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Creative Cluster or Creative Class? : A Case Study of Nitiprayan Artist
Kampung, Yogyakarta

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Summary

Florida (2003) states that creative people tend to move to an area with place-related “talent, technology and tolerance” that become a creative center. Around a real concentration of people in real places, there will be formation processes of the economy. Porter (2000) argues that clusters, or geographic concentrations of interconnected companies and associated institutions in a particular field, linked by commonalities and complementarities. The main reason is to benefit from cost efficiencies. Further, the ongoing process of cooperation and collaboration to solve shared problem result a clustering.

The research studies the relevance between the Florida’s context of creative class and the Porter’s context of creative clusters. The main-research question is: “Why has Nitiprayan artist kampong emerged and grown as a creative economy?” Further the research wants to know to what extent the emergence and growth of Nitiprayan artist *kampong* can be explained with Porter’s context of creative clusters and with Florida’s context of creative class.

The research is an explanatory study as the study is trying to search for the causes and reasons for the phenomenon and its historical background. The research is using, a survey within a case study. Survey of this study uses form of questionnaire. Structured questions are being set based on specific indicators which can be measured and analyzed using SPSS.

The research found that Florida’s theory explains why artists move to Nitiprayan. Amenity is the most important factor that they looking for. It will create a perfect “habitat” for artist to create the art work. They have different lifestyle with common people, such as nightlife and peculiar appearance. A place with openness and tolerance attracts them. Social interaction exist either among the artist and between artists with the local society. Their identity is an artist of Yogyakarta. The natural view, Javanese traditional art and its activities, the authenticity and quality of place, are what make this place more attractive to many artists. It is clearly that Richard Florida’s theory of creative class giving a powerfull explanation in the process of emerging this creative center.

Meanwhile, Porter’s theory of cluster is more relevant to explain the growth of this creative cluster. Quality of place in theory of cluster including natural resources, physical infrastructure, strategy and rivalry, an demand condition is also affecting their decision to choose this place as a place to live except the presence of the buyers. The artwork buyers are mainly collectors inside or outside Indonesia. Collective action was built among the artists. Trust that includes familiarity grew. Network is very important for developing their career. Legal or contractual security is needed in trading process of the artwork because the product is a very expensive and high-valued commodity.

The process is continuing, from forming a creative class to clustering. Clustering become more important. The study results appear that this cluster stage reaching the emerging cluster. Ongoing collaboration or joint project was developed. The weakness form this cluster is the government support.

Moreover, firms need to become economically viable. This redirects government support to start to give attention to modern art as well not only to traditional art. The difficulty is to strike a balance: promote clustering without losing the openness. Further, this study reveals that both theories are important and linked.

Keywords: creative people; creative class; creative clusters, creative economy; regional development.

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Abbreviations

AGSI	<i>Asosiasi Gallery Seluruh Indonesia</i> - Association of All Indonesian Galleries
ASRI	Akademi Seni Rupa Indonesia-
<i>Angkringan</i>	A cart made of wood to sell traditional foods and drinks
<i>Arisan</i>	<i>Saving group</i>
BPS	<i>Biro Pusat Statistik</i> – Statistics Indonesia
<i>Dalang</i>	Director of shadow puppet
<i>Dagelan or lawak</i>	Comedy performance
ISI	<i>Institute Seni Indonesia</i> - Indonesian Institute of Art
IVAA	Indonesian Visual Art Archive
<i>Kampong</i>	Informal neighbourhood unit
<i>Kethoprak</i>	Folk drama performance
<i>Ronda</i>	Security carried out by the residents themselves
<i>Sanggar</i>	<i>A studio where many artists gather doing discussion or making art</i>
<i>SK Menteri</i>	<i>Surat Keputusan Menteri</i> - Ministerial Decree
<i>SK Menteri P&K</i>	<i>Surat Keputusan Menteri PEndidikan & Kebudayaan</i> - Education and Cultural Ministerial Decree
<i>SK Presiden</i>	<i>Surat Keputusan Presiden</i> - Presidential Decree
SMSR	<i>Sekolah Menengah Seni Rupa</i> - Senior Highschool of Art
STSRI	<i>Sekolah Tinggi Seni Rupa Indonesia</i> -Indonesian
<i>Wayang kulit</i>	Shadow puppet

Table of Contents

Summary.....	iii
Abbreviations	v
List of Tables	viii
List of Figures.....	viii
Chapter 1: Introduction	1
1.1 Background.....	1
1.2 Problem Statement.....	2
1.3 Research Objectives	2
1.4 Main Research Question.....	2
1.5 Specific Research Questions	3
1.6 Description of the Study Area	3
1.7 Significance of the Study.....	3
1.8 Scope and Limitation of the Study	3
Chapter 2: Literature Review.....	4
2.1 Introduction	4
2.2 Creative Economy	4
2.2.1 Creativity.....	4
2.2.2 Creative economy	5
2.3 Creative Clusters	5
2.3.1 Type of clusters.....	6
2.3.2 Determinants of Clusters	6
2.3.3 Pattern of clusters formation	9
2.4 Creative Class	10
2.4.1 Creative Class Formation	11
2.4.2 Critics on Creative Class Theory.....	13
2.5 Overlap and Debates.....	13
2.6 Conceptual Framework.....	14
Chapter 3: Research Design and Methods	14
3.1 Operationalization	15
3.2 Research Type	15
3.3 Validity and Reliability	16
3.4 Data Collection Method.....	16
3.5 Data Analysis.....	16
3.6 Research Design	17
Chapter 4: Presentation of Data and Analysis	17
4.1 General Review of the Fieldwork Location.....	18
4.2 General Information	18
4.2.1 Survey Questionnaire.....	18
4.2.2 In-depth interviews	18
4.2.3 Desk Study.....	19
4.3 Why artists live in Nitiprayan.....	19
4.4 The emergence and growth of the creative cluster	27
Chapter 5: Conclusions	35
5.1 Conclusion.....	35
5.2 Recommendation	36
Bibliography	37

Annex 1	Operationalization of the concepts	40
Annex 2	Questionnaire	43
Annex 3	List of Questions for indepth interview	48
Annex 4	General information of respondents of questionnaire.....	49
Annex 5	Analysis SPSS Tables.....	51
Annex 5.1	Availability of raw material	51
Annex 5.2	Roads condition	51
Annex 5.3	Housing quality	51
Annex 5.4	Accessibility	51
Annex 5.5	Rules or norms concerning imitation	52
Annex 5.6	Rules or norms concerning price	52
Annex 5.7	Presence of suppliers or store.....	52
Annex 5.8	Presence of customers or buyers.....	52
Annex 5.9	Collaboration in producing	52
Annex 5.10	Colboration in exhibition	52
Annex 5.11	Willingness to compromise in collaboration.....	52
Annex 5.12	Respect each other	52
Annex 5.13	Willingness to commit resources	52
Annex 5.14	Able to do what it said or ability.....	52
Annex 5.15	Fairness	52
Annex 5.16	Willingness to do what it said or capability	52
Annex 5.17	Building familiarity among artists	53
Annex 5.18	Having “studio” or a place to work.....	53
Annex 5.19	Other form of art complementary to yours	53
Annex 5.20	Marketing relationship	53
Annex 5.21	Close to famous artist.....	53
Annex 5.22	Relationship with artist association.....	53
Annex 5.23	Relationship with trade association.....	53
Annex 5.24	Relationship with customers or buyers	53
Annex 5.25	Same vision and mission among artists	53
Annex 5.26	Copyright of your work.....	53
Annex 5.27	Downpayment to buy the artwork.....	53
Annex 5.28	Ordering before buying.....	53
Annex 5.29	Contract of buying the artwork	54
Annex 5.30	Infrastructure improvement.....	54
Annex 5.31	Training programme from government.....	54
Annex 5.32	Tax regulation concerning artwork	54
Annex 5.33	Promotion for art.....	54
Annex 5.34	Support from artist association	54
Annex 5.35	Support from trade association	54
Annex 5.36	Supprot from research institution or university	54
Annex 5.37	Having many skills and earning from other skills	54
Annex 5.38	Hang-out with another artists.....	54
Annex 5.39	Amenity.....	54
Annex 5.40	Attending regular meeting in the community activities.....	54
Annex 5.41	Place open to new people with different race, religion, peculiar appearance	55
Annex 5.42	Society never complain with the art activities	55
Annex 5.43	Earning is for daily needs.....	55
Annex 5.44	Satisfaction of being self employeed	55
Annex 5.45	There are many traditional house.....	55
Annex 5.46	There is a strong Javanese traditional art.....	55
Annex 5.47	There are many traditional art activities.....	55

Annex 5.48 Already feel as an artist of Jogja.....	55
Annex 5.49 Art already in your soul	55
Annex 5.50 Support from the government	55
Annex 5.51 Ongoing collaboration or joint project.....	56

List of Tables

Table 1 A taxonomy of cluster formation patterns	9
Table 2 Unit analysis of the research.....	16
Table 3 Comparison between mean of each indicator about quality of place	27
Table 4 Comparison between mean of each indicator about collective action	29
Table 5 Comparison between mean of each indicator about trust.....	30
Table 6 Comparison between mean of each indicator about network.....	31
Table 7 Artprice Annual Report 2007/2008.....	32

List of Figures

Figure 1 Growth of Yogyakarta city	2
Figure 2 Administration Map of Bantul regency	3
Figure 3 Map of Yogyakarta inner city	3
Figure 4 Interplay of the 5 Cs: outcomes of creativity + 4Capitals.....	4
Figure 5 Sources of Locational Competitive Advantage	6
Figure 6 Government influences on clusters upgrading.....	9
Figure 7 Patterns of cluster development.....	9
Figure 8 A stages model of cluster formation	10
Figure 9 Distinctive dynamics at different phases of cluster formation	10
Figure 10 Conceptual framework	14
Figure 11 Research design	17
Figure 12 Map of the filedwork location	18
Figure 13 Map of three importance buildings affects the emergence of Nitiprayan artist <i>kampong</i>	20
Figure 14 Respondents' opinion about thick labor	21
Figure 15 Respondents' opinion about lifestyle.....	22
Figure 16 Respondents' opinion about social interaction	22
Figure 17 Nitiprayan festival of Art.....	22
Figure 18 Respondents' opinion about diversity	23
Figure 19 Respondents's opinion about authenticity.....	24
Figure 20 Respondents's opinion about identity	24
Figure 21 Map of importance galleries and studios in Nitiprayan artist <i>kampong</i>	25
Figure 22 Respondents' answer about quality of place	26
Figure 23 Composition of ongoing collaboration or joint project.....	27
Figure 24 Respondents' opinion about collective action	28
Figure 25 Respondents' opinion about trust.....	29

Figure 26 Respondents' opinion about network.....	30
Figure 27 Respondents' opinion about governance	31
Figure 28 Respondents satisfaction level as an entrepreneur.....	32
Figure 29 Respondents' opinion about government	33
Figure 30 Respondents' opinion about the support from government.....	33
Figure 31 Respondents' opinion about support from other actors	34

Chapter 1: Introduction

1.1 Background

Nitiprayan *kampong* is a unique centre of traditional and modern art in Yogyakarta. This research investigates whether creative class theory and/or creative cluster theory can explain the emergence and growth of Nitiprayan artist *kampong*.

Richard Florida states that creative people lead economic development processes. They decide to live in locations with place-related “talent, technology, and tolerance”. These places have been known as creative centers. Florida (2003), states that place and community are essential to economic life. Around a real concentration of people in real places, there will be formation processes of the economy. This argument is based on Jane Jacob’s point of view that it is the geographic clustering of diverse and talented people that distinguishes and promotes the economic growth and development in cities instead of the mere agglomeration of firms.

Another point of view, based on an economist Alfred Marshall, is that firms tend to agglomerate because agglomeration externalities give rise to productive efficiency gains. Porter (2000), argues that clusters, or geographic concentrations of interconnected companies are the main characteristic to every national, regional, state, and even metropolitan economy, especially in more advanced nations. Further, Porter reveals that factors conditions, demand conditions, related and supporting industries, and strategy, structure and rivalry are the key factors to the geographic clustering (Mellander and Florida, 2012).

Yogyakarta is the smallest province in Indonesia that covered an area of 3,185.80 km². It consists of four regencies namely Bantul, Kulon Progo, Sleman and Gunung Kidul and also one city, Yogyakarta city. The area of Yogyakarta city is only 1.02 percent of Yogyakarta and in the last two decades the city is growing fast due to urbanization that is spreading to its peripheries. In 2008, the population of Yogyakarta province was 3,468,502 with average density of 1,089 inhabitants per km² while the density in the city was around 14,059 inhabitants per km². Yogyakarta is also known as ‘*Kota Pelajar*’ or student city, as 25,5 percent of the inhabitants are students. There are 5,119 schools and 127 colleges in Yogyakarta (BPS, 2009).

According to Markusen (2006), since the mid-1990s urban and economic development planners have set up art and culture as development tools. Yogyakarta, the second tourism destination city in Indonesia after Bali, is also referred as ‘*Kota Budaya*’ or city of culture, It has sets arts and culture as part of its development strategies. There are many art and culture sites, e.g. galleries, performing buildings, and communities such as silver work gallery; traditional leather puppetry used for shadow plays (*wayang kulit*), contemporary puppetry and theatre (known for its vivid contemporary art scene), Gamelan music (including the unique style Gamelan Yogyakarta which are developed in the courts). Yogyakarta is a paradise for underground art such as independent filmmaking communities, musicians, visual artists including Taring Padi (a community in Bantul that produces art prints using a technique called *cukil*), mural art communities, and Apotik Komik artists community.

Nitiprayan *kampong* is located around three kilometres from the heart of Yogyakarta city, but administratively it is part of Bantul Regency. Nitiprayan *kampong* thrives in the midst of a very strong tradition of art in Yogyakarta. Nitiprayan *kampong* is a unique place because there are many talented people, artists of both traditional and modern arts, choose to live in Nitiprayan *kampong* that in *kampong* the end it creates a social group and they declared their village as an “Art Space” and called as “Nitiprayan Artist *Kampong*”. Nitiprayan artist

kampong daily activities can not be separated from art activities such as theater, dance, music, painting and sculpture. We can find galleries and art workshops in Nitiprayan which give it different atmosphere from other areas.

The researcher believes that by understanding why creative people tends to live in certain place and create a creative center and revealing the key factors underlying the success of creative class due to clustering will give a great contribution to urban management studies, especially in the local context of Yogyakarta city. The findings are expected to present a point of view on how the creative class and creative cluster theories are connected in this case study. Furthermore, the research will generate policy recommendations for local authorities on economic development strategies regarding the growing of creative class. Academically, the study aims to contribute to the body of knowledge in the interlinked fields of study, namely creative cluster, creative class and creative economy. Pragmatically, it will contribute an insight to improve the regional economic development through a creative economic policies.

