) support this activity.	
h. People in my Kampung are selfish and don't care for the surrounding.	
i. Many sponsors want to support the mural project in my Kampung.	

11 Which style of paintings do you prefer in a mural?

- a. Free style (up to the artists' expressions)
- b. Naturalistic, simple and easy to be understood by common people.
- c. Caricature, cartoon, funny
- d. Traditional (ethnic/traditional motifs, batik patterns, puppet characters, etc.)
- e. Other, namely:

12 How often or for how long should a mural be replaced by the new one?

- a. Every 1-3 years
- b. Every 5 years
- c. Whenever the painting wears off
- d. Whenever the new idea/theme comes up
- e. Other, namely:

13 If you were in charge of regulating mural in the city, which aspects would you regulate?

(check (✓) the corresponding box; you may chose more than one answer)

a. Colour theme and style of the paintings.	
b. The contents/messages of the mural.	
c. Locations of the murals.	
d. Materials being used (paints, coating, thinner, etc.), must be friendly to the environment	
e. The artistic aspect is not important; promoting participation and cohesiveness of the citizens is more important	
f. Technical regulations are not necessary, but supervision is needed to prevent offensive contents towards social values, certain ethnic/religious groups, or causing public nuisance or social unrest.	
g. No regulations are needed; citizens/artists should be let responsible for their own work.	

14 If you were to paint a mural, what message would you like to write?

15 Check (✓) in the box corresponding to the following questions/statements:

	☺☺	☺	☹	☹	☹☹
a. Do you agree if the empty walls around your house/neighbourhood is painted with murals?					
b. Do you agree if your walls are painted with murals?					
c. Mural can make our surroundings more beautiful, attractive and look cleaner.					
d. Mural can make residents feel stronger sense of ownership of their environment					
e. Mural can stimulate a better communication among community members					
f. Mural can bring out the artistic talents previously unknown within the community					
g. Mural can channel the teenagers' creative energy					
h. Through mural, the citizens can express their ideas and aspirations					
i. Mural can make a means of education for the citizens					
j. Mural makes the kampung environment feel friendlier and more welcoming for visitors					
k. Mural can improve tolerance and respect for differences within the community					

NOTE:

☺☺ = Strongly Agree | ☺ = Agree | ☹ = Not Sure/No Opinion

☹ = Disagree | ☹☹ = Strongly Disagree

16 Check (✓) in the box corresponding to the following questions/statements:

	☺☺	☺	☹	☹	☹☹
a. Do you agree if mural in Yogyakarta to be continued for the next 20-50 years?					
b. Do you agree if mural contains political campaign/propaganda?					
c. Do you agree if mural contains commercial advertisements?					
d. Commercial banners and billboards in the streets should be replaced by murals.					
e. Murals should be regulated by local government through municipal regulations.					
f. Mural can give special image/characteristic to Yogyakarta city.					

g. Mural can attract tourists.					
h. The messages/contents written in the murals represent my personal concerns.					
i. Murals in Yogyakarta city represent the pluralistic/multicultural nature of the citizens.					
j. Mural can stimulate other forms of public art activities (e.g. sculpture, music, dance, theatre, etc.)					

NOTE:

☺☺ = Strongly Agree | ☺ = Agree | ☹ = Not Sure/No Opinion

☹☹ = Disagree | ☹☹☹ = Strongly Disagree

17 How often do you watch or attend art programmes/performances?

- a. Very often
- b. Quite often
- c. Seldom
- d. Never

18 Where do you usually watch art performances?

- a. On TV
- b. Auditorium, art galleries
- c. Open stage
- d. Special occasions/parties/receptions

19 What kind of art performances do you usually attend to?

- a. Visual art exhibitions (painting, sculpture, installation art, photography)
- b. Modern theatre/play performances
- c. Traditional performances (e.g. "kethoprak" play, puppet show, dance, "wayang orang" opera)
- d. Music concerts (e.g. rock, pop, jazz, classical concerts)

