

Definition and Important Roles of Artist-craftspeople in the Indonesian Craft Industry (Trangsang Rattan Furniture)

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THESIS TITLE

Definition and Important Roles of *Artist-craftspeople* in the Indonesian Craft Industry (Trangsang Rattan Furniture)

(インドネシアの手工業における芸術家職人の定義と役割の重要性～ト
ランサン村の籐家具をケーススタディとして)

By

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**Kyushu University
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ABSTRACT

Through informal knowledge, indigenous arts and crafts play a critical role in promoting a region's history and traditions. They are an excellent means of preserving traditional skills and talents as cultural resources. However, craftsperson is mistakenly considered the same as *artist-craftsperson*, both terms are similar in that their work is tied to aesthetic value, and they all present tangible products. Nonetheless, the two terms differ in small but important ways. Moreover, they no longer emphasize knowledge and skills, but on the ability to sell one's own work, so the boundaries are not clear and related concepts, such as craftsmanship, handicrafts or craftspeople-trade, may overlap. The objectives of this research are (1) the definition of *artist-craftspeople* from the behavior (attitude) of craftspeople in their motivation and purpose of making crafts, and (2) the important role of the *artist-craftspeople* in the Indonesian craft industry. The core topic is approached from several angles: first, by reviewing the identity of a *artist-craftsperson*, i.e. a person who is an expert in their field, experienced, dedicated to craft, expressive, and can sell their own work so that they become a role model for other craftspeople; second, by investigating motivations and goals, i.e. novelty in design and technique to be more profitable; third, by describing the mentality of a craftspeople, i.e. always exploring new material alternatives; fourth, by describing interests, i.e. making crafts is a joyful activity; the fifth is about mindset, which is disciplined to follow patterns and trend developments; the sixth describes in seizing opportunity, considering challenges to be an opportunity by combining online sales, and works always look different; the seventh describes orientations, working on time, prioritizing aesthetic value, and not always pursuing quantity; the eighth is related to methods, having a market orientation, products must be able to provide satisfaction for both the maker and the consumer; and the ninth describes the involvement used in making craft, which is happy that the product is made with high quality and the quality of the craft has an impact on the price. *Artist-craftspeople* are important in craft industry activities, as it can feed innovation, contribute to consumer satisfaction, and increase sales. The results of this research have received responses from policy makers, that the decision-making and policymaking processes are complicated and difficult, and not only relating to the issue, and examining issues that refer to concrete actions that can provide for the interests and needs of craftspeople is more important for now.

TABLE OF CONTENTS

ACKNOWLEDGMENTS	3
ABSTRACT	4
Chapter 1 Introduction	12
1.1 Background of the research.....	12
1.2 Research objectives	21
1.3 Research target.....	23
1.4 Research questions	27
1.5 Organization of research.....	28
1.6 Summary	30
Chapter 2 Literature review	32
2.1 Introduction	32
2.2 Art and craft	33
2.2.1 Art and craft criteria	33
2.2.2 Craft and art similarity.....	35
2.3 Metamorphosis of Craft.....	37
2.4 Craftspeople and <i>artist-craftspeople</i>	41
2.4.1 Definition and classification of craftspeople.....	42
2.4.2 Definition of <i>artist-craftspeople</i>	50
2.4.3 Requirements of an <i>artist-craftspeople</i>	51
2.4.4 Differences <i>artist-craftspeople</i> and other types of craftspeople...	52
2.5 Summary	54