1.2 Problem Statement

The research studies the relevance between the Florida's context of creative class and teh Porter's context of creative clusters. Nitiprayan artist *kampong* is a very interesting case to be explored due to many Bohemians living in the area with all their art activities. Hopefully, the case study provides a deeper understanding of how creative clusters or creative classes favor the creative economy in a region. In 1990s, Nitiprayan *kampong* was unattractive to newcomers to live due to its inadequate access, such as unpaved and narrow roads surrounded by many paddy fields. As can be seen in Figure 1 below that the growth of the Yogyakarta city inside the ringroad was heading to the east part. Nitiprayan *kampong* is located on the south-west of Yogyakarta city. However, there were many artists and students of Indonesian Institute of Arts who chose to live in Nitiprayan *kampong*, either temporary or permanently, and there are still many artists who live and work until now and create a social group. Eventhough they have their own community they do not live separately from the local residents, in fact they blend with the society and bring something uniqueness to it with their art pieces and activities.

Figure 1 Growth of Yogyakarta city

Source : Cahyawati (2011)

1.3 Research Objectives

The main research objective is to understand why Nitiprayan *kampong* has emerged and grown as a creative economy. This include why artists settle in Nitiprayan and why the creative economy has grown. The specific objectives are :

- a. Understanding the emergence and growth of Nitiprayan artist *kampong* with the Porter's context of creative clusters;
- b. Understanding the emergence and growth of Nitiprayan artist *kampong* with the Florida's context of creative class.

1.4 Main Research Question

The main-research question is “*Why has Nitiprayan artist kampong emerged and grown as a creative economy?*”

1.5 Specific Research Questions

The following sub-research question are then developed :

- a. To what extent can the emergence and growth of Nitiprayan artist *kampong* be explained with Porter's context of creative clusters?
- b. To what extent can the emergence and growth of Nitiprayan artist *kampong* be explained with Florida's context of creative class?

1.6 Description of the Study Area

Nitiprayan *kampong* is located in Kasihan sub-districts, the north part of Bantul regency as seen in figure 1 below. This area is in the periphery of Yogyakarta city or inside the ringroad of Yogyakarta province, as seen below in Figure 2. As stated before, the atmosphere of Nitiprayan artists *kampong* can never been separated with arts. Once, Nitiprayan *kampong* was ignored due to its position on the corner of Yogyakarta city and its inadequate access such as poor roads that made this area to be unseen and unattractive for most of the (new) settlers.

Figure 2 Administration Map of Bantul regency

Source : KPDE, Local Government of Bantul Regency (2012)

Figure 3 Map of Yogyakarta inner city

Source : wikipedia, slightly modified by the researcher

1.7 Significance of the Study

This research attempts to explain the features underlying the formation process of creative class of Nitiprayan artist *kampong* with an in-depth case study. Creative class and creative clusters both are categorized in the creative industry context. The fundamental concept of creative economy is cultural industries and creative industries. This study will present a beneficial knowledge in enhancing creative economy in a region based on creative industry and its creativity. Hence, identifying the potential keys of creative industries in a region might result in developmental benefits.

1.8 Scope and Limitation of the Study

The research is conducted in Yogyakarta city by observing the Nitiprayan artists *kampong* in terms of its formation process. The study will focus on following issues:

- a. Understanding the formation process of creative clusters by Michael Porter;
- b. Understanding the formation process of creative class by Richard Florida;

There are limitations on ways conducting the research. The limitations are researcher's time and fund. Moreover, respondent's time, availability and willingness to be interviewed also can be obstacles of the research. The limited data about arts and artists in the government is the other limitation.

Chapter 2: Literature Review

2.1 Introduction

This literature review presents the theoretical concepts of the study. Two main concepts are reviewed, namely creative cluster and creative class in sequence after explanation about creative economy as the umbrella of the knowledge. Furthermore, this chapter presents overlaps and debates concerning those two points of view. Finally, this chapter is ended with the conceptual framework as thinking pattern of analysing the case based on the theories.

2.2 Creative Economy

The appearance of the creative economy concepts is in the midst of related concepts of creative class, creative clusters and creative city. Arts, business and connectivity, driving innovation and new business models are the aspects that being covered in the creative economy (UNCTAD, 2010). The based line of this term is creativity.

2.2.1 Creativity

In psychology, there is no agreement as to whether creativity is an attribute of people or a process by which original ideas are generated. An excepted definition for creativity is the process of generating ideas, connecting and transforming into things that are valued. In other words, producing new ideas by using prior ideas is creativity. Measuring economic outcomes of creativity and the cycle of creative activity is necessary. This can be done by way of four forms of capital—social cultural, human, and structural or institutional — as the determinants of the growth of creativity: the creative capital. The accumulated effects of these determinants are the “outcomes of creativity” (UNCTAD, 2010). This is the framework of the creativity index, also known as the 5 Cs model as seen on Figure 4 below.

Figure 4 Interplay of the 5 Cs: outcomes of creativity + 4Capitals

Source : UNCTAD (2010)

There are three basic points regarding creativity that defined by Florida (2002) as follows :

1. Creativity is the basic to the many senses of our life, to the way we live and work. From the Industrial Revolution to the modern times, most of the growth in productivity and material wealth in the industrial nations came from the widespread application of the hard-nosed, business methods like massive division of labor, concentration of assets, vertical integration and economies of scale. That can be called as creative developments.
2. Human creativity is multifaceted and multidimensional. It is not only in terms of technological innovation or new business models but also involves many kinds of thinking and habits that must be cultivated both in the individual and in the surrounding societies. Hence, the creative ethos consists of everything from our workplace culture to our values and communities, molding the way we see our identity, ourselves as economic and social actors. It reflects norms and values that both nurture creativity and reinforce the role that it plays. Furthermore, creativity demands a favoring environment that provides diverse array of social and cultural also economic stimuli. Thus, it is related to the emergence of new work environments, lifestyles, associations and broadly creative environment is critical for generating technological creativity and the commercial innovations and wealth that flow from it.

3. The continuing pressure between creativity and organization. The creative process is social, not just individual, and thus forms of organization are important. But elements of organization can and often do hold creativity.

2.2.2 Creative economy

There is still much debate surrounding the term creative economy. Richard Florida defines creative economy in terms of occupations, and John Howkins defines the creative economy to include fifteen creative industries sectors such as software, R&D and design, and creative-content industries like film and music (Florida, 2002). The concepts of cultural industries and creative industries are the fundamental concepts of the creative economy. Therefore, it is important to understand cultural industries and creative industries to understand the creative economy. Creative economy is potentially to enhance economic growth and development that comes from an evolving concept based on creative assets in many ways. First, it can encourage income generation, job creation, and export earnings while promoting social inclusion, cultural diversity and human development. Secondly, it encompasses economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives. Further, 'it is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy'. Also, it is a proper development choice calling for innovative, multidisciplinary policy responses and interministerial action. Creative industry is the heart of creative economy. (UNCTAD, 2010)

I define creative industry, based on UNCTAD (2010), as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. Creative industry constitutes a set of knowledge-based activities, focused on but limited to arts, potentially generating revenues from trade and intellectual property rights. It comprises tangible products and intangible intellectual or artistic services with creative content, economic values and market objectives. Further, stand at the crossroads of the artisan, services and industrial sectors and constitute a new dynamic sector in world trade. There are four broad groups of creative industries : heritages, arts, media and functional creations.

2.3 Creative Clusters

The definition of creative clusters used for this research is a cluster operating in the creative economy. Porter (2000) states that "a cluster is a geographically proximate group of interconnected companies and associated institutions in a particular field, linked by commonalities and complementarities" and creative clusters is clusters in a creative industry. Geographically, a cluster ranges from a region, a state, or even a single city to span nearby or neighbouring countries. The geographic field of cluster connects to the distance over which informational, transactional, incentive, and other efficiencies take place.

The main reason why firms tend to agglomerate is to benefit from cost efficiencies. Further, the ongoing process of cooperation and collaboration to solve shared problem results a clustering. Uneven distribution of production factors, positive externalities, and historical chance events are the underlying factors for the emergence of clusters.

This section will be followed by explanation on types of clusters, determinants of clusters, and patterns of clusters formation.

2.3.1 Type of clusters

Knoringga & Meyer-Stamer (1998) categorized clusters into three types, Italianate cluster, Satellite cluster, and Hub-and-spoke cluster. The characteristics of Sattelite cluster is mainly small scale and medium enterprises dependent on external firms and often based on cheap labor. Hub-and-spoke cluster's characteristics is large local firms or local SMEs with clear hierarchy. Focus of this research is on the Italianate type of cluster. The main feature of Italianate cluster is that it is dominated with the small and medium enterprises (SMEs) with strong speciallization. There is a strong rivalry and networking or coepetition. Further, it is based on trust. The strength of this type is that eventhough the speciallization is strong, it is flexible. The products usually possess high quality and potential for innovation. On the other hand, the weaknesses are "lock in" or people being trapped within the group's point of view and the slow adaptation to radical change in economic environment or technology. There is changing internal division of labor, outsourcing of certain activities to other locations and leading to the emergence of hub-and-spoke structure. The appropriate policy intervention is collective action to shape locational advantages and public-private partnership.

Another classification is made by Gordon and McCann (2000) in OECD (2007) that presented three types of clusters, that is "pure agglomeration" with co-location but no internal connections, "industrial-complexes" where firms are related by internal market relations (supplier-customer) including large-firm dominated systems, and clusters that are centred on "social networks" where firms are linked by more complex and long-term relationships.

2.3.2 Determinants of Clusters

The process to form a cluster is an ongoing process that starts with a collaboration and cooperation between firms and constructs bonding and interdependencies. Thus, it enables them to take action in a larger scope and scale of economics. There are many determinants of clusters that are explained as follows.

Quality of place

Based on Porter's definition of cluster, it can be defined that a cluster is a geographic location of a similar or complementary of economic activities. The term to used in this study is the spatial agglomeration. Location affects competitive advantage through its influence on productivity and especially on productivity growth. Porter (2000) presents the effect of location through four interrelated influences which are graphically depicted in a diamond (Figure 5).

Figure 5 Sources of Locational Competitive Advantage

Source: Porter (2000)

The relevant measurement for locatian determining a cluster are the factor (input) conditions and the approach used in this study range from tangible resource-based including the natural resources which is raw material and physical infrastructure such as road condition, housing quality and accessibility. In the context of firm strategy and rivalry the existence of rules and norms governing the local rivalry such as imitation and price is being used. The relevant measurement for the demand conditions is the residing demand. In regard with the related and supporting industries is the presence of suppliers and related industries.

Collective Action

The potential for cluster to establish takes place when firms come together to overcome common issues and problems or to gain benefit of opportunities that would not be available or resolvable without collaboration. Cluster starts to emerge through shared identification of a need for a likely benefit from collaboration, based on a small number of cooperative projects that firms undertake as a collective, via multiple projects, scope merges for ongoing collaboration as familiarity and trust develop between the firms. Over time, increased familiarity, and then development of established and agreed protocols for cooperation, help to formalize ongoing collaboration within a framework of reciprocal exchange and growing interdependence (Atherton & Jhonston, 2008). In the collaboration the relevant measurement are “jointness” or working together, willingness to compromise, respect among members, and commitment among the collaborative participants (Garstka, _) and also collaboration with related association such as artist association and trade association.

Trust

The dynamics of clusters formation are emergent and interative, in that they arise from the formation and emergence, and reinforcement of mutual understanding and trust between individuals working in and representing the organizations active in, and around, a cluster. As trust and understanding of the capacities and capabilities of clusters member is shared and developed, ‘untraded inter-dependencies’ emerge that reinforce the scope for collaboration (Storper and Scott, 2005), creating strong ties between firms involved in the cluster (Atherton and Johnston, 2008). There are three dimensions of trust identified by Jim Grunig which are measurable, they are competence or the ability to do what is said, integrity or fairness, and reliability or willingness to do what is said (Paine, _). Together, collective action and trust will resulting in familiarity.

Network

Network studies the relationship between people and/or firms. “Whenever something is not tied firmly and legally by ownership, family, organizational boundaries, or something else, it is addressed as a network”. Network governance is negotiation between self-sufficient actors which are to a particular degree interacting on a permanent basis (Messner and Meyer-Stamer, 2000). The wider term *networking*, for example, is usually used to describe the core common to all these systems. Networks are not necessarily geographically concentrated and contact between firms, but can be at a distance. For example, Roelandt and den Hertog (1999) introduced an OECD study on clusters by defining them as “networks of production of strongly interdependent firms (including specialised suppliers) linked to each other in a value-adding chain, with no necessary element of spatial localisation”. In other words, they emphasise the production system dimension while downplaying the geographical proximity aspect (OECD, 2007).

Proximity assigns the characteristics of the cluster. Overall, clusters are likely to be based on agglomeration effects through localization and urbanization, arising out of physical proximity, as well as relational proximity that is reinforced by but also transcends physical proximity (Atherton & Johnston, 2008). Measuring form of proximity or closeness between objects can be applied directly to compare similarities between items. Measuring proximities can help to characterize the structure of a network by showing how close are the objects. Proximities can be used to predict connections in a social network. Proximity also can be used to find clusters or communities of entities in a network that behave similarly or have some commonality (Yehuda, North and Volinsky, 2006).

Governance

Governance in this term is every aspect that rules, not only government. Healey (2008) states “governance refer to collctive action arrangements designed to achieve some general benefit, and government refer to the formal organisations of the public sector”. North and Davis (1971) conceptualize an approach that has evolved into the ‘institutions-as-rules-of-the-game’ and ‘organizations-as-players-of-the-game’ analogy. There are three types of gavernance based on Messner and Meyer-Stamer (2000), hierarchy, the market, and network. Hierarchy governance is in political terms the sphere of the rule of the state. Hierarchy also involves corporate hierarchy that is common in companies. Market governance means guided by the “invisible hand”. Network governance means that the coordination is based on negoatiation. In the clusters, the accepted term is the network governance. It means that all the actors in the clusters have contribution to the negotiation. Negotiation can be reached trough communications between actors and a chance to reach binding agreement. Legal and contractual security, such as ownership and copyright of a product, contract to ensure cooperation between two parties or more, is the simplest solution for binding agreement. Apart from the aspect of legal security, trust also contributes in making binding agreement.

After a cluster is established, in order to enhance the competitiveness of the cluster, new roles of government, other actors in the clusters and also the firms itself is required (Porter, 2000).

Firms

The key resource for firms to remain competitive is the know-how and learning (Raco, 1999). According to Lundvall (1992) in Raco (1999), there are three principal forms of learning: technical, communicative, and social. Once a firm has become embedded into “learning culture”, it can adopt forms of social learning in which it learns, in an interactive way, with other firms and institutions rather than acting in isolation. The role of the firms is that they have to be actively meet and make action together or collective action to overcome shared problems (Atherton & Johnston, 2008).

Collective action is so called co-operation. Co-operation between firms typically involves three features which can be distinguished, namely relational contracting, information exchange/ joint learning, and collective action. These three features often go hand-in-hand; in fact, all three types of activities will reinforce each other. Taken together, this leads to the emergence of inter-firm networks. On the contrary, the co-operation between firms can not be found because of several reasons, such as rivalry, macroeconomics conditions, increase of transactions costs, and issue of business culture and trust (Knorringa & Meyer-Stamer, 1998). As mentioned above that this study is focus on Italianate type of clusters that dominated with small and medium enterprises (SMEs). Therefore, this sudy measures businesses categorized as an SME carried on by artists in the area. Indonesia defines to SMEs as firms with less than 100 employees (OECD, 2004). Maloney (2004) pointed that most of SME pratitioners can get high satisfaction from being self-employed and making money for daily needs. Further, they admitted having more fortune rather than being employed by certain companies.