20 Are you willing to pay for attending/watching your favourite art performances?

- a. Yes, even though the ticket is expensive.
- b. Yes, as long as the ticket price is reasonable.
- c. No, unless in a very special occasion.
- d. No, I only watch free-of-charge shows

Appendix 3.2. Questionnaire (Original Version in Indonesian)

The next pages contain the original questionnaire in Indonesian

data responden

DATA PRIBADI Anda hanya dipakai untuk keabsahan data penelitian. Peneliti menjamin kerahasiaan dan privasi Anda. Namun apabila Anda berkeberatan mencantumkan nama terang, mohon menuliskan nama panggilan, alias, atau singkatan/ inisial nama Anda.
Terima kasih atas kerja sama Anda. (TEGUH)

NAMA : _____

UMUR : tahun

JENIS KELAMIN : £ Laki-laki £ Perempuan

PENDIDIKAN : £ SD -SMP/ sederajat
TERAKHIR £ SMA/ sederajat

£ D1/D2/D3
£ S1/S2/S3

PEKERJAAN : _____

TEMPAT TINGGAL

Berdomisili di wilayah Provinsi DIY sejak:

Jln./Kampung/Dsn. : _____

Desa/Kelurahan : _____

Kecamatan : _____

Kab/Kota : _____

KOMUNIKASI

Email (bila ada) : _____

Telp/HP (bila ada) : _____



MURAL telah menjadi salah satu karakter kota Yogyakarta. Telah lewat tujuh tahun mural- mural mewarnai ruang-ruang kota hingga ke kampung-kampung. Kini mural telah menjadi salah satu denyut Kreativitas warga Yogyakarta. Seni rupa tidak lagi melulu dijumpai di pameran lukisan atau galeri seni, namun telah turun dari menara gading dan menyapa masyarakat langsung hingga ke akar rumput. Apa pengaruh mural ini bagi ruang kota dan masyarakat di kampung-kampung? Bagaimana peran mural di masa mendatang? Angket ini merupakan salah satu bagian dari penelitian yang mencoba mencari jawaban atas pertanyaan-pertanyaan tersebut, dan partisipasi Anda sangat kami harapkan.

**Monggo
Pinarak!**



1. Beri tanda centang/contreng (ü) pada kolom yang sesuai pendapat Anda tentang gambar di atas.

	JJ	J	K	LL	LL
a. Gambar/tulisan di atas adalah sebuah karya yang memiliki nilai seni/artistik					
b. Gambar/tulisan di atas memperindah/mempertantik lingkungan sekitarnya					
c. Gambar/tulisan di atas mengganggu/merusak lingkungan sekitarnya					
d. Saya tidak keberatan bila gambar/ tulisan tersebut ada di sekitar rumah/ lingkungan kampung saya					
e. Gambar/tulisan di atas mengandung pesan/ nilai yang berguna bagi masyarakat					
f. Pembuat gambar/tulisan di atas adalah seniman yang perlu dihargai kreativitasnya					
g. Pembuat gambar/tulisan di atas adalah pengganggu lingkungan dan perlu ditindak oleh aparat hukum					

KETERANGAN:

JJ = Sangat Setuju | J = Setuju | K = Ragu-ragu/Tidak Tahu

L = Tidak Setuju | LL = Sangat Tidak Setuju



2. Beri tanda centang/contreng (ü) pada kolom yang sesuai pendapat Anda tentang gambar di atas.

	JJ	J	K	LL	LL
a. Gambar/tulisan di atas adalah sebuah karya yang memiliki nilai seni/artistik					
b. Gambar/tulisan di atas memperindah/mempertantik lingkungan sekitarnya					
c. Gambar/tulisan di atas mengganggu/merusak lingkungan sekitarnya					
d. Saya tidak keberatan bila gambar/ tulisan tersebut ada di sekitar rumah/ lingkungan kampung saya					
e. Gambar/tulisan di atas mengandung pesan/ nilai yang berguna bagi masyarakat					
f. Pembuat gambar/tulisan di atas adalah seniman yang perlu dihargai kreativitasnya					
g. Pembuat gambar/tulisan di atas adalah pengganggu lingkungan dan perlu ditindak oleh aparat hukum					