Chapter 3 Research Methods	55
3.1 Introduction	55
3.2 Qualitative research and grounded theory	55
3.3 Interview, observation, and notes.....	57
3.3.1 Method interviews	57
3.3.2 Method observations	58
3.4 Documentation and research instrument	58
3.5 Recruitment of participants.....	59
3.6 Data analysis	66
3.7 Summary	77
Chapter 4 Indonesian Craft Industry and Observations from the Field	79
4.1 Introduction	79
4.2 Indonesia rattan furniture industry	80
4.3 Trangsang village and craft	82
4.3.1 Geography	82
4.4 Craft industry in Trangsang village	85
4.4.1 Rattan making process in Trangsang village	87
4.4.2 One of the craft product craftspeople cottage industry.....	96
4.5 Observations from the Field	100
4.5.1 Craft specialization	101
4.5.2 Focus on craft business	101
4.5.3 Overview of craftspeople craft business.....	102
4.6 Summary	107

Chapter 5 Findings and analysis	109
5.1 Findings and analysis	109
5.2 Differences in findings with literature reviews	121
5.3 Summary	125
Chapter 6 Discussion	126
Summary	140
Chapter 7 Conclusion	142
7.1 Significance and contribution	147
7.2 Limitations of the study	148
7.3 Opportunities for future research	148
REFERENCES	149

LIST OF FIGURES

Figure 1. Characteristics of the Indonesian handicraft industry.....	16
Figure 2. Significant increase from 2010 to 2020	17
Figure 3. The term, motivations, interest of <i>kriya</i>	19
Figure 4. The contributed handicraft industri in Indonesia	20
Figure 5. The research objectives	23
Figure 6. Per capita income by business sectors	25
Figure 7. Schematic view of the research	30
Figure 8. Criteria for art and craft	34
Figure 9. Classifications of craftspeople by literature review.....	49
Figure 10. The participation of the research sample	59
Figure 11. The classification participants of gender and main craft activity	65
Figure 12. The classification participants of work professions	66
Figure 13. Jepara rattan sofa, chair and table	80
Figure 14. Cirebon rattan bar chair	81
Figure 15. Trangsang rattan chair	81
Figure 16. Map of Sukoharjo Regency	83
Figure 17. Trangsang village area, Gatak Sub-district, Sukoharjo Regency	84
Figure 18. Details of the regional spatial plan of Trangsang village	84
Figure 19. Craft industri of Trangsang village	86
Figure 20. Trangsang craft industry	87
Figure 21. Rattan asalan/raw/wet	88
Figure 22. Rattan frying process	89

Figure 23. Rattan washing process	89
Figure 24. Drying process	90
Figure 25. Rattan immersion process	91
Figure 26. Rattan material ready for production	92
Figure 27. Sorting and tying the rattan	92
Figure 28. Stripping the rattan	93
Figure 29. Cutting and polishing the rattan	93
Figure 30. Processes of splitting rattan into small size	94
Figure 31. Rattan small sizes (<i>'fitrit'</i>) for woven	94
Figure 32. Binding the furniture frame with rattan	95
Figure 33. Rattan Bending Process	95
Figure 34. Rattan furniture frame	96
Figure 35. Oval frame of rattan furniture	96
Figure 36. Wooden chair frame	97
Figure 37. The process of making plaits	97
Figure 38. Rattan furniture wicker shape	98
Figure 39. Process and products on display from craftspeople cottage industry	99
Figure 40. Consumer-ordered cottage industry products	100
Figure 41. Mr. Putra house and his stall	103
Figure 42. Mr. Marno's house and shop	104
Figure 43. Mr. Sardiman with his workshop	105
Figure 44. Mr. Harjo weaving rattan on the terrace of his house	106
Figure 45. Mr. Harjo living room with craft products	106

Figure 46. Mr. Margo workshop right beside and behind the house	107
Figure 47. Structure of the 9 core categories and 18 keywords.....	109
Figure 48. Motivation and interest, and purpose of craftspeople, and motivate the economic focus	146

LIST OF TABLES

Table 1. Data on the main livelihoods of Trangsang Village Residents	24
Table 2. Language examples of the <i>artist-craftspeople</i> definition	50
Table 3. Description of the 125 craftspeople.....	60
Table 4. Selective coding based on grounded theory	68
Table 5. Policy makers are concerned with the objectives and findings.....	76
Table 6. Classification of the Indonesian Handicraft Industry	79
Tabel 7. Differences in findings with literature reviews	122