Government

The role of the government is in the clusters upgrading. Rather than trying to create entirely new ones, government should reinforce and build on established and emerged clusters. The processes of cluster upgrading include recognizing the existence cluster and then removing

obstacles, relaxing constraints, and eliminating inefficiencies that obstruct productivity and innovation in the cluster (Porter, 2000). Some specific roles of government in cluster upgrading are shown in the Figure 12.

Figure 6 Government influences on clusters upgrading

Source: Porter (2000)

The measurement of the role of government focus on the support provided by the government such as the improvement of infrastructure in the area, training programmes, focus to attract foreign visitors and investment to the area, and focus to support promotion and export.

Other actors

Other actors play an essential role in setting up incentive structures that support certain investments in human capital and technology, also the level of conformity or flexibility of the system in terms of experimentation and variation (Rafiqi, 2008). Other actors measured in this study is the support of institution such as artist association, university or research institution, or trade institutions that giving support to the cluster based on knowledge centres as seen in Tabel 1.

2.3.3 Pattern of clusters formation

There are three patterns in cluster emergence that in turn suggest a number of forms, or configurations, of inter-firm collaboration that describe and characterize cluster (Figure 6). Those patterns are:

1. Arising through physical proximity between firms, e.g. to benefit from agglomeration economies or advantages arising from particular locations: the main driver and advantages at this stage will be the reduction of transactions costs among the interaction firms;
2. Arising from transactional proximity, i.e. coming out of and resulting from intense trading and collaboration, as well as increasing the level of mutual interdependence;
3. Arising out of relational proximity, i.e. through centres and networks of knowledge creation and dissemination that generate and transfer 'know-how' that can be exploited and that attracts as well as generates new economic activity.

Figure 7 Patterns of cluster development

Source: Atherton & Johnston (2008)

For each pattern of clusters emergence, more specific dynamics can be identified as seen in Tabel 1.

Table 1 A taxonomy of cluster formation patterns

Source: Atherton & Johnston (2008)

Direct interactions and ongoing collaborations between businesses are shaping the form of cluster. These interactions create relationships, and transactional as well as relational proximity, that in turn produce greater opportunities for substantive and ongoing cooperation (Atherton, 2003). Five stages in the process of cluster formation can be identified (see Figure 8 below).

Figure 8 A stages model of cluster formation

Source: Atherton (2003) in Atherton & Johnston (2008)

Transition from one stage to the next stage is inevitable or automatic development and it needs the collective action of firms. In the end, the cluster formation process can be seen as a dynamic of navigating through and resolving obstacles on the development and emergence of initial and then ongoing collaboration between and within a group of firms.

Clusters that have exceeded the threshold may stagnate or develop further along a number of distinguishable trajectories. There are three trajectories derived from Markusen (1996), who came up with the labels as part of a typology of industrial districts and their description for industrial economies. In the first trajectory, a cluster develops the set of stylised facts that represent the Italianate industrial district. A second trajectory, more common in developing countries, concerns clusters that evolve from a basic agglomeration to a hub-and-spoke district without an intermediate stage in which they resemble the main features of the Italianate model. A third trajectory runs from a basic agglomeration to a satellite district, in which most small and medium-sized firms manufacture for leading firms located outside the cluster. There are indications that some satellite districts may subsequently evolve into hub-and-spoke districts (Knorrunga and Meyer-Stamer, 1998). The movement from one threshold to another threshold, and from stage to stage, of cluster development can be time-consuming and demands effort and personal as well as organizational change in behaviours and attitudes (Atherton & Johnston, 2008).

The nature of the cluster, and the dynamics of collaboration and joint action within it, are likely to change during the process of its formation as seen in Figure 10 below.

Figure 9 Distinctive dynamics at different phases of cluster formation

Source: Atherton & Johnston (2008)

2.4 Creative Class

The creative class derives its identity from its members' roles as purveyor of creativity. The distinguishing characteristic of the creative class is that its members engage in whose function is to "create meaningful new forms". The creative class structure consists of two components. First, the Creative Core that includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society: non fiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers. Second, is the creative professionals who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professionals, and business management. These people engage in creative problem solving that involves a great deal of independent judgement and requires high levels of education or human capital (Florida, 2002).

The creative core includes a group of creative people called 'Bohemians'. Bohemians are individuals in cultural and artistic occupations. Bohemians fulfil two roles: they are both part of the creative class, and they reflect an urban culture of tolerance; thus, they play a key role in attracting the two other categories of the creative class (Boschma and Fritsch, 2007).

Creative people perceive the inherent values of a tolerant environment as being extremely positive and because diversity serves as a source of inspirations for innovative activities (Andersen & Lorenzen, 2005) in (Boschma and Fritsch, 2007). In addition, the creative class attaches great values to urban facilities and small-scale cultural services such as cinemas, bars, museums, art galleries, restaurants, and trendy shops.

2.4.1 Creative Class Formation

This section discusses the theory of creative class. According to Florida (2002), a place must have the 3T's of economic development to attract creative people, generating innovation and stimulate economic growth. The 3T's are *Talent*, *Technology*, and *Tolerance*.

- **Talent:** Creative talent wants to be where other smart, creative people are, in a thick labor market with lots of opportunities and lots of interesting ways to interact with other talented people.
- **Technology:** Cities should have an already high capacity for technological innovation and the presence of major research universities from which knowledge can be translated into enterprise via the availability of venture capital.
- **Tolerance:** Talent is attracted to places that are cosmopolitan, inclusive, open minded, and culturally creative. Florida uses three indices—"bohemian," "gay", and "foreign born"—to calibrate community tolerance.

The human capital theory says that economic growth will take place in places that have highly educated people. Florida theory on creative capital states that economic growth is driven by the location choices of creative people—the holders of creative capital—who prefer places that are diverse, tolerant and open to new ideas. It thus differs from the human capital theory in two respects: (1) It identifies a type of human capital, creative people, as being key to economic growth; and (2) it identifies the underlying factors that shape the location decisions of these people, instead of merely saying that regions are blessed with certain endowments of them (Florida, 2002).

According to Florida (2002), there are invaluable insights on what creative people actually value in locations :

1. Thick labor markets

They are not looking for a single occupation but for many employment chances. To be attractive, places need to offer a job market that is conducive for horizontal career path. In other words, places have to offer a thick labor market.

2. Lifestyle

People today expect more from the places they live. The idea of places for making money and other places are for fun is no longer fit, especially for creative people. For example is the nightlife style, that indeed an important component of city's lifestyle and amenity mix. Nightlife style stands for "all entertainment activities that happen after dark". It embraces the culture of the creative age that it is a place where they can fit in. Some people prefer a place for the lifestyle and only then set out to look for jobs there.

3. Social interaction

People have always, of course, found social interaction in their communities. In the book of Ray Oldenburg (1989), *A Great Good Place*, there is place calls "third places" in modern society. The first two places are home and work, and the third place is venues like coffee shops, bookstores and cafes in which we find less formal acquaintances. According to Oldenburg, these third places comprise "the heart of a community's social vitality" where people "hang out for the simple pleasures of good

company and lively conversation.” For the creative class people, this certain places play key role in making a community attractive. Third places fill a void by providing a ready venue for acquaintance and human interaction.

4. Diversity

Places with diversity of thought and open-mindedness attract creative people. People of different ethnic groups and races, different ages, different sexual orientations and alternative appearances such as significant body piercing or tattoos are several signs for diversity in communities. There are benefits from differences, not just the sameness. Like the diverse workplace, a diverse community is a sign of a place open to outsiders. Diversity also means “excitement” and “energy”. Creative-minded people enjoy a mix of influences.

5. Authenticity

Places are also valued for authenticity and uniqueness. Authenticity comes from several aspects of a community-historic buildings, established neighborhoods, a unique music scene or specific cultural attributes.

6. Identity

People serve an increasingly essential dimension of our identity. The combination of where we live and what we do has come to replace who we work for as main element of identity. Many creative class people express a desire to be involved in their communities. It reflects their desire to both actively establish their own identity in places, and also to contribute to actively building places that reflect and validate that identity.

7. Quality of place

It refers to attractiveness that derived from the unique set of characteristics of a place. Generally, quality of place having three dimensions :

- *What's there*: the compound of the built environment and the natural environment; a precise setting for seeking of creative lives.
- *Who's there*: the various kinds of people, interacting and providing signs that anyone can plug into and make a life in that community;
- *What's going on*: the spirit of street life, cafe culture, arts, music and people engaging in outdoor activities-altogether a lot of active, exciting, creative endeavors.

The creative class has some patterns as being presented by Florida (2003) as follows:

- The creative class is setting places called “creative centers” that they are moving from common traditional communities.
- Since creative centers do have high concentrations of creative-class and high concentrations of creative economic outcomes, in the form of innovations and high-tech industry growth, the creative centers become the economic winners of this creative age.
- The creative centers are not thriving due to traditional economic reasons such as accessibility to natural resources or transportation routes. The companies follow the people, or started by the people and make success. Creative centers serve the integrated ecosystem or habitat where all forms of creativity-artistic and cultural, technological and economic-can take root and flourish.
- Traditional reasons such as the physical attractions are irrelevant, insufficient, or actually unattractive to many creative-class people. Creative people seek for communities that are open to diversity of all kinds, having abundant high-quality experiences, and the opportunity to legitimize their identities as creative people.

2.4.2 Critics on Creative Class Theory

There has been some critics from different fronts as Comunian (2011) stated that even though Florida's theory on creative class is ready to use as guide for local economical development from economic perspective, based on Malanga (2004), the study of the correlation resulting that there is no exact connection of causality with the economic development in reference to the traditional measure of development, "especially after the 'dot com' boom" (Kotkin, 2005). From policy and political perspective, Peck (2005) stated that Florida's contract to develop a fast urban policy for creative cities is "so packaged, creativity strategies were in a sense preconstituted for this fast policy market. Donald and Morrow (2003), from social perspective, arguing that tolerance – an open-minded approach towards diversity – has been in a different way by many local policy-makers, including Florida with the simple presence of cultural diversity. McCann (2007) also emphasizes the strong connections between the development of creative city-regions and rising inequalities, which also for Florida still an open question. From cultural policy perspective, it is being considered as top-down perspective on developing assets for attraction and growth. It encourages the idea that specific local assets such as cultural amenities, cafe culture, cultural diversity, as well as provision for high technology is needed by a 'creative' city (Comunian, 2011).

Furthermore, Markusen (2006) stated that Richard Florida's book of *The Rise of the Creative Class*, was largely dismissed by scholars for the first couple of years after its publication, largely because of the weak analysis and purposefully being wrapped in a popular vein. Florida's base concession is quite ambitious and radical. Forward, Florida's creative class groupings does not look inside each of the occupation to see what they contain but rather based on major occupation groups. Therefore, this study is trying to explore that the success of creative class or the connection of the creative class to the regional economic development can be explained with Porter's context of creative cluster.

Instead of dismissing Florida's ideas altogether, we should continue the search for more convincing empirical evidence to either support or reject the 'creative class' hypothesis and affiliated concepts and ideas and also seek connections with the 'older' literature on urban amenities (p.845) (Bontje & Musterd, 2009).

2.5 Overlap and Debates

Based on those two theories above, there are some ideas that need more focus.

1. Labor market

Labor market having different meaning in this two theories. In the creative clusters theory, close linkages with buyers, suppliers, and other institutions are important, not only to efficiency but also to the rate of improvement and innovation. And based on creative class theory, creative people seeking for places with thick labor market meaning that the place is offering a job market that is conducive for horizontal career path.

2. Social interaction and Trust

This two terms are having the same meaning. In the creative class, there is social interaction that attracted by and happens in the "third place". In the end, social interaction resulting acquaintance or relationship between members of class. And in the creative clusters, there is trust that will creates a strong ties and creates network between members of cluster. Hence, the essence of both term is interaction between members of group and creating relation or network based on trust.

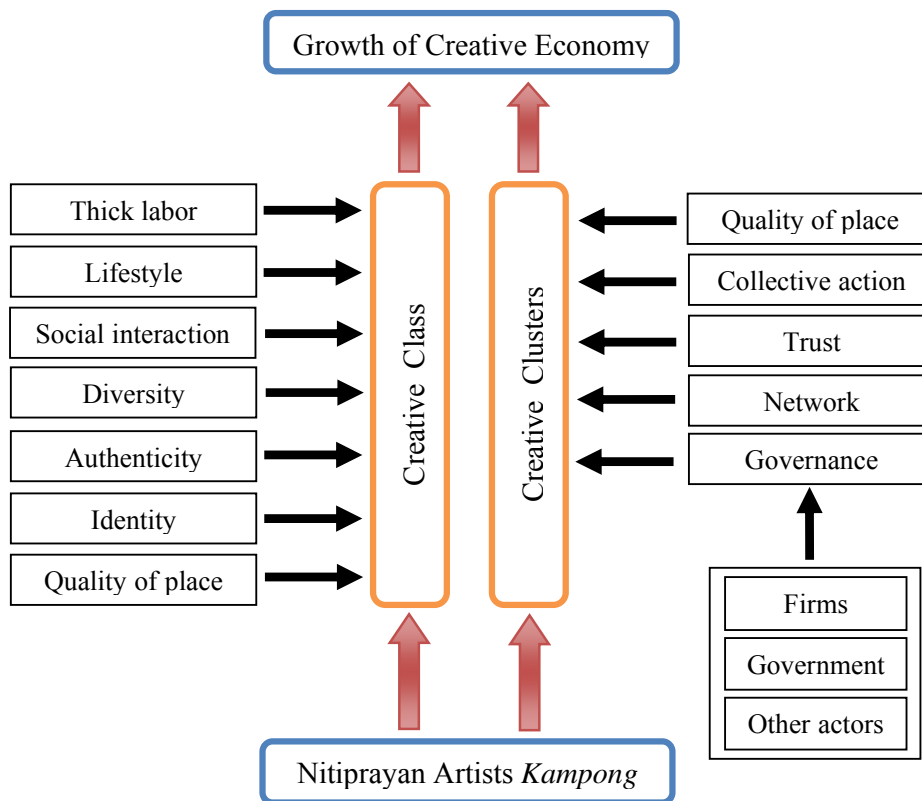
3. Quality of place

This term is also has different meaning. In clusters, quality of place refers to the factor (input) conditions such as availability of natural resources, physical infratrusture. In creative class, quality of place refers to attractiveness derived from the unique set of characteristics of a place. The quality of place is the main factor that attracts creative people to set creative center.

2.6 Conceptual Framework

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

Figure 10 Conceptual framework



Source : Researcher's construct

Chapter 3: Research Design and Methods

This Chapter presents an elaboration on how the research will be conducted. Based on the literature review, research question is generated and concept is operationalized into variables and indicators. Finally, the nature of data collection method is also presented.