KETERANGAN:

JJ = Sangat Setuju | J = Setuju | K = Ragu-ragu/Tidak Tahu

L = Tidak Setuju | LL = Sangat Tidak Setuju



3. Beri tanda centang/contreng (√/x) pada kolom yang sesuai pendapat Anda tentang gambar di atas.

a. Gambar/tulisan di atas adalah sebuah karya yang memiliki nilai seni/artistik	J	J	K	L	LL
b. Gambar/tulisan di atas memperindah/mempercantik lingkungan sekitarnya					
c. Gambar/tulisan di atas mengganggu/merusak lingkungan sekitarnya					
d. Saya tidak keberatan bila gambar/ tulisan tersebut ada di sekitar rumah/ lingkungan kampung saya					
e. Gambar/tulisan di atas mengandung pesan/ nilai yang berguna bagi masyarakat					
f. Pembuatan gambar/tulisan di atas adalah seniman yang perlu dihargai kreativitasnya					
g. Pembuatan gambar/tulisan di atas adalah gangguan lingkungan dan perlu ditindak oleh aparat hukum					

KETERANGAN:

J = Sangat Setuju | **J** = Setuju | **K** = Ragu-ragu/Tidak Tahu

L = Tidak Setuju | **L** = Sangat Tidak Setuju

- Dari mana Anda pertama kali tahu tentang istilah mural?
 - Dari media masa (koran, majalah, TV, radio, internet)
 - Dari saudara/keluarga, teman, tetangga atau warga kampung
 - Dari sekolah atau informasi pemerintah (lurah, camat, bupati/walikota)
 - Baru kali ini mendengar istilah tersebut
 - Dari sumber lain, sebutkan: _____
- Apa yang menurut Anda paling menarik dari sebuah karya mural yang saat ini bertebaran di kota Yoga hingga di kampung-kampung?
 - Keindahan lukisannya (teknik melukis, gaya dan warnanya)
 - Isi tulisannya (pesan-pesannya)
 - Kreativitas pelukisnya (ide segar, lucu, usil)
 - Lokasinya (tempat-tempat umum yang tadinya tidak diperhatikan)
 - Lainnya, sebutkan: _____
- Apakah di kampung atau lingkungan sekitar rumah Anda terdapat lukisan mural?
 - Ya, ada.
 - Tidak ada.
 - Tidak tahu.
- Apabila di tembok-tembok di lingkungan kampung/rumah Anda akan dibuat mural, apakah Anda akan ikut berpartisipasi?
 - Ya.
 - Tidak.
 - Ya/Tidak (Lihat situasinya dulu)
- Apabila Anda diminta berpartisipasi dalam pembuatan mural di kampung Anda, mana yang akan anda pilih?
 - Ikut melukis langsung
 - Memberi ide, saran atau masukan
 - Memberi sumbangan material (uang, cat, makanan/minuman, dll.)
 - Menjadi penggembara, sekedar ikut hadir, memberi dukungan moril
 - Tidak ikut, tidak peduli
- Tema apa yang paling Anda sukai pada karya mural?
 - Pendidikan, himbauan (misalnya "Ayo belajar", "Hindari narkoba")
 - Pelestarian nilai budaya (misalnya gambar wayang, tulisan Jawa, cerita rakyat)
 - Sindir politik, kritik sosial, protes pada pemerintah
 - Tema bebas, terserah kreativitas pelukisnya
 - Lainnya, sebutkan: _____