Chapter 1 Introduction

1.1 Background of the research

Arts and crafts are vital in representing and promoting one's history, culture, and traditions, and they are an excellent means of preserving traditional skills and talents that define the history of any country or region (Khan, 2022). Clearly, the interplay between craft and art is not only historically specific: it is equally determined by culture and region (Lees-Maffei and Sandino, 2004). Walter Benjamin (1973: 4) mentioned that:

The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for example, stood in a different traditional context with the Greeks, who made it an object of veneration, than with the clerics of the Middle Ages, who viewed it as an ominous idol. Both of them, however, were equally confronted with its uniqueness, that is, its aura. Originally the contextual integration of art in tradition found its expression in the cult. We know that the earliest art works originated in the service of a ritual – first the magical, then the religious kind.

The existence of ceremonies and rituals is a manifestation of interrelated cultures and traditions, and at the same time as an effective means of preserving the culture that remains and can be passed down to the future generations (Adom, 2019). In addition, the birth of dialect diversity also occurs due to the existence of cultural elements (Kofman, 1981).

A product is characterized as unique, where elements of beauty, aura, and tradition are inherent in the product. And tradition, the defines as (Merriam-Webster, 11th Edition, 1981):

- 1a: an inherited, established, or customary pattern of thought, action, or behavior (as a religious practice or a social custom) b: a belief or story or a body of beliefs or stories relating to the past that are commonly accepted as historical though not verifiable
- 2: the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction
- 3: cultural continuity in social attitudes, customs, and institutions
- 4: characteristic manner, method, or style <in the best liberal tradition>

The first definition refers to customary thoughts, actions, behaviors (attitudes) and/or beliefs: his art, like *technê*, is a divinely sanctioned craft that works in the service of the most exalted tradition. The bowl likewise is a product of *technê*, and one that has no named maker, but rather belongs to a family (Young, 1968); its gold, like that rained down by Zeus on the Heliades (Norman, 2023), symbolizes not so much wealth as stability and divine favor. The golden bowl—and in the same way Pindar's ode—blurs the boundary between individual and collective endowment, and technical and moral excellence.

Aristotle's (1984:21) term *technê* for how-to knowledge (saper fare) or thinking in action, which represents the zone between theoretical why knowledge and purely practical knowledge.

The craftspeople's relatedness to medium distinguishes mastery from apprenticeship. The basic orientation of the craftspeople extends well beyond

the practicalities of facility with tools, and is rooted in an understanding of custom—response to the medium—and reflection on the wider purpose of medium, labor and context. The craftspeople is a powerful agent of thought-in-action: a function that is true thinking. Therefore, researcher assert that thought-in-action—throughout the process of the object’s creation—is the quality that creates unique objects.

Fry *et al.*, (2019), in their study, tried to analyze how the value in art and craft practices, Fry *et al.*, propose that innovation from within the craftspeople tradition is possible and often achieved. Therefore, the researcher is convinced that society needs to rediscover the virtues of the craftspeople—without looking to the past but with a contemporary spirit. More recent thinking (LaMore *et al.*, 2013) argues that cultural assets, such as thriving arts sectors, play an important role in generating and sustaining a globally engaged economy. To remain competitive in the global knowledge economy, communities must make available arts and crafts opportunities to foster creativity and innovation that will drive the formation of highly skilled, well-paying jobs, as well as offer new commodities and services.

The special nature of craft products is based on craftspeople distinctive characteristics, which may be utilitarian, aesthetic, creative, culturally linked, decorative, functional, traditional, symbolic and religiously and socially significant, similarly, the improvement of the production process and the variety of designs have been key factors for the development of activities, making manufacturers more committed to their work, so that the craftspeople activity

has turned some areas of Ecuador into benchmarks for the manufacture of wooden furniture (Liliana Mercedes Tul Tipantuña, 2021:2). Products of artisanal (crafts, skills or arts) products holds the promise of a more authentic (refers to a trait or characteristic) engagement with product or experience for commodity satiated rich world consumers (Fry and Faerm, 2015; Fry *et al.*, 2019).