3.1 Operationalization

The main research question for the research as mentioned in Chapter 1, “*Why has Nitiprayan artist kampong emerged and grown as a creative economy*” is revised based on the theories elaborated in the Chapter 2. Furthermore, research sub-question is regenerated, as follows :

- a. To what extent can the emergence and growth of Nitiprayan artist *kampong* be explained with Porter’s context of creative clusters?
 1. What are the key reasons underlying the formation of creative cluster in Nitiprayan kampong?;
 2. How is the transfer process in stages of cluster of Nitiprayan *kampong*?
- b. To what extent can the emergence and growth of Nitiprayan artist *kampong* be explained with Florida’s context of creative class?
 1. What are the factors affecting the decision on choosing Nitiprayan *kampong* as a place to live/ work?;
 2. How is the pattern of creative class of Nitiprayan *kampong*?

The research questions above are detailed into measureable variables and indicators as seen in Annex 1. Based on theories, there are elements that shaped cluster or class and those elements become the variables. Indicators are primarily defined based on theory. However, adjustments were made because Florida conducting his research in US, while this research takes place in Yogyakarta that has different culture, such as the meaning of common traditional communities in here meaning conservative society, nightlife in the *kampong* is not a fancy place or club but small food stall with traditional foods.

The questionnaire can be seen in Annex 2 that most of them are using Likert scale model. Likert scale is the easiest way to get opinion of the respondents to the questions by providing a range of responses from negative to positive response or vice versa, e.g. five level of importance. Annex 3 presents questions for the in-depth interview the creative class, government from related agency, the indigenous resident of Nitiprayan *kampong*, and some other related institutions.

3.2 Research Type

The research is an explanatory study as the study is trying to search for the causes and reasons for the phenomenon and its historical background. The research is using a survey within a case study. Based on Yin (2003), a case study sought to examine a certain phenomenon within a real-time context of a bounded system or a case (or multiple cases). “A certain phenomenon”, Nitiprayan *kampong* is a unique phenomenon or a real-life event due to the fact that artists choose to live or work in the area and make this *kampong* always vibrant with many art activities. “A real-time context”, the phenomenon is happening now and began in the 90s when several students of Indonesian Arts Institute lived temporarily with indigenous resident called “*indekosti*”. “A bounded system”, this creative settlement exists in Yogyakarta which is renowned for its art and culture. Case study is the preferred strategy to answer the “how” and “why” questions (Yin, 2003). Hence, it is clear that this research is case study because this study aims to find out why many artists are living in Nitiprayan *kampong* and how has it grown, from the beginning until now. By conducting a survey, data about who they are, how they think and what they do can be collected from people (Balnaves and Caputi, 2001) and survey of this study uses form of questionnaire. Structured questions are being set based on specific indicators which can be measured and analyzed using SPSS.

Primary data are collected through questionnaire, interview, and observation. Secondary data are collected through desk study (magazine, newspaper, e-news).

3.3 Validity and Reliability

Validity is concerned with measuring the instruments, to what extend this measurement intended what to measure (Forsyth, 2005). Doing pilot-survey or pre-test the questionnaire to three up to five people is the first thing to do to address validity and also in order to understand their perception to the questions and to check if there is something missing or forgotten. Reliability is degree of consistency between two measures (Black, 1993). Detailed documentation of any changes during the research or using the logbook is to ensure reliability, and also the use of a case study protocol in which the researcher plans the research in details. Moreover, this research is also using data triangulation and methodology triangulation. Data triangulation are obtaine from different source of evidence (artists, government and other institutions) and methodology triangulation is by using quantitative method (questionnaire) and qualitative method (in-depth interview).

3.4 Data Collection Method

The research is conducted by collecting primary data through questionnaire, in-depth interviews and field observation. The questionnaire is developed using the Likert scale which uses five degrees of importancy. The survey is conducted at Nitiprayan *kampung* where the artists live. In-depth interviews with the artists of the 90s first settled in Nitiprayan *kampung*, representatives of business associations, representatives of knowledge institutions (Indonesian Institute of Art), and representative of local government. A set of interview guide is used to obtain a deeper understanding of the phenomenon. Field observation by attending some art activities such as the opening ceremony of an art exhibition in the area and also some informal meetings at *angkringan* where artists usually meet. The main purpose of the study is about the reasons for choosing Nitiprayan *kampung* as a place to live and/or work and the process of forming this creative centers. Primary data are collected during four weeks of field work. Secondary data are collected by gaining information from newspapers, bulletins or books from Indonesian Visual Art Archives. Unit analysis of this research can be seen in Table 2 below.

Table 2 Unit analysis of the research

Data collection method	Unit of analysis	Number of person
Questionnaire	Artists of Nitiprayan <i>kampung</i>	60
In-depth interviews	Artists of Nitiprayan <i>kampung</i>	8
In-depth interviews	- Government of related agency	2
	- Artist association	2
	- Trade association	2

Source: researcher's construt

3.5 Data Analysis

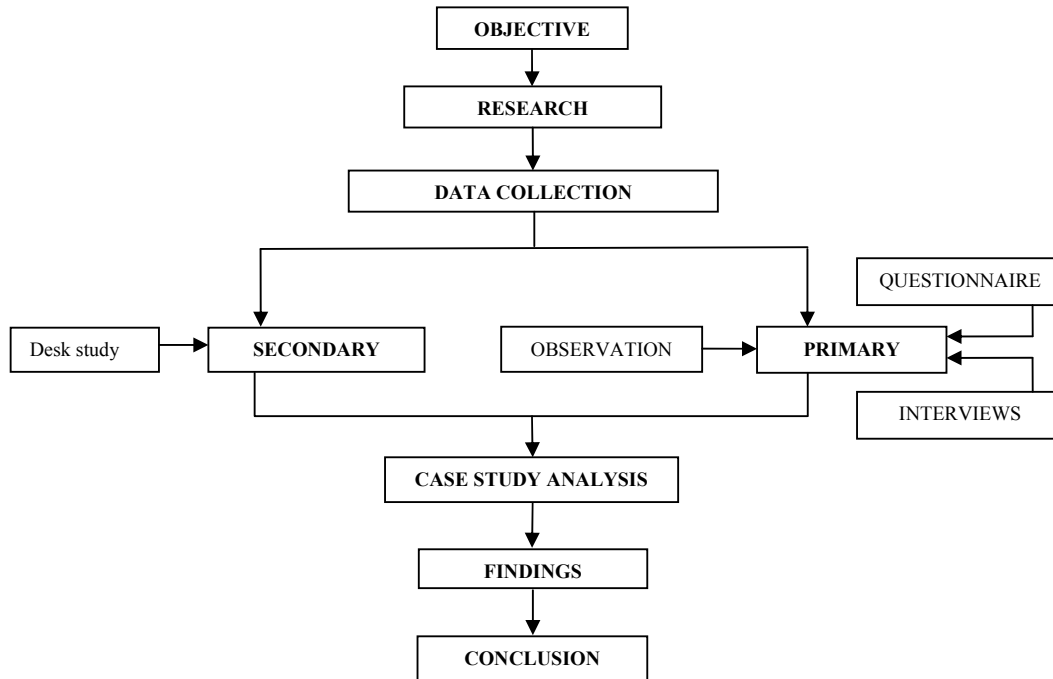
Questions are prepared in the form of questionnaire by using five-point of Likert scale to quantify respondents' responses to the questions. Likert scale is a simple way to gauge specific opinion and measuring attitudes (Johns, 2010). The primary data through questionnaire will be analyzed using SPSS analysis. The result of SPSS analysis will show which indicators are important in the emergence and growth of Nitiprayan artist *kampung*.

Qualitative data will be analyzed using word-based analysis. The data collected from in-depth interview are used get the whole story of the emergence and growth of Nitiprayan artist kampong. Field observation and secondary data support the result of the primary data.

3.6 Research Design

Research design adopted in the research is illustrated in the following diagram.

Figure 11 Research design



Source: Researcher's construct

Chapter 4: Presentation of Data and Analysis

This chapter presents research findings that was collected during the fieldwork followed by analysis of data to answer the research question of the study. Structured questionnaire developed using Likert scale was conducted to interview around sixty artists to get opinion of respondents. In-depth interviews were conducted to gain the whole story of the formation process and support from several institutions to this cluster. The questionnaire and the in-depth interviews were conducted in language of Bahasa Indonesia.

4.1 General Review of the Fieldwork Location

As mentioned in the previous chapter, the research took place in Nitiprayan *kampong* and surroundings where many artist lived in. Those *kampongs* are Nitiprayan, Soboman, Kalipakis, Kersan, Jeblog, Menayu, Bugisan and Plurugan. Nitiprayan and Soboman administratively in Ngestiharjo sub-district meanwhile the other *kampong* are in Tirtonirmolo sub-district. The map of the fieldwork location is presented in the Figure 12 below.

Figure 12 Map of the filedwork location

Source : researcher's construct

4.2 General Information

In this part, some general information of the research respondents are examined to give a string understanding of the background about the respondents under research focus namely gender, age, type of residency, length of stay, origin, graduate or student of ISI or not, and type of work.

4.2.1 Survey Questionnaire

Survey questionnaire was conducted to get the general opinion of factors why many artists choose to live in Nitiprayan *kampong* and surroundings. Some general information of respondent is also being collected, as seen in Annex 4, to get the basic information of respondents. The snowball sampling technique was used in conducting the questionnaire interview to acquire the name of artists and the *kampong* where they live which the information comes from the previous artist being interviewed.

From 63 respondents, the composition of respondents comprises of 14.28% of female (9 respondents) and 85.71% of male (54 respondents). The majority of the respondents are more than 40 years old (85.71% or 54 respondents) and the other are under 40 years old. By type of residency, 58.73% or 37 respondents become a permanent residence and 41.26% or 26 respondents still become temporary residence. Most of them come from outside Yogyakarta region, 66.67% or 47 respondents, and 33.33% or 21 respondents origin from Yogyakarta region. 58.73% or 37 respondents graduates from Indonesian Institute of Art or ISI Yogyakarta. The composition of respondents comprehends of 63.49% or 40 respondents are painter, 17.46% or 11 respondents are theater performer, 7.94% or 5 respondents are karawitan artist, 3.17% or 2 respondents are photographer, musician, and craft, and 1.6% or 1 respondent is decorator.

4.2.2 In-depth interviews

Number of informants as representative of many groups related to the artists cluster were being interviewed. Senior artists who lived in Nitiprayan or other *kampongs* since 1990s were being interviewes to get the complete information or to acquire the story of formation process of the artists cluster. Other informants being interviewed to know how far their support to the artists and how far they know about this artists cluster. Those infromants are :

- a. Ong Hari Wahyu, graphic designer, the initiator of Nitiprayan *kampong* festival
- b. Putu Sutawijaya, painter and owners of Sangkring Art Space
- c. Budi Kustarto known as Budi Swiss, painter

- d. Gusmen Hariyadi, painter
- e. Jumaldi Alfi, painter and owners of OFCA and SARANG
- f. Heri Pemad, painter, owner and Manager of Heri Pemad Art Management
- g. Kuss Indarto, curator and chief editor of “Mata Jendela” magazine, art critic
- h. Dewi, Manager of Nafas Residency represents artists association
- i. Edwin Raharja, owners of Edwin’s Gallery Jakarta and member of AGSI, statement in *Forum Cemplang Cemplung* in SARANG, 6 July 2013
- j. Dedy Kusuma, collector and member of AGSI, statement in *Forum Cemplang Cemplung* in SARANG, 6 July 2013
- k. Tommy Winata, collector and member of AGSI, statement in *Forum Cemplang Cemplung* in SARANG, 6 July 2013
- l. Ibu Dra. Heni S, Head of Cultural Division, Cultural and Tourism Agency, Local Government of Bantul Regency, 8 July 2013
- m. Drs. Yata, Head of Planning Subdivision, Cultural Agency, Local Government of Yogyakarta Province

4.2.3 Desk Study

Desk study was collected by searching some information about Nitiprayan artists *kampong* and also related articles. In Jogjakarta there is IVAA or Indonesian Visual Art Archive located in Gang Hiperkes Dipowinatan *Kampong* 188A/B, Keparakan, Yogyakarta IVAA established in 1997, formerly the name was *Yayasan Seni Cemeti* until April 2007. IVAA provide all kind of articles, magazine, books and visual source that mainly related with art.

4.3 Why artists live in Nitiprayan

This section will analyse why artists live in Nitiprayan based on Richard Florida’s theory. This section will first describe the how the creative sector emerged and then analyse each indicator in more detail. It can be stated that Nitiprayan emerged as a creative cluster because artists – the creative class in this case – considered the area attractive. However, by looking at each indicator this section will assess whether the theory is fully applicable to be a creative *kampong* in Yogyakarta.

Nitiprayan *kampong* and the area surrounding can be stated as creative center. The emergence of this creative center can not be separated with the history of the art world and Indonesian Institute of Art in Yogyakarta and the existence of Senior Highschool of Art in Bugisan that established since 1980.

In the era after independence of Indonesia in 1945, there are many studios or known as *sanggar* that grew in many cities. In Yogyakarta, grew a big studio called Folk Artists and Young Artists or Pelukis Rakyat dan Seniman Muda (SIM) as a place for many famous artist such as Affandi, Hendra Gunawan, and Sudjojono. Studio is a place for transferring knowledge among the artists through discussion to strengthen their knowledge. Creative human resources were the result of this studio. Even so, the intellectual and humanist group thought that there is still a need of a school of art to create more artists. In 1949, Indonesian government established ASRI or Akademi Seni Rupa Indonesia in Jogjakarta based on

Education and Cultural Ministerial Decree No.32. In 1957 ASRI received a building from US Government located in Gampingan-Wirobrajan. In 1968, ASRI change the name become STSRI or Indonesian Academy of Art or called STSRI-ASRI based on Education and Cultural Ministerial Decree No. 0100/1968. In 1984, AMI and ASTI joint with STSRI-ASRI and become Indonesian Institute of Art or ISI Yogyakarta based on presidential Decree of Republic Indonesia No. 39/1984. Started in 1995, the campus of ISI moved to Sewon-Bantul and finally in 1998 all the faculties moved in the new campus (Burhan, 2009).

As seen in Figure 13 below, it appears that this three institutions is places that geographically influencing the emergence of creative cluster in Nitiprayan *kampong*:

Figure 13 Map of three importance buildings affects the emergence of Nitiprayan artist *kampong*

Source: researcher's construct

The Senior Highschool of Art or SMSR was established in 1963 located in ASRI and in 1982 moved to Kuningan because ASRI become a university. In 1985, SMSR has a new building in GAbusan where today still exist and grow with more students. Most of the students live in the area surrounding the school and also some teacher become resident in the *kampong* nearby.

Before ISI campus moved to Sewon-Bantul, lots of the student stay by renting a room in local people's houses, called *indekost*, in Gampingan and due to the moving of the campus many student searched for another location that cozy with natural environment and not so far to the city center as Putu Sutawijaya and Ong Hari Wahyu statements. They both senior artists that starting to stay in Nitiprayan *kampong*.

"After I lived in Gampingan from 1991 until 1993, I moved to Nitiprayan in 1994 with artist painters e.g Ong Hari Wahyu, Heri Kris, Entang Wiharso, Conny Herawati, Samuel Indratma with his Apotik Komik" (Putu Sutawijaya).

"In 1993, I was indekost in Nitiprayan. The atmosphere is still like a village but close to the city center" (Ong Hari Wahyu).

Gusmen Heriyadi, a painter from west Sumatra also said the similar thing:

"In year 2000 I rent a house in the pinggir of padifield with some friends, suasana masih sepi and lots of friends stayed in Kersan kampong that is nearby, natural view with paddy fields and still close to the city, to the campus, eventhough the street and the publictransport inadequate."