10. Menurut Anda, faktor apa saja yang membuat kampung Anda ingin membuat mural?
(beri tanda centang/contreng (✓) pada kotak jawaban yang sesuai; boleh memilih lebih dari satu jawaban)
- | | |
|--|---|
| a. Di kampung saya banyak tembok kosong dan kotor/ kusam. | £ |
| b. Di kampung saya banyak anak muda yang menganggur. | £ |
| c. Di kampung saya banyak seniman/pelukis atau warga yang berbakat. | £ |
| d. Di kampung saya banyak corat-coret yang mengotori lingkungan. | £ |
| e. Kampung-kampung lain sudah punya mural, sementara kampung saya belum punya. | £ |
| f. Warga kampung saya kompak dan senang bergotong-royong. | £ |
| g. Pemerintah di tingkat kelurahan/kampung/RT/RW mendukung kegiatan semacam ini. | £ |
| h. Warga kampung saya kebanyakan egois dan tidak peduli lingkungannya. | £ |
| i. Banyak sumber dana dan sponsor yang mau membiayai mural di kampung saya. | £ |
11. Gaya atau bentuk lukisan bagaimana yang Anda sukai dalam karya mural?
- Ekspresi bebas (menurut kemauan dan kreativitas pelukisnya)
 - Lukisan naturalis/alami, sederhana dan mudah dipahami awam
 - Gaya karikatural, kartun, gambar-gambar lucu
 - Gaya tradisional (motif tradisional, batik, wayang, dll.)
 - Lainnya, sebutkan: _____
12. Dalam jangka berapa lama sebuah mural sebaiknya diganti baru?
- 1-3 tahun sekali
 - 5 tahun sekali
 - Kalau mural sudah rusak, pudar/mengelupas warnanya
 - Setiap ada ide baru
 - Lainnya, sebutkan: _____

13. Seandainya Anda berwenang mengatur mural di tingkat kota atau kampung, aspek apa saja yang akan anda atur?
(beri tanda centang/contreng (✓) pada kotak jawaban yang sesuai; boleh memilih lebih dari satu jawaban)
- | | |
|--|---|
| a. Aspek tema, warna dan gaya gambar/lukisan. | £ |
| b. Aspek tema dan isi tulisan/pesan. | £ |
| c. Aspek pemilihan lokasi mural. | £ |
| d. Aspek material (cat, pelarut, dempul, dll.) dipilih yang aman dan ramah lingkungan. | £ |
| e. Aspek seninya tidak penting, yang penting adalah partisipasi dan kekompakan warga. | £ |
| f. Tidak perlu diatur teknisnya terlalu ketat; cukup diawasi sejauh tidak memicu keresahan/ menyinggung SARA dan kesusilaan. | £ |
| g. Tidak perlu diatur sama sekali; biarkan warga/ seniman membuat mural bertanggung jawab dengan kesadaran sendiri. | £ |
14. Seandainya Anda akan membuat mural, pesan apa yang ingin Anda tuliskan?
- _____
- _____
- _____
- _____
- _____
- _____
- _____

15. Beri tanda centang/contreng (✓) pada kolom yang sesuai pendapat Anda tentang pertanyaan/pernyataan berikut ini:

	JJ	J	K	L	LL
a. Setujukah Anda bila tembok-tembok kosong di lingkungan sekitar rumah/kampung Anda diisi dengan mural?					
b. Setujukah Anda bila tembok pagar/rumah Anda yang kosong dibuat mural?					
c. Mural dapat membuat lingkungan tempat tinggal menjadi lebih indah, menarik dan tidak kumuh.					
d. Mural dapat membuat warga lebih merasa memiliki lingkungannya.					
e. Mural dapat memicu komunikasi antar warga menjadi lebih baik.					
f. Mural dapat memunculkan bakat-bakat seni yang terpendam dari warga.					
g. Mural dapat menjadi sarana penyaluran energi kreatif para remaja.					
h. Melalui mural, warga dapat mengungkapkan aspirasi dan gagasannya.					
i. Mural dapat menjadi sarana pendidikan bagi warga.					
j. Dengan adanya mural, lingkungan kampung jadi terasa lebih ramah dan tidak kaku bagi pendatang/tamu.					
k. Mural dapat meningkatkan rasa toleransi dan penghargaan pada perbedaan dalam masyarakat.					