Craftspeople are individuals with special and unique skills for manual production and/or manufacturing of products (Laurie, 1989; Farr and Farr, 2000; Grimes and Milgram, 2000). Across the globe, craftspeople can be found in the construction, manufacturing (such as furniture), and building sectors (Afolabi *et al.*, 2018).

The craftspeople are important because it creates jobs, promotes knowledge sharing and value addition, and the performance of craftspeople is central in the manufacturing sector, especially in the furniture making industry where skills and experiences are shown (Arowosoge *et al.*, 2010). According to McDowell *et al.*, (2011), craftspeople's directly contributes to the quality of skilled trade workforce, therefore gives the ability to compete successfully in a global market.

Indonesian furniture has become a craft industry that is inseparable between furniture and crafts from people's lives (Irawati *et al.*, 2013), therefore data on the existence of furniture industries such as Rattan in Trangsang (Kurniawan *et al.*, 2023), Carving in Jepara (Marizar *et al.*, 2020), Bamboo in Tasikmalaya (Triharini and Kagami, 2014) can represent a picture of the situation of the handicraft industry, besides that furniture and crafts are part of the culture and civilization of Indonesian society (Peter, J.M. NAS, 1998), thus the role of local

actors (i.e. craftspeople) is very important in the implementation, research, industrial action on the ground. Amusan *et al.*, (2021) submitted that craftspeople is regarded as one of the important links in the construction process and technical works.

Production process emphasizing hand skills or handicrafts in Indonesia are included in micro, small, and medium enterprises in the field of crafts or arts that can survive and compete as the foundation of the national economy. This is because many craft industries in Indonesia (See Figure 1) grow and are rooted in the people's social and cultural conditions or based on their identity, characteristics, local genius, or local wisdom (Purnomo *et al.*, 2018).

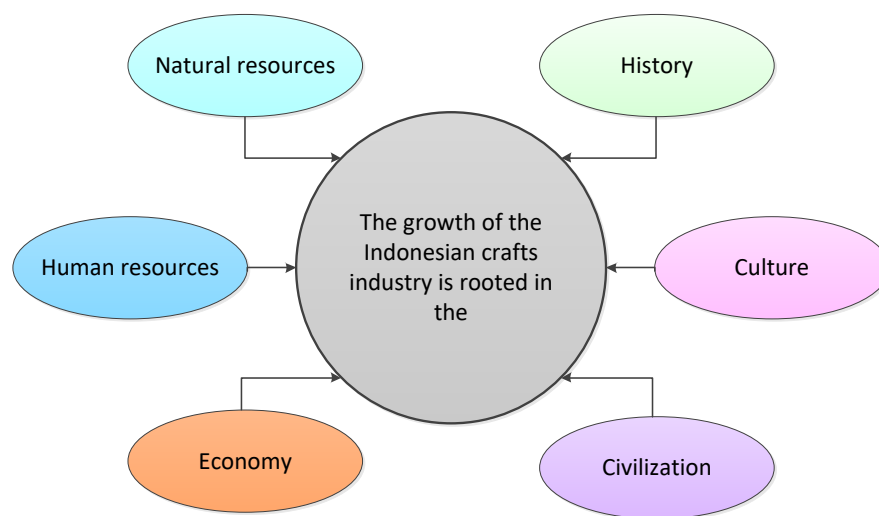


Figure 1. Characteristics of the Indonesian handicraft industry
(Source: Purnomo *et al.*, 2018)

Supported by abundant natural resources and creative human resources, the creative economy industry, which is an economic sector that focuses on creating products based on creativity and expertise (micro, small, and medium enterprises) together with 'Badan Ekonomi Kreatif Indonesia (BEKRAF)' or Indonesia's Creative Economy Agency contributes to the country's economy with

the ability to absorb 97% of the total workforce as well can raise investment up to 60.4% (data for the first semester of 2021). Figure 2, is the development of Indonesia's creative economy industry sector shows a significant increase from year to year (2010-2020).