They started to live in Nitiprayan and they found that this kampong provide the "habitat" that they are looking for and then they decide to rent a house or to buy land in the area and lived permanently. As many artists stated that this area provide perfect environment for them.

"The society is very open to the artists that identical with peculiar behaviour, the openness derived into tolerance that's mean the rights of newcomers and local residents are the same, multicultural and pluralism is there, familiarity is very high. There is feeling of secure and amenity. The amenity of habitat that I'm looking for" (Ong Hari Wahyu).

Another painter, Djumaldi Alfi that lived permanently in Kalipakis *kampong* said:

"In 1989 I started to live in Bugisan when I was studying art in SMSR, then moved to Tegal Senggotan and Tegalrejo, then in 1998 I lived in Kersan and then lived in Kalipakis permanently. The reason I moved again in this area because the ISI campus

moved to Sewon and I was looking for a place that near to the campus and also to the city, and there is a community of artists here. In 1998 this area is still very rural that the street was not paved yet and the electricity was few but the hospitality of the society and they are already get used to live with artists with all their peculiar behavior that attract me.”

Putu Sutawijaya said:

“Nitiprayan kampong is the most openness kampong to the artworld. High of tolerance, the society never bothered with all the art activities. This what makes this kampong extraordinary. There is already cultural nuance in this kampong. There is also amenity. Neighbourhood is important to support our art activities, it gives us feel of amenity. Neighbourhood is very meaningful and they support me completely.”

All those statements convinced by the analysis of the questioner that the first time they choose to live in Nitiprayan kampong and surrounding is because this location has the values that they looking for. The values in Richard Florida’s theory of creative class, namely thick labor, lifestyle, social interaction, diversity, authenticity, identity and quality of place.

Thick labor

According to Florida (2002), creative people, in this case artists, look for thick labor markets. In thick labor markets artists look for more than one single occupation. The analysis result as seen in Figure 14 is that 30.2% or 19 respondents said important, 25.4% or 16 respondents stated very important, 17.5% or 11 respondents stated no opinion, 20.6% or 13 respondents stated unimportant, and 6.3% or 4 respondents stated very unimportant. Another skill that they usually have is still related with art, for example a painter might be able to make a sculpture or play music, etc. This can be seen in the art events in Yogyakarta or in other palces that some painters sometimes doing a music performance or being a comedian.

Therefore, I conclude that Florida’s theory is applicable.

Figure 14 Respondents’ opinion about thick labor

Source: data analysis

Lifestyle

This area provides a lifestyle that is attractive for creative people. According to Florida, an attractive lifestyle entails nightlife style and amenity. There is nightlife and an artist community. Artists prefer to hang-out at night in traditional café called *angkringan* or visit each other in their studio.

“Hang-out place at Ankringan Wongso with other artists, planning a programme or just doing a chat, or in someone’s studio or in a opening ceremony of an exhibition (Putu Sutawijaya).

Budi Kustarto said:

“Places to meet usually at an exhibition or visiting in other artist’s studio. From hang-out we share information and there is togetherness.”

The result of the analysis can be seen on Figure 15 below. It shows that hang-out with other artist is important, said by 50.8% or 32 respondents and 17.5% or 11 respondents said very important, meanwhile 22.2% or 14 respondents have no opinion, 6.3% or 4 respondents said unimportant, and 3.2 or 2 respondents said very unimportant.

Another lifestyle is amenity, the most attractive value and influencing artists to stay in Nitiprayan *kampong* and surrounding as stated by Ong Hari Wahyu and Putu Sutawijaya above. The result of statistical analysis about amenity is 50.8% or 32 respondents choose very important, 46% or 29 respondents choose important, and only 3.2% or 2 respondents have no opinion. Amenity that embraces feeling of comfort as the area is very convenient place to live in the sense of the unspoiled environment and the hospitality of the local people. The traditional café or *angkringan* in the area is perfect place for their nightlife style.

Figure 15 Respondents' opinion about lifestyle

Source: data analysis

Therefore, Florida's theory is applicable, lifestyle is important in attracting artists.

Social interaction

Social interaction in Nitiprayan *kampong* is very good either among the artists or between the artists and the local people. Social interaction among the artists can be seen in the section above about the nightlife style. Not only among the artists themselves, but also with the local community by attending regular meeting such as *ronda*, *arisan*, etc. 47.6% or 30 respondents choose important and 19% or 12 respondents choose very important, 28.6% or 18 respondents choose no opinion, 3.2% or 2 respondents choose unimportant, and only 1.6% or 1 respondent choose very unimportant.

Figure 16 Respondents' opinion about social interaction

Source: data analysis

The Nitiprayan *kampong* festival of art is one form of interaction between artists and local communities. This festival was being held every year on September since 2001 until 2005 and there was a huge earthquake in June 2006 and since then the festival is stopped. From this festival Nitiprayan known as Nitiprayan artist *kampong*.

“This idea came from the pieces of art or cultural event that happened before in this kampong, for example perhelatan “Ruwatan Bumi” to commemorate the Earth Day in April 1998. This event presented some performance of some artists, namely Dadang Christanto, Ong Hari Wahyu, group of Jathilan Kudho Kinasih, and Kyai Kanjeng music” (Indarto, 2006).

Figure 17 Nitiprayan festival of Art

Source: Ong's collection

Diversity attracts artists to live in Nitiprayan, as stated by Florida (2002). Moreover, the openness generates social interaction either among artists or between artists with the local community. From social interaction grew trust and reciprocity. Hence, Florida's theory is applicable and as the cluster is growing the Porter's theory is applicable.

Diversity

Diversity including openness and tolerance of the local community to the newcomers with different ideology, race, religion, etc. It will give artists a space to express their art freely.

It is no doubt that there is absolutely openness and tolerance of the local community to the newcomers as stated by Putu Sutawijaya:

“Nitiprayan kampong is the most openness kampong to the artworld. High of tolerance, the society never bothered with all the art activities. This what makes this kampong extraordinary.”

Ong Hari Wahyu also stated:

“The society is very open to the artists that identical with peculiar behaviour, the openness derived into tolerance that’s mean the rights of newcomers and local residents are the same” (Ong Hari Wahyu).

The statistical analysis result about the openness of Nitiprayan *kampong* to the newcomers in Figure 18 shows that 41.3% or 26 respondents important and 22.2% or 14 respondents very important, 30.2% or 19 respondents no opinion, 4.8% or 3 respondents unimportant, and 1.6% or 1 respondent very unimportant. Concerning the freedom of the artists to do art activities and society never complain about their activities, the analysis shows that 39.7% or 25 respondents important, 27% or 17 respondents very important, 25.4% or 16 respondents no opinion, and 7.9% or 5 respondents unimportant.

Figure 18 Respondents’ opinion about diversity

Source: data analysis

Diversity in Nitiprayan also stated by Drs.Yata, Head of Planning Subdivision of Cultural Agency, that is also living in Nitiprayan:

“Nitiprayan is very diverse, especially in religion. There is Christian, Catholic and Hindu living here, not only Muslim, but we are living respect each other and always working together in building this kampong.”

Further, Ong Hari Wahyu stated:

“There is multicultural and the society is very plural. Lot’s of newcomers from all over Indonesia and even some foreigners living in this area and also there is differences in religion.”

It can be concluded that Florida’s theory is applicable, artists choose a place that willing to receive differences, namely religion, origin, professions, etc.

Authenticity

Nitiprayan authentic with Javanese culture at the time the newcomers start to live in the area or in 90s that can be seen with many traditional house, the Javanese traditional art and its activities based on respondent’s answers. Accumulative respondent’s answer on question about the existence of traditional house in the area resulting 33.3% or 21 respondents agree and 23.8% or 15 respondents very agree, 31.7% or 20 respondents no opinion, 6.3% or 4 respondents disagree and 4.8% or 3 respondents very disagree. On question about the existence of Javanese traditional art in the area as seen in Figure 19 shows 34.9% or 22 respondents agree and 19% or 12 respondents very agree, 38.1% or 24 respondents have no opinion, 4.8% or 3 respondents very disagree, and 3.2% or 2 respondents disagree. The answers for the traditional art activities in the area as seen in Figure 22 shows 41.3% or 26

respondents agree and 27% or 17 respondents very agree, 22.2% or 14 respondents answer no opinion, 6.3% or 4 respondents disagree and 3.2% or 2 respondents very disagree.

Figure 19 Respondents's opinion about authenticity

Source: data analysis

About authenticity of this place also stated by Kuss Indarto, a curator and art critic that has lived in Nitiprayan since 1999. Kuss Indarto said:

"....the area of kampong that only located three kilometers from the heart of Jogjakarta city still captive the excotism of Javanese culture. Houses with Javanese traditional architecture, especially in shape of "limasan" that earthy with all its variation still many can be found."

Another respondent, Djumaldi Alfi, painter that has lived in the area since 1989, said:

"In this area, there is already traditional art performance since the 1960s, such as kethoprak, dalang and wayang kulit, gamelan, dagelan or lawak."

Traditional house represents historic building, Javanese traditional art represents established neighbourhood, and Javanese traditional art activities represents unique music scene. All of this indicators represents authenticity. This authenticity gives uniqueness to Nitiprayan *kampong* and surroundings and attractive to newcomers that has a profession as an artist or to a person that starting to learn art.

Identity

Creative people having a desire to have a solid identity and they will build their places to validate their identity. Combination of where we live and what we do as the main element of identity. Based on the answer of the respondent, most of creative people that stay in Nitiprayan *kampong* and surroundings are proudly to be called as artist of Jogja and they admitted that art is already united with themselves. As seen in Figure 20 below, on question about proudness to be an artist of Jogja shows that 38.1% or 24 respondents agree and 28.6% or 18 respondents very agree, 28.6% or 18 respondents having no opinion, 3.2% or 2 respondents very disagree and 1.6% or 1 respondent disagree. On question about art already in your soul, 42.9% or 27 respondent very agree and 34.9% or 22 respondents agree, 20.6% or 13 respondents answer no opinion, only 1.6% or 1 respondent very disagree and none for disagree.

Djumladi Alfi stated:

"After I graduates from ISI, I came home to Padang, West Sumatra but after for a while I didn't feel fit with the place. I really missed Yogya and then I decided to come back to Yogya When I came the borderline between Yogyakarta province with Purworejo region and then saw the welcome monument of Yogyakarta, I already feel home. After that, I decided to stay in Yogyakarta. I only go to Padang to visit my parents."

Similar statements also found:

"Yogyakarta is already become home to me eventhough I came from Bali. Even my father said that I Yogyakarta is now your home."

Therefore, it can be concluded that artists look for identity, confirming that the indicator is relevant.

Figure 20 Respondents's opinion about identity

Source: data analysis

The image of this area is Sangkring Art Space. A gallery owned by Putu Sutawijaya, a wellknown contemporer artists. In 2007 Putu Sutawijaya build a gallery as appreciation to this *kampong*.

“I feel that there has to be a space for doing art so in 2007 I built Sangkring Art Space...I didn’t choose to build my gallery in the city or any other place because I want to dedicate this gallery to the people of Nitiprayan kampong” (Putu Sutawijaya).

Sangkring Art Space gallery which can be stated as image of Nitiprayan *kampong*. This gallery make Nitiprayan kampong more unique because in the middle of a kampong exist a big modern building. There are also other buildings that unique and megah that exist and menambah kekhasan akan nuansa penuh seni in this area, as seen in Figure 21 below:

Figure 21 Map of importance galleries and studios in Nitiprayan artist *kampong*

Source: researcher’s construct

Quality of place

In this indicator, both theory including quality of place but they have different meaning. Quality of place based on Richard Florida’s concept of creative class contains three aspects, they are what’s there, who’s there, and what’s going on. Cozy place to live due to the natural environment also similar with amenity. Concerning traditional art and its activities, it still can be found in Nitiprayan *kampong* and surroundings as Heri Pemas said:

“The society is already terbiasa with art. There are many traditional art here such as gamelan, wayang, and kethoprak.”

Kuss Indarto, curator and art critic also said:

“The emergence of Nitiprayan artist kampong can be stated that there are two factors underlying, geographic factor and historical factor. Geographically, this kampong close with the art university and senior highschool of art that there are many student live “kost” in the area. Historically, there were many artists of traditional art that spillover from the palace area to this kampong.”

Further Indarto (2006), stated:

“In this kampong, there were many important names can be mentioned, e.g Karto Togen, Ngadimin Hadi Prabowo a.k.a DArso, and also Atmo Sanyoto or familiar as Atmo Sipun. All of them were already past away. They are all activists of art in era of 60s and 70s. Although they are not wellknonw enough, but they are partners on stage of famous traditional artists, namely Basiyo and Junedi.”

According to Porter’s concept of creative cluster, quality of place derived into several indicators and the measurements that being used in this research are natural resources, physical infrastructure, strategy and rivalry, and demand conditions. Measurements for natural resources is the availability of raw material. Raw material in the art world means media, such as paint, ink, paint brush, canvas, etc. Based on responce of respondents on the availability of raw material or media, 44.4% or 28 respondents answer important, 22.2% or 14 repondents answer very important, 19% or 12 respondents answer no opinion, 11.1% or 7 respondents answer unimportant, and 3.2% or 2 repondents answer very unimportant (Figure 22).

Figure 22 Respondents' answer about quality of place

Source: data analysis

Measurements for physical infrastructure including roads condition, housing quality, and accessibility or transportation. Based on answers of respondents about roads condition, Figure 22 shows that 49.2% or 31 respondents answer important, 30.2% or 19 respondents answer very important, 9.5% or 6 respondents answer no opinion, 9.5% or 6 respondents answer unimportant, and 1.6% or 1 respondent answer very unimportant. Eventhough in reality the roads condition was not paved yet but they say it is good enough for them.

Housing quality in this research means amenity because housing quality in villages in Indonesia refer to quality of the neighbourhood because usually every house manage the water supply and the waste by themselves by making well and landfills in the yard around their house. Figure 22 shows that the response on housing quality, 55.6% or 35 respondents choose very important, 38.1% or 24 respondents choose important, and 6.3% or 4 respondents choose no opinion.

Concerning accessibility, Figure 22 shows that the answers of respondents are 52.4% or 33 respondents important, 19% or 12 respondents very important, 14.3% or 9 respondents unimportant, 9.5% or 6 respondents no opinion, and 4.8% or 3 respondents very unimportant. Accessibility here means that the area is close to the city or places that they need, such as campus, galleries or cafes where the art exhibition is being held.

Strategy and rivalry are measured through the rules or norms concerning imitation and price of the artwork. About the rule or norms concerning imitation, Figure 24 shows that 36.5% or 23 respondents say it is important, 23.8% or 15 respondents very important, 22.2% or 14 respondents no opinion, 15.9% or 10 respondents unimportant, and 1.6% or 1 respondent very unimportant. Moreover, the rules or norms concerning the price, the result of the analysis is 41.3% or 26 respondents answer important, 28.6% or 18 respondents answer very important, 17.5% or 11 respondents no opinion, 12.7% or 8 respondents unimportant, and zero for very unimportant.