KETERANGAN:

JJ = Sangat Setuju | J = Setuju | K = Ragu-ragu/Tidak Tahu

L = Tidak Setuju | LL = Sangat Tidak Setuju

16. Beri tanda centang/contreng (✓) pada kolom yang sesuai pendapat Anda tentang pertanyaan/pernyataan berikut ini:

	JJ	J	K	L	LL
a. Setujukah Anda bila kegiatan seni mural di Yogyakarta diteruskan 20-50 tahun ke depan?					
b. Setujukah Anda bila mural mengandung pesan/propaganda partai politik?					
c. Setujukah Anda bila mural berisi iklan komersial?					
d. Sebaiknya papan-papan reklame, spanduk, balho di jalan-jalan dikurangi dan diganti dengan mural saja.					
e. Sebaiknya mural perlu diatur oleh pemerintah melalui peraturan daerah.					
f. Mural dapat memberi ciri khas/karakter pada kota Yogyakarta.					
g. Mural dapat menjadi daya tarik wisata.					
h. "Pesan/isi yang tertulis dan tergambar di mural-mural itu menggambarkan apa yang juga saya rasakan."					
i. Mural-mural di Yogyakarta menggambarkan kebhinnekaan/keragaman warganya.					
j. Mural dapat memicu kegiatan seni publik yang lain (patung, musik, tari, teater, dll.)					

KETERANGAN:

JJ = Sangat Setuju | J = Setuju | K = Ragu-ragu/Tidak Tahu

L = Tidak Setuju | LL = Sangat Tidak Setuju

17. Seberapa sering Anda menyaksikan pertunjukan kesenian?

- Sering sekali
- Cukup sering
- Jarang: kadang-kadang
- Tidak pernah

18. Di mana Anda menyaksikan pertunjukan tersebut?

- Di televisi
- Di ruang/gedung pertunjukan/galeri
- Di panggung terbuka
- Di acara khusus/pesta/resepsi

19. Apa pertunjukan seni yang paling sering Anda saksikan?

- Pameran seni rupa (contoh: patung, lukisan, grafis)
- Pertunjukan teater modern
- Pertunjukan tradisional (contoh: ketoprak, wayang)
- Konser musik (contoh: konser musik rock, klasik, pop)

20. Apakah Anda mau membayar untuk menyaksikan pertunjukan seni yang paling Anda sukai?

- Ya, saya akan membeli tiket pertunjukan tersebut walaupun mahal.
- Ya, asal harganya masih masuk akal dan terjangkau.
- Tidak, kecuali terpaksa atau pada kesempatan khusus.
- Tidak, saya memilih pertunjukan yang gratis.

TERIMA KASIH ATAS KESEDIAAN DAN WAKTU ANDA MENGISI ANGKET INI.

Yogyakarta, September 2009

(tanda tangan)

KomenForUda



MAGISTER PERENCANAAN KOTA DAN DAERAH
TEKNIK ARSITEKTUR DAN PERENCANAAN
UNIVERSITAS GADJAH MADA

TERIMA KASIH!

ANGKET ini didistribusikan dalam rangka penelitian tesis tingkat pascasarjana pada program Magister Perencanaan Kota dan Daerah (MPKD) Jurusan Teknik Arsitektur dan Perencanaan Fakultas Teknik Universitas Gadjah Mada. Komentar, kritik dan saran dapat disampaikan kepada: TEGUH SETIAWAN (08121561568) - Email: tspinang@yahoo.com