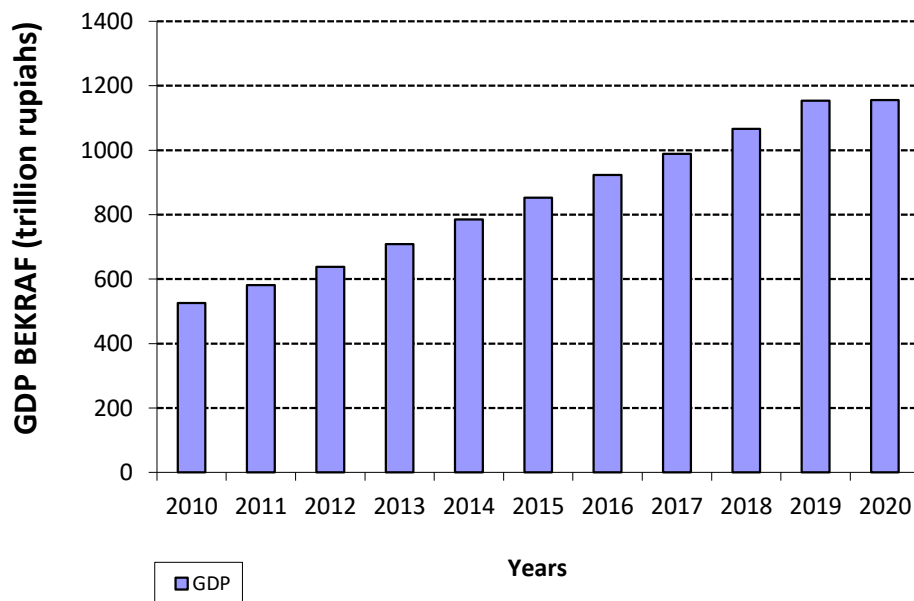


Figure 2. Significant increase from 2010 to 2020
(Source: Ministry of Tourism and Creative Economy of the Republic of Indonesia, 2021)

Throughout 2010-2017, the Gross Domestic Product (GDP) figure of the creative economy sector continued to increase along with the trend of its contribution to the national economy which was also positive, as well as in 2018 until 2020 continued to increase (Ministry of Tourism and Creative Economy of the Republic of Indonesia, 2021). Nevertheless, the government continues to encourage the development of the creative industry, as explained in the Presidential Regulation of the Republic of Indonesia Number 6 of 2015 that the creative economy is one of the economic fields that needs to be encouraged,

strengthened and promoted as an effort to increase national economic growth (Ministry of Tourism and Creative Economy of the Republic of Indonesia, 2021).

The Indonesian furniture handicraft industry has extensive historical roots in terms of production character and handwork, while machine tools support the production process (Irawati *et al.*, 2013). According to Baharudin (2011), Indonesian traditional crafts have historically been divided into the realm of *kriya* or craftspeople (also written as *kria*) and crafts born from social stratification; *kriya* was born from the old tradition to refer to artworks produced by *abdi dalem kriya* (craftspeople).

The term *kriya* is currently (See Figure 3) interpreted as a field of work (e.g., wood *kriya*, rattan *kriya*, ceramic *kriya*, and others) that emerged from different motivations and at the same time has three different directions of interest, that is, preservation, economic, and commercial and personal expression, and the place to do this *kriya* activity is called a “*kriya* village” (Gustami, 1991).