Measurements for demand condition is using the presence of suppliers or store of media to make an artwork and the presence of buyers. The result on question about the presence of suppliers or store of raw material/ media, as seen in Figure 24 shows that 44.4% or 28 respondents answer important, 15.9% or 10 respondents answer very important, 22.2% or 14 respondents answer unimportant, 14.3% or 9 respondents answer no opinion, and 3.2% or 2 respondents answer very unimportant. This stores located in the city but only in about two or three kilometers from Nitiprayan *kampung*.

Concerning the presence of customers or buyers, the result is different, most of the respondents, 41.3% or 26 respondents answer unimportant, and 14.3% or 9 respondents answer very unimportant, 22.2% or 14 respondents answer important, 17.5% or 11 respondents answer no opinion, and 4.8% or 3 respondents answer very important. This is because mainly the buyers are domestic buyers or some artwork traders or art collector that own a gallery as Kuss Indarto said:

“Domestic buyers is minimum, mainly the buyers are only collectors”

We further compare the mean score as seen in Table 3 below to check the significant differences. It shows that the important factors is housing quality and amenity that in this case housing quality defined also as amenity with mean score 4.49 for housing quality and 4.48 for amenity. If we see the mean score for other indicators are around 3.6. The lowest mean

score is for presence of customer/ buyer, 2.62, the reason for this case is as seen in the previous explanation.

Table 3 Comparison between mean of each indicator about quality of place

Source: data analysis

Therefore, it can be concluded that Florida's theory applicable and some of Porter's theory also applicable.

4.4 The emergence and growth of the creative cluster

From the above, I conclude that the creative center in Nitiprayan *kampong* and surrounding primarily emerged because artists want to live and work in this area. Richard Florida's theory, with some adaptations, appears to be powerful in explaining the emergence. However, for firms and networks of firms to grow cluster, Porter's theory might be equally or more relevant. That is tested in this section. First investigation is on the stage of cluster development, after which looking at indicators on the importance of clusters for artists.

Stage of cluster development

The creative center in Nitiprayan *kampong* and surrounding grew from only few artists come than with more artists come to this area. The questions in questionnaire section D is developed to investigate the stage of the cluster and the result as seen in Figure 23 below that 74.6% or 47 respondents having an ongoing collaboration that started from initial project then continue to another joint project.

Figure 23 Composition of ongoing collaboration or joint project

Source: data analysis

Therefore, it can be stated that the creative cluster in Nitiprayan *kampong* is in emerging stage because most of the artists or the firms already doing a multiple joint project or ongoing collaboration. According to Atherton & Johnston (2008), in emerging cluster begins with project collaboration. There is focused on developing initial opportunity to collaborate. There is also a need to develop and agree 'rules' of engagement. The existence of some residency carried out by private institutions supporting the fact that this creative cluster in the stage of an emerging cluster in Yogyakarta. Moreover, Forum Ceblang Ceblung as a place to gather all actors, namely firms, artist association, and trade association in the cluster. They discuss how they will develop the art world. This forum also prove that this cluster start to emerge. What is missing in this forum is the involvement of government.

This creative center in Yogyakarta is already known by collectors and gallery's owners which so far has the important role in promoting the artwork overseas. Even they recommended artists from outside the region to come to Yogyakarta so that they can easily know them, as stated by Dedy Kusuma, a collector and owner of a gallery in Jakarta:

If you and your artwork want to be known with us, come to Jogja, come to this place (Forum Ceblang Ceblung, Sarang, 6 July 2013).

These artists also meet regularly every two weeks and they call it *Forum Ceblang Ceblung*. Not only artists, but also they invite collectors and *management of galleries*. What is missing in this forum is representatives of the government. This meeting already been held twelve times and never been attended any person from government. An independent curator, Grace Samboh, explain the reason of making this forum:

Forum Cemplang Cemplung is a forum where all stakeholders of the art world meet, This forum started in January 2013 that begins because of there is a common needs to develop the art world in Indonesia especially in Yogyakarta. It is a place to share their problems and to share the role of artists, galleries or traders, and also government (Grace Samboh, Forum Ceblang Ceblung, Sarang, 6 July 2013).

Further Grace stated:

“So far, the role of government can be stated as zero that their support for arts is none.”

The involvement of the government in the modern art is very weak, as also stated by Kuss Indarto:

“Government was never monitor the artwork and also there is no independent or private institution monitoring the artwork. This is very different with what happened in developed countries.”

Discussion about what artists should do to develop the art business is what matter in this forum that including commitment of every actors in this clusters as stated by a collector from Jakarta in *Forum Ceblang Ceblung* in Sarang, 6 July 2013:

There is a need to share responsibilities that artist is the one who make an artwork and galleries as an institution to promote an artwork. In this part there is a must of trust each other, cooperation, and commitment (Tommy Winata).

Other collector also stated:

“Artists suppose to start to think how they going to sell their artwork. Meaning that they have to start to make relation with galleries if their artwork want to be known” (Dedy Kusuma).

There is a need to improve the government’s support as stated:

There is tremendous need to revitalise the infrastructure of the state to develop the art world in Indonesia (Edwin Raharja, Forum Ceblang Ceblung, Sarang, 6 July 2013).

All the facts above clearly supported that this agglomeration can be categorized as cluster that every actors support each other to develop the art world in Indonesia except that there is a need to improve the support from government.

This section continues with looking at indicators on the importance of clusters for artists.

Collective action

Collective action is the base where familiarity and trust can grow. In collective action there is collaboration in producing or in an exhibition. And in collaboration there must be willingness to compromise, respect each other, and willingness to commit resources. It is a precondition for clustering of firms, which is the opposite of Florida’s idea of openness and diversity. The result for question of collaboration in producing as seen in Figure 24 is that 31.7% or 20 respondents answer important, and 19% or 12 respondents answer very important, 27% or 17 respondents answer no opinion, 19% or 12 respondents answer unimportant, and 3.2% or 2 respondents answer very unimportant.

The result for question of collaboration in exhibition is that 42.9% or 27 respondents choose important, 22.2% or 14 respondents choose very important, 23.8% or 15 respondents choose no opinion, 9.5% or 6 respondents choose unimportant, and 1.6% or 1 respondent choose very unimportant.

Figure 24 Respondents’ opinion about collective action

Source: data analysis

In willingness to compromise during a collaboration, 44.4% or 28 respondents answer important, 23.8% or 15 respondents answer very important, 22.2% or 14 respondents answer no opinion, 7.9% or 5 respondents answer unimportant, and 1.6% or 1 respondent answers very unimportant.

Respect each other is also very important, stated by 52.4% or 33 respondents, important for 34.9% or 22 respondents, 7.9% or 5 respondents having no opinion, very unimportant for 3.2% or 2 respondents, and unimportant for 1.6% or 1 respondent.

In willingness to commit your resources, the result is 47.6% or 30 respondents important, 28.6% or 18 respondents very important, 19% or 12 respondents no opinion, 3.2% or 2 respondents very unimportant, and 1.6% or 1 respondent unimportant.

Most important indicator is respect, followed by willingness to commit resources. Collaboration has lowest score. It may indicate that clustering is not the key, but respect to all do something different. Hence, it may indicate that Florida's theory is more important here. Significant differences can be seen by comparing the mean score as seen in Table 4 below.

Table 4 Comparison between mean of each indicator about collective action

Source: data analysis

Trust

Trust is a central requirement of clusters that it will reinforce the scope for collaboration as trust and understanding of the capacities and capabilities of cluster's members is shared and "untraded inter-dependencies" emerged (Storper and Scott, 2005). At the same time, open societies also requires trust, in the sense that both newcomers and local societies having the feel of security and feel of equality.

Trust includes the ability or able to do what it said, fairness, capability or willingness to do what it said, and building familiarity among artists. Figure 25 below shows that ability is important for 49.2% or 31 respondents, and very important for 33.3% or 21 respondents, 12.7% or 8 respondents having no opinion, unimportant for 3.2% or 2 respondents, and very unimportant for 1.6% or 1 respondents. Whenever a person having an ability or able to do what already being said, it will be a starting point for other person to trust that person.

It also shows that fairness is very important for 66.7% or 42 respondents, important for 23.8% or 15 respondents, 4.8% or 3 respondents having no opinion, unimportant for 3.2% or 2 respondents, and very unimportant for 1.6% or 1 respondent. Fairness or integrity creating strong ties between firms involved in the cluster (Atherton and Johnston, 2008). Hence, Porter's theory is applicable.

Reliability is also very important for 47.6% or 30 respondents, important for 39.7% or 25 respondents, 6.3% or 4 respondents having no opinion, unimportant for 3.2% or 2 respondents, and very unimportant for 3.2% or 2 respondents. Reliability means that there is willingness to what is said (Paine, _). This is relevant to Porter's theory.

Familiarity is also very important according to 42.9% or 27 respondents, important according to 39.7% or 25 respondents, 9.5% or 6 respondents having no opinion, unimportant according to 4.8% or 3 respondents, and very unimportant according to 3.2% or 2 respondents. In clusters, familiarity results from collective action and trust.

Figure 25 Respondents' opinion about trust

Source: data analysis

Significant differences can be seen in Table 5 below. The most important factor is fairness (4.51), followed by reliability (4.25), ability (4.09) and familiarity (4.14). This fact relevant with Porter's theory that those dimensions of trust important to strengthen the ties between firms in a cluster.

Table 5 Comparison between mean of each indicator about trust

Source: data analysis

Network

Network study the relationship between people and/or firms (Messner and Meyer-Stamer, 2000). In a network there is physical proximity among the member of the cluster indicated by having a dedicated place to work or what in art world called studio. Having studio is very important according to 49.2% or 31 respondents, important according to 38.1% or 24 respondents, no opinion for 6.3% or 4 respondents, very unimportant according to 4.8% or 3 respondents, and unimportant according to 1.6% or 1 respondent (Figure 26).

There is also transactional proximity that indicated by other form of art that complementary, marketing relationship, and closeness to wellknown artists. Figure 26 shows that about other form of art that complementary, 46% or 29 respondents said important, 19% or 12 respondents said very important, 19% or 12 respondents having no opinion, 14.3% or 9 respondents said unimportant, and 1.6% or 1 respondent said very unimportant. Marketing relationship is important for 55.6% or 35 respondents, very important for 28.6% or 18 respondents, 12.7% stated no opinion, and very unimportant for 3.2% or 2 respondents. Closeness to famous artists is important for 39.7% or 25 respondents, very important for 22.2% or 14 respondents, 20.6% or 13 respondents having no opinion, unimportant for 12.7% or 8 respondents, and nor very important for 4.8% or 3 respondents (Figure 26).

Network also can be indicated by relationship with artists association, relationship with trade association that in this case is gallery association, and relationship between producer and customer. The result for relationship with artists association is that it is important for 55.6% or 35 respondents, very important for 30.2 or 19 respondents, 6.3% or 4 respondents having no opinion, unimportant for 4.8% or 3 respondents, and very unimportant for 3.2% or 2 respondents. Relationship with trade association or gallery association is important according to 52.4% or 33 respondents, very important according to 20.6% or 13 respondents, 20.6% or 13 respondents having no opinion, unimportant according to 3.2% or 2 respondents, and very unimportant according to 3.2% or 2 respondents. Further, relationship with customers or buyers is important for 52.4% or 33 respondents, very important for 31.7% or 20 respondents, 12.7% or 8 respondents having no opinion, and not very important for 3.2% or 2 respondents (Figure 26).

Similarity by measuring the same vision and mission can indicate the network. The result, as seen in Figure 26, appears that 28.65 or 18 respondents having no opinion, and it is important for 23.8% or 15 respondents, very important for 15.9% or 10 respondents, unimportant for 23.8% or 15 respondents, and very unimportant for 7.9% or 5 respondents.

Figure 26 Respondents' opinion about network

Source: data analysis

Thus, having a dedicated studio is significantly the most important aspect of networking with mean score 4.25 (Table 6), followed by relationship with customer/ buyer (4.09), and marketing relationship (4.06). Having the same vision, complementary art or being close to a famous artist is least important (3.16). It seems that the networks between the firms and the trade association is weak.

Table 6 Comparison between mean of each indicator about network

Source: data analysis

Governance

Governance in the cluster can be indicated by legality or contractual security, such as copyright for the product or in this case the artwork, downpayment, ordering, and contract in purchasing the artwork. The data analysis as seen in Figure 27 below appear that copyright is important for 55.6% or 35 respondents, very important for 20.6% or 13 respondents, 12.7% or 8 respondents having no opinion, nor important for 7.9% or 5 respondents, and very unimportant for 3.2% or 2 respondents.

As Heri Pemas stated:

“An artwork is very prone to be duplicated by other artist and there were several cases happened here, for example a son of wellknown painter that was already passed away. The son can make a painting with his father’s style so he make a painting and signed as his father. Therefore, it is crucial to protect an artwork, but so far there is no standardization of copyright in Indonesia especially for an artwork.”

Gusmen Heriyadi also stated:

“So far copyright of a painting is only a signage of the painter on the artwork.”

According to Messner and Meyer-Stamer (2000), legal and contractual security, such as ownership and copyright of a product, contract to ensure cooperation between two parties or more, is the simplest solution for binding agreement.

Downpayment for purchasing the artwork is important for 41.3% or 26 respondents, very important to 9.5% or 6 respondents, 20.6% or 13 respondents having no opinion, unimportant for 27% or 17 respondents, and very unimportant for 1.6% or 1 respondent.

Ordering the artwork before buying is unimportant for 34.9% or 22 respondents, very unimportant for 1.6 or 1 respondents, 28.6% or 18 respondents having no opinion, important to only 25.4% or 16 respondents, and very unimportant for 9.5% or 6 respondents.

Contract for buying the artwork is important for 49.2% or 31 respondents, very important for 22.2% or 14 respondents, 7.9% or 5 respondents having no opinion, unimportant for 19% or 12 respondents, and very unimportant for 1.6% or 1 respondents.

Figure 27 Respondents’ opinion about governance

Source: data analysis

So, governance is considered important. But the cluster actually is not well governed and artists mainly want a better infrastructure in an art world including copyright and legal security. Thus, it can be concluded that governance of clusters is considered important by artists and good governance has not being practiced yet.

Firms

Based on the answer of the respondents, 92.1% or 58 respondents stated that their income from the artwork is for their daily needs, only 7.9% or 5 respondents answer No, meaning that they fulfill their main daily needs with other income. This clearly shows that this artists can be categorized as firms, not only Bohemian that they just doing artwork and never thinking about how they sell their artwork but they earn money for daily needs. Further, this firms categorized as Small Scale Entreprises (SMEs) due to their employee is less than 100 employees. Heri Pemad Art Management, the biggest art firm in the area have 20 employees and only 13 artists having employee.

In the level of satisfaction being an entrepreneur the artworld, Figure 28 shows that 31.7% or 20 respondents satisfied and 25.4% or 16 respondents very satisfied, meanwhile 39.7% or 25 respondents answer no opinion, 3.2% or 2 respondents unsatisfied, and none for very unsatisfied. Some artists are satisfied because they are proud to be an artist.

Figure 28 Respondents satisfaction level as an entrepreneur

Source: data analysis

Many firms are dynamic and even some firms are growing and reaching international market. Every artist should start to think how to succeed their work not only making the finest art but also how to build relation, as stated:

“The successful one is the one who has network and creativity. The one that can make extra ordinary artwork but does not build a network, he/ she will be stopped, on the other hand the one with ordinary artwork but can build network, he or she will succeed” (Kuss Indarto).

The dynamic of the firms are shown from the development of art world in Yogyakarta. Nowadays, Yogyakarta can be called as the center for art world in Indonesia.

“If Yogyakarta claim itself to the capital city of The Indonesian art world, public can find many references. One of it is the Artprice Annual Report, a data and research institutions for art world market in Paris that in the middle of year 2009 launching an annual report titled Contemporary Art Market 2007/2008 (Indarto, 2009).”

From the Table 7 below, it is appear Indoneasian painters that succeeded in the art world market during 2007 and 2008. They succeed entering The 500 Best Rated Current Artists.

Table 7 Artprice Annual Report 2007/2008

Source: Mata Jendela, 2009

Most of the Indonesian artists listed in the table lived in Nitiprayan *kampong* or in *kampong* surrounding, such as Putu Sutawijaya, Yunizar, and Handiwirman in Nitiprayan, Budi Kustarto in Jeblog, and Jumaldi Alfi in Kalipakis. There are also many more wellknown artists lived in Nitiprayan *kampong* and surrounding. Moreover, they are can be called as Indonesian Artists because they bring Indonesia wellknown in foreign country for its art.

Government

Government’s role is upgrading dan supporting the cluster. Cluster upgrading can be done by different means. First is by look at improving physical infrastructure. According to 50.8% or 32 respondents, cluster upgrading is important, and very important according to 28.6% or 18 respondents, 9.5% or 6 respondents having no opinion, and unimportant according to 11.1% or 7 respondents. At first, they choose the area because of lifestyle, identity, etc but later on they need infrastructure and support for firms to grow.

Supporting can be done making training programme, tax regulation that beneficial for the artists, and promotion for art. Training programme is very important according to 38.1% or 24 respondents, important according to 36.5% or 23 respondents, meanwhile 6.3% or 4 respondents having no opinion, unimportant according to 14.3% or 9 respondents, and very unimportant according to 4.8% or 3 respondents. Training programme can be done for example by making a residency for artists, but so far there is no action from government concerning modern art.

So far, there is no tax regulation in the market of artwork. It is important to give legal certainty since what's happening today is that there is uncertainty and there is protection of law to the artwork.

The data analysis shown in Figure 29 appear that tax regulation is important for 30.2% or 19 respondents, very important for 20.6% or 13 respondents, meanwhile 36.5% or 23 respondents having no opinion, unimportant for 7.9% or 5 respondents, and very unimportant for 4.8% or 3 respondents.

Government should making more supports especially in promoting the artwork overseas This is important according to 41.3% or 26 respondents, very important according to 39.7% or 25 respondents, unimportant to only 7.9% or 5 respondents, very unimportant for 6.3% or 4 respondents, and 4.8% or 3 respondents having no opinion.

Figure 29 Respondents' opinion about government

Source: data analysis

Based on data analysis concerning the government support to this cluster, it is appear that government support is very weak according to 50.8% or 32 respondents, weak according to 28.6% or 18 respondents, 12.7% or 8 respondents having no opinion, strong according to 6.3% or 4 respondents, and very strong according 1.6% or 1 respondents (Figure 30). This fact also admitted by the government as stated:

So far government especially this agency mainly concern to the traditional art and not yet concern to the modern art (Dra. Heni S).

And also statement below:

Support from government very weak due to there is no capability of the government officer that combines smart thinking and dedication to the field that they hold (Drs. Yata).

So far, there are no training programme, deregulation, or financial support for this artists. Government mainly concern untuil today is to the traditional art. Government only provide a gallery, Taman Budaya Yogyakarta or TBY, for artists to do an exhibition, but with high cost that is burdening the artists.

Figure 30 Respondents' opinion about the support from government

Source: data analysis

In clonclusion, the role of government is considered important, but actual support is considered to be weak. It indicates that whereas people may have moved here for Florida's reasons, they need cluster and business support for their businesses to grow. Hence, there is a shift from Florida to Porter over time.

Other actors

Support from other actors besides from government also play crucial role in strengthen the cluster's structure. This other actors are artist association, trade association, and research institution or university. Artist association in this case including private institution that established because they want to develop the art world in Indonesia. Some artists institution in Yogyakarta, namely : Nafas Residency, Cemeti Art Institution (Yayasan Seni Cemeti), Jogja National Museum (JNM), Sangkring Art Space, OFCA, Mess 56, and I CAN.

This institution usually held a residency regularly.

“Residency is some artists live together in specified time to make an artwork and communicate each other in several place. The bottom line of residency is interaction. Interaction between artists may end up with inspiring each other, collaboration of an artwork, or even confrontation. Collaboration has two meanings, one is collaboration that two artists or more make an artwork together known as collaboration of artwork or they make their own artwork and doing the exhibition together known as collaboration of event. Confrontation here is in a positive way, means that they do not agree with other artist opinion and they continue with their own idealism. The final output of residency can be different from one residencial to another residencial such as exhibition, discussion, workshop or training” (Dewi).

The data analysis on support from artist association (Figure 31) is that it is important for according to 52.4% or 33 respondents, very important according to 20.6% or 13 respondents, 14.3% or 9 respondents having no opinion, unimportant according to 11.1% or 7 respondents, and very unimportant according to 1.6% or 1 respondent.

The result for support from trade association is that 47.6% or 30 respondents choose important, 20.6% or 13 respondents choose very important, 23.8% or 15 respondents having no opinion, 4.8% or 3 respondents choose unimportant, and 3.2% or 2 respondents choose very unimportant (Figure 31). There is AGSI or Association of All Indonesian Galleries as trade association for art. They are from a group of people that they call them self as art lovers. They, either indivually or a company, own a private gallery to collect artwork. Not only collects art work, they also sell the art work to foreign countries.

Further, the analysis result for support from research institution or university or this case is ISI, 33.3% or 21 respondents having no opinion, 23.8% or 15 respondents answer important, 19% or 12 respondents answer very important, 19% or 12 respondents answer unimportant, and 4.8% or 3 respondents answer very unimportant.

“After ASRI become FSR-ISI and through a long 59 years of journey, in fact in many conversation concern with modern art world in Indonesia, attention and understanding the role of institutions of art education is still very weak” (Burhan, 2009).

Figure 31 Respondents' opinion about support from other actors

Source: data analysis

The conclusion of this part is that Florida's theory explains why artists move to Nitiprayan. Some indicators prove valid such as thick labor market, identity. Yet, other indicators are not valid, here cluster theory appears to be more apparent, namely quality of place in the sense of housing quality, trust. It is clearly that Richard Florida's theory of creative class giving a powerfull explanation in the process of emerging this creative center. Meanwhile, Porter's theory of cluster is more relevant to explain the growth of this creative cluster.

Chapter 5: Conclusions

This chapter comprises the conclusion drawn from research findings to understand why has Nitiprayan artist *kampong* has emerged and grown as a creative economy. The question is developed to understand the emergence and growth of Nitiprayan artist kampong with the Porter's context of creative cluster and Florida's context of creative class. It applies theory developed in a western context to a creative center in Indonesia and assesses their relative importance.

This chapter consists of two section. Section 5.1 presents the result to answer the research questions. Section 5.2 attempts to give some recommendation to the next related research and some related policies.

5.1 Conclusion

Main conclusion is that creative class and cluster development jointly explain the development of the creative cluster in a symbiotic manner.

Nitiprayan kampong can be categorized as creative center as Florida's context of creative class that creative people moved to attractive area and create a creative center. In this study, creative people in Nitiprayan *kampong* mainly have occupation as an artist. Artists of contemporary art came to this are because they attracted to some values that this kampong possess. Amenity is the most important factor that they looking for. It will create a perfect "habitat" for artist to create the art work. They have different lifestyle with common people, such as nightlife and peculiar appearance. Therefore, a place with diversity is the appropriate place for them. A place with openness and tolerance. Good social interaction exist either among the artist and between artists with the local society. Their identity is an artist of Yogyakarta eventhough most of them come from outside Yogyakarta. The natural view, Javanese traditional art and its activities, the authenticity and quality of place, are what make this place more attractive to many artists. It is clearly that the indicators on Florida's theory is relevant.

The research result shows that they attracted to this place, not only by the values in the Florida's context of creative class but also by some values in the Porter's context of creative cluster. Quality of place in theory of cluster including natural resources, physical infrastructure, strategy and rivalry, an demand condition is also affecting their decision to choose this place as a place to live except the presence of the buyers. The artwork buyers are mainly collectors inside or outside Indonesia. Collective action was built among the artists.

Moreover, trust that includes familiarity grew. Network is very important for developing their career. Legal or contractual security is needed in trading process of the artwork because the product is a very expensive and high-valued commodity. So over time, this creative class is clustering. Clustering became more important whereas heterogeneity and openness replaced by trust, networking and compromises.

Eventhough many artists work independently, they can be called as a firms because they live from their artwork. Most of them are very satisfied as an independent worker. Government's actions in upgrading and supporting is also important but so far, support from government is very weak. Other actors's support also important and so far the support from artist association and trade association or AGSI is strong, meanwhile research institution or from ISI unitl now is more focus on making the art but in networking.

The process is continue, from forming a creative center to cluster formation. In cluster formation, there are several stages that has been passed. The study results appear that this cluster stage reaching the established cluster. Ongoing collaboration or joint project was developed. The weakness form this cluster is the government support.

5.2 Recommendation

Artists in first instance look for Florida's indicators. Hence, places with a bohemium life style, identity, etc. These soft, intangible aspects of space are a must to develop creative areas. They are difficult to develop by government. It directs attention to openness, diversity.

However, once artists live in an area, clustering becomes important. Firms need to become economically viable. This redirects government support to start to give attention to modern art as well not only to traditional art. The difficulty is to strike a balance: promote clustering without losing the openness.

Further, this study reveals that both theories are important and linked. Some adjustment are made due to differences of condition in Indonesia as both theories based on research in developed countries. More studies of the similar topic in different cases and urban setting will be significant contributions to the body of knowledge, especially in the field of urban environmental management.

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Annex 1 Operationalization of the concepts

Sub-research questions	Concepts	Variables	Indicator groups	Indicators	Research Methods	Unit of analysis
To what extent the formation process of creative sphere of Nitiprayan artists <i>kampong</i> can be explained with Porter's context of creative cluster?	Creative cluster formation process	Quality of place	Natural resources	Availability of raw material	Quantitative Qualitative	Artists of Nitiprayan
			Physical infrastructure	Roads condition Housing quality Accessability or transportation		
			Strategy & rivalry	Rules or norms concerning imitation Rules or norms concerning price		
			Demand conditions	Presence of suppliers Presence of customers/ buyers		
	Collective action	Jointness/ joint project	Collaboration in producing Collaboration in an exhibition	Quantitative Qualitative	Artists of Nitiprayan	
			Willingness to			Willingness to compromise in

			compromise	collaboration		
			Respect	Respect each other		
			Committed	Willing to commit your resources		
		Trust	Competency	Able to do what it said	Quantitative	Artists of Nitiprayan
			Integrity	Fairness	Qualitative	
			Reliability	Willingness to do what it said		
			Familiarity	Building familiarity among artists		
		Network	Physical proximity	Having your own "studio" (a place to work)	Quantitative	Artists of Nitiprayan
			Transactional proximity	Other form of art complementary to yours Marketing relationship Close to famous artist	Qualitative	
			Relationship	Relationship with other artists/ artist association Relationship with trade association Relationship with customers/ buyers		
			Similarity	Among artists are there is same vision & mision		
		Governance	Legal/ contractual security	Copyright of your work Downpayment to buy your work Ordering first before buying Contract to buy your work	Quantitative Qualitative	Artists of Nitiprayan
		Firms	SMEs	Number of employees Being self employed (5 level of satisfaction) Your earning is for daily needs (5 level of agreement)	Quantitative Qualitative	Artists of Nitiprayan
		Government	Upgrading	Physical infrastructure improvement	Quantitative	Artists of Nitiprayan Government officer
			Supporting	Training programme Tax regulation concerning art product Promotion about art Capital support (low interest loans)	Qualitative	
		Other actors	Artists Association	Support	Quantitative Qualitative	Artists of Nitiprayan Related institutions
			Trade Association	Support		
			Research institution (university)	Support		
	Cluster formation	Stages of cluster formation	Common issue	Do you have the same issue/ problem like many other artists? (Yes or No) The same issue/ problem become common issue/ problem (5 level of agreement) There is a need to find help (5 level of agreement) There are obstacles in finding help (5 level of agreement) Help can be found (Yes or No)	Quantitative Qualitative	Artists of Nitiprayan Related institutions
				Cooperation		

				<p>cooperate? (Yes or No)</p> <p>There are benefits from cooperation (5 level of agreement)</p> <p>You are willing to commit your resources in the cooperation (5 level of agreement)</p> <p>There are obstacles in the cooperation (5 level of agreement)</p> <p>Obstacle can be solved (Yes or No)</p>			
			Initial joint project	<p>Cooperation develop into first joint project? (Yes or No)</p> <p>There is gain from first joint project (5 level of agreement)</p> <p>From the first joint project ariss trust each other (5 level of agreement)</p> <p>There are obstacles in the first joint project (5 level of agreement)</p> <p>Obstacle can be solved (Yes or No)</p>			
			Multiple joint project	<p>First joint project continues with another joint project? (Yes or No)</p> <p>There is wider economic benefits from collaboration (5 level of agreement)</p> <p>You are willing to reduce your autonomy (5 level of agreement)</p> <p>There are obstacles in the next tjoint project (5 level of agreement)</p> <p>Obstacle can be solved (Yes or No)</p>			
			Formalize ongoing collaboration	<p>Formalized collaboration (Yes or No)</p> <p>If Yes,</p> <p>If No,</p>			
			Government support	How is the support from the government (5 level of streght)			
To what extent the formation process of creative sphere of Nitiprayan artists <i>kampong</i> can be explained with Florida's context of creative class?	Creative class formation process/ Place-related factors	Thick labor market	Job market	<p>Having many skills</p> <p>Earning from other skills</p>	Quantitative	Artists of Nitiprayan	
			Lifestyle	Nightlife	Hang-out at night with other artists in Nitiprayan <i>kampong</i> and sorrounding areas	Quantitative	Artists of Nitiprayan
				Amenity	Amenity	Qualitative	
		Social interaction	Acquintance	<p>Hang-out with other artists</p> <p>Attending regular meeting in the community activities (<i>arisan, ronda</i>)?</p>	Quantitative	Artists of Nitiprayan Other residents	
		Diversity	Tolerance	<p>The place is open to new people with different race, religion, peculiar appearance</p> <p>Society never complain to the art activities at night (hang-out, music, theater, etc)</p>	Quantitative	Artists of Nitiprayan Other residents	
		Authenticity	Historic building	There are many traditional houses (5 level of agreement)	Quantitative	Artists of Nitiprayan	
			Established neighbourhood	Javanese traditional art has been part of Nitiprayan <i>kampong</i> (5 level of agreement)			
			Unique music scene	Many Javanese traditional art activities			

				(5 level of agreement)		
	Identity	Where we live	You are proud to be a Javanese (5 level of agreement)	Quantitative Qualitative	Artists of Nitiprayan	
		What we do	You are proud to be an artist (5 level of agreement)			
	Quality of place	What's there	There are cozy environment, natural environment, sense of romance?	Quantitative Qualitative	Artists of Nitiprayan	
		Who's there	There are many traditional artists live in Nitiprayan <i>kampong</i> ?			
		What's going on	There are many traditional art activities in Nitiprayan <i>kampong</i> ?			
	Class formation	Pattern of class formation	Common traditional communities	Quantitative Qualitative	Artists of Nitiprayan Other residents	
			The economic winners			The artists become in the first level of wealthy people in the <i>kampong</i> (5 level of agreement)
			Economic pattern			*question is the reason in deciding to choose this area
			Attractiveness of place			*question is the reason in deciding to choose this area

Annex 2 Questionnaire

(In English translation)



This questionnaire is meant to obtain data for the purposes of completing the thesis titled "*Creative Cluster or Creative Class?: A Case Study of Nitiprayan Artist Kampong, Yogyakarta*" as partial fulfillment for the award of the Master Science Degree in Urban Management & Development at the Institute for Housing and Urban Development Studies, Erasmus University, Rotterdam, The Netherlands. The information obtained will therefore be used for academic purposes only.

GENERAL INFORMATION

Name :

Age :

Address :

email address :
 Cellphone :
 Type of residency : Permanent Temporary
 Living in since :
 Origin :
 Are you graduate/ student of ISI Yogyakarta : Yes No
 Type of work :

Check (√) in the box according to your opinion.

A. What do you think the importance of these matters

5 degree of Importancy :

Very Unimportant (1); Unimportant (2); No Opinion (3); Important (4); Very Important (5)

		1	2	3	4	5
1	Availability of raw material					
2	Roads condition					
3	Housing quality in the neighbourhood					
4	Easy access or availability of public transportation					
5	Written or verbal agreement concerning imitation					
6	Written or verbal agreement concerning price					
7	Presence of suppliers					
8	Presence of customers/ buyers					
9	Collaboration in production					
10	Collaboration in an exhibition					
11	Willingness to compromise in collaboration					
12	Respect each other					
13	Willing to commit your resources					
14	Able to do what is said					
15	Fairness					
16	Willingness to do what is said					
17	Building familiarity among artists					
18	Having your own "studio" (a place to work)					
19	Other form of art complementary to yours					

20	Marketing relationship					
21	Relation with well-known artists					
22	Relationship with other artists/ artist association					
23	Relationship with trade association					
24	Relationship with customers/ buyers					
25	Among artists are there is same vision & mision					
26	Copyright of your work					
27	Downpayment to buy your work					
28	Ordering first before buying					
29	Contract to buy your work					
30	Rules or norms about stealing ideas of other artists					
31	Physical infrastructure improvement					
32	Training programme					
33	Tax regulation concerning art product					
34	Promotion about art					
35	Capital support (low interest loans)					
36	Support from artists association					
37	Support from trade association					
38	Support from research institution (university)					
40	Having another job because it is not enough living from art					
42	Hang-out at night with other artists in Nitiprayan <i>kampong</i>					
43	Amenity					
44	Hang-out with other artists					
45	Attending regular meeting in the community activities (<i>arisan, ronda</i>)?					
46	The place is open to new people with different race, religion, peculiar appearance					
47	Society never complains about the art activities at night (hang-out, music, theater, etc)					

B. Information about your company

1. Number of employee : employee(s)
2. Your earning is for your daily needs? Yes No
3. How do you feel being self employed?
 Very Unsatisfied Unsatisfied No Opinion Satisfied Very Satisfied

C. What is your opinion towards this matters

5 degree of Agreeing:

Strongly disagree (1); Disagree (2); No Opinion (3); Agree (4); Strongly Agree (5)

		1	2	3	4	5
1	There are many traditional houses					
2	Javanese traditional art has been part of Nitiprayan <i>kampong</i>					
3	There are many Javanese traditional art activities					
4	You already feel as a “Jogjanese” instead of being a newcomer					
5	Art is in your soul					
6	There are cozy environment, natural environment, sense of romance?					
7	There are many traditional artists live in Nitiprayan <i>kampong</i> ?					
8	There are many traditional art activities in Nitiprayan <i>kampong</i> ?					
9	Nitiprayan society is not conservative					

D. Answer by checking (√) the box

1. Do you have problem to develop your work? Yes No

2. Further, the same issue/ problem become **common issue**/ problem
 Strongly disagree Disagree No Opinion Agree Strongly Agree

3. Do you feel that there is a **need** to find help from other artists?
 Strongly disagree Disagree No Opinion Agree Strongly Agree

4. You meet **difficulty** to get help from other artist
 Strongly disagree Disagree No Opinion Agree Strongly Agree

4. Is there any **help** from other artists Yes No
5. Do you recognize a **need to cooperate**? Yes No
6. You get **benefits** from cooperating with other artists
 Strongly disagree Disagree No Opinion Agree Strongly Agree
7. You are **willing to commit** your resources in the cooperation
 Strongly disagree Disagree No Opinion Agree Strongly Agree
8. You meet **difficulty** in cooperateing with other artists
 Strongly disagree Disagree No Opinion Agree Strongly Agree
9. Are problems **solved**? Yes No
10. Then you make **project together**? Yes No
11. From the project, you can gain **benefit**
 Strongly disagree Disagree No Opinion Agree Strongly Agree
12. Then, you **trust** them
 Strongly disagree Disagree No Opinion Agree Strongly Agree
13. In doing the project, you meet **difficulty**
 Strongly disagree Disagree No Opinion Agree Strongly Agree
14. **Are problem solved** Yes No
15. Are you **interested in doing another joint project**? Yes No
16. You get **benefit** again
 Strongly disagree Disagree No Opinion Agree Strongly Agree
17. You are **willing to reduce your autonomy**
 Strongly disagree Disagree No Opinion Agree Strongly Agree

18. Again, you meet another **difficulty**

Strongly disagree Disagree No Opinion Agree Strongly Agree

19. But then again, **problems are solved**

Yes No

20. **Formalized collaboration**

Yes No

21. What do you think about **support** from the **government**

Very Weak Weak No Opinion Strong Very Strong

Annex 3 List of Questions for indepth interview

- A. Artists who have become Long-time residents (more than 20 years) or the initiator
1. How long have you lived in Nitiprayan *kampong*?
 2. Why you choose to Nitiprayan *kampong* as a place to live/ work?
 3. Could you tell me the process on how artists started living in this area and who are the initiators?
 4. What do you think the uniqueness of Nitiprayan *kampong* compare to other *kampongs* in Yogyakarta?
 5. Is there any common problem?
 6. Is there any collective action/ collaboration to address the problem?
 7. How is the trust and familiarity among artists?
 8. Is there any network among the artists themselves and with other actors?

9. How do you interact with other artists? What kind of meeting do you have? e.g. When, where, how often, etc.
 10. How does it work if you have a joint project?
 11. What are the benefits?
 12. Do you think that joint project must be maintained?
 13. What is the government role concerning with the art activities and business?
 14. What do you expect from the government?
 15. What are the role of other actors (e.g. university, artists association, trade association, etc)?
 16. What do you aspect from other actors?
- B. Local resident (indigenous residents and newcomers)
1. How long have you lived in Nitiprayan *kampong*?
 2. Do you think there is something unique or special about Nitiprayan *kampong*?
 3. Do you think the existence of artists in Nitiprayan *kampong* affects the conditions of this *kampong*? In what term? (social, economic, etc)
 4. Is there any social interaction with the artists who live in Nitiprayan *kampong*?
- C. Local Government, Artists Association, and Trade Association
1. To what extent do you know about Nitiprayan *kampong*?
 2. What is the support of the institutions to the art business in Yogyakarta specially to the art and artists of Nitiprayan *kampong*?

Annex 4 General information of respondents of questionnaire

No	Respondents	Age	Type of residency	Length of Stay	Origin	ISI or Not	Field of art
1	Respondent 1	37	Permanent	7	Sukoharjo	Yes	Painter
2	Respondent 2	43	Temporary	9	Gombong	Yes	Painter
3	Respondent 3	35	Temporary	4	Jogjakarta	Yes	Painter
4	Respondent 4	36	Permanent	16	Bali	Yes	Painter
5	Respondent 5	38	Permanent	12	Padang	Yes	Painter
6	Respondent 6	45	Permanent	13	Cilacap	Yes	Painter
7	Respondent 7	40	Permanent	24	West Sumatra	Yes	Painter
8	Respondent 8	40	Permanent	14	Bantul	Yes	Painter
9	Respondent 9	31	Permanent	24	Jogjakarta	Yes	Painter
10	Respondent 10	38	Permanent	20	Jogjakarta	No	Painter
11	Respondent 11	24	Temporary	4	Jogjakarta	No	Painter
12	Respondent 12	42	Permanent	16	Purbalingga	Yes	Painter
13	Respondent 13	32	Permanent	6	Surabaya	Yes	Craft

14	Respondent 14	35	Temporary	10	Surabaya	No	Painter
15	Respondent 15	43	Permanent	13	Batang	No	Painter
16	Respondent 16	34	Permanent	4	South Sumatra	Yes	Painter
17	Respondent 17	45	Permanent	15	Jember	Yes	Painter
18	Respondent 18	37	Permanent	18	Bandung	Yes	Painter
19	Respondent 19	41	Temporary	7	Solo	Yes	Painter
20	Respondent 20	42	Permanent	18	West Sumatra	Yes	Painter
21	Respondent 21	43	Temporary	4	Jakarta	Yes	Painter
22	Respondent 22	33	Temporary	New	Germany	Yes	Musician
23	Respondent 23	25	Temporary	7	Bali	Yes	Painter
24	Respondent 24	38	Permanent	9	Malang	Yes	Photography
25	Respondent 25	37	Permanent	9	Jogjakarta	Yes	Painter
26	Respondent 26	41	Permanent	25	Banyumas	Yes	Painter
27	Respondent 27	29	Temporary	New	Bandung	No	Painter
28	Respondent 28		Permanent	12	Jogjakarta	Yes	Painter
29	Respondent 29	47	Permanent	8	Jogjakarta	No	Theater performer
30	Respondent 30	59	Permanent	5	Jogjakarta	No	<i>Karawitan</i>
31	Respondent 31	58	Permanent	5	Jogjakarta	No	<i>Karawitan</i>
32	Respondent 32	53	Permanent	18	Bantul	No	<i>Karawitan</i>
33	Respondent 33	22	Temporary	2	Bali	Yes	Painter
34	Respondent 34	29	Temporary	1	Bali	Yes	Painter
35	Respondent 35	38	Temporary	13	Tuban	Yes	Painter
36	Respondent 36	44	Permanent	18	Gunung Kidul	No	Painter
37	Respondent 37	41	Temporary	5	Toraja	Yes	Painter
38	Respondent 38	34	Temporary	12	Jakarta	Yes	Craft
39	Respondent 39	32	Permanent	2	Jogjakarta	No	Musician
40	Respondent 40	44	Temporary	10	South Sumatra	Yes	Painter
41	Respondent 41	38	Temporary	1	Jogjakarta	No	Painter
42	Respondent 42	30	Temporary	3	Bali	Yes	Painter
43	Respondent 43	56	Permanent	16	Purworejo	Yes	<i>Karawitan</i>
44	Respondent 44	53	Permanent	21	Kulon Progo	No	<i>Karawitan</i>
45	Respondent 45	46	Permanent	9	Malang	Yes	Painter
46	Respondent 46	23	Temporary	3	Bali	Yes	Painter
47	Respondent 47	48	Temporary	17	Malang	No	Painter
48	Respondent 48	41	Permanent	15	Banjarnegara	No	Dekoration
49	Respondent 49	46	Permanent	11	Pontianak	Yes	Painter
50	Respondent 50	42	Temporary	7	Sleman	No	Painter
51	Respondent 51	48	Temporary	14	Kebumen	Yes	Painter
52	Respondent 52	51	Permanent	25	Blitar	Yes	Musician
53	Respondent 53	37	Temporary	13	Sleman	No	Theater performer
54	Respondent 54	33	Permanent	12	Lampung	No	Theater performer
55	Respondent 55	37	Temporary	11	Jogjakarta	No	Theater performer

56	Respondent 56	29	Temporary	6	Jogjakarta	No	Theater performer
57	Respondent 57	29	Permanent	7	Saudi Arabia	No	Theater performer
58	Respondent 58	32	Permanent	6	Gunung Kidul	No	Theater performer
59	Respondent 59	34	Permanent	5	Jogjakarta	No	Theater performer
60	Respondent 60	27	Permanent	3	Jogjakarta	No	Theater performer
61	Respondent 61	39	Permanent	7		No	Theater performer
62	Respondent 62	40	Temporary	2	Japan	No	Theater performer
63	Respondent 63	36	Temporary	7	Jogjakarta	Yes	Photography

Source : researcher's construct

Annex 5 Analysis SPSS Tables

Annex 5.1 Availability of raw material

Annex 5.2 Roads condition

Annex 5.3 Housing quality

Annex 5.4 Accesibility

Annex 5.5 Rules or norms concerning imitation

Annex 5.6 Rules or norms concerning price

Annex 5.7 Presence of suppliers or store

Annex 5.8 Presence of customers or buyers

Annex 5.9 Collaboration in producing

Annex 5.10 Collaboration in exhibition

Annex 5.11 Willingness to compromise in collaboration

Annex 5.12 Respect each other

Annex 5.13 Willingness to commit resources

Annex 5.14 Able to do what it said or ability

Annex 5.15 Fairness

Annex 5.16 Willingness to do what it said or capability

Annex 5.17 Building familiarity among artists

Annex 5.18 Having “studio” or a place to work

Annex 5.19 Other form of art complementary to yours

Annex 5.20 Marketing relationship

Annex 5.21 Close to famous artist

Annex 5.22 Relationship with artist association

Annex 5.23 Relationship with trade association

Annex 5.24 Relationship with customers or buyers

Annex 5.25 Same vision and mission among artists

Annex 5.26 Copyright of your work

Annex 5.27 Downpayment to buy the artwork

Annex 5.28 Ordering before buying

Annex 5.29 Contract of buying the artwork

Annex 5.30 Infrastructure improvement

Annex 5.31 Training programme from government

Annex 5.32 Tax regulation concerning artwork

Annex 5.33 Promotion for art

Annex 5.34 Support from artist association

Annex 5.35 Support from trade association

Annex 5.36 Support from research institution or university

Annex 5.37 Having many skills and earning from other skills

Annex 5.38 Hang-out with another artists

Annex 5.39 Amenity

Annex 5.40 Attending regular meeting in the community activities

Annex 5.41 Place open to new people with different race, religion, peculiar appearance

Annex 5.42 Society never complain with the art activities

Annex 5.43 Earning is for daily needs

Annex 5.44 Satisfaction of being self employed

Annex 5.45 There are many traditional house

Annex 5.46 There is a strong Javanese traditional art

Annex 5.47 There are many traditional art activities

Annex 5.48 Already feel as an artist of Jogja

Annex 5.49 Art already in your soul

Annex 5.50 Support from the government

Annex 5.51 Ongoing collaboration or joint project