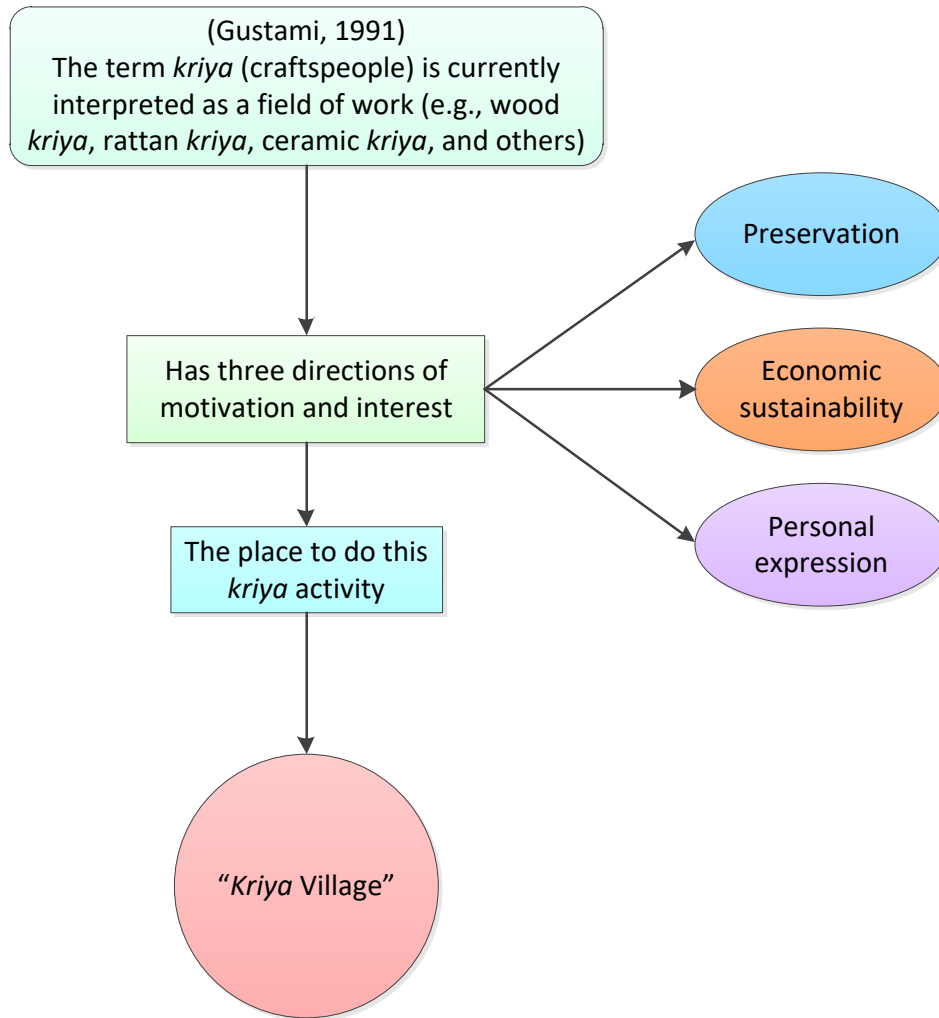


Figure 3. The term, motivations, interest of *kriya*
(Source: Gustami, 1991)

Handmade objects considered as traditional crafts in Indonesia are cultural activities that contribute to the production of artifacts that constitute cultural wealth, where these handmade processes have to compete economically with machine production (mass-produced), such as screen-printed batik, textiles, synthetic rattan furniture, and etc (Raharjo, 2011). Other types of traditional handicrafts, such as Pekalongan hand-drawn batik, Yogyakarta silverwork, and Trangsang Village rattan furniture have never lost their devotees because they have preserved the originality of past eras.

In addition, as visualized in the Figure 4, Indonesian handicraft industry has contributed to creating employment opportunities, promoting the economic welfare of the people, creating many craftspeople, producing craft products that are distinctive and have local wisdom (Ministry of Tourism and Creative Economy of the Republic of Indonesia, 2021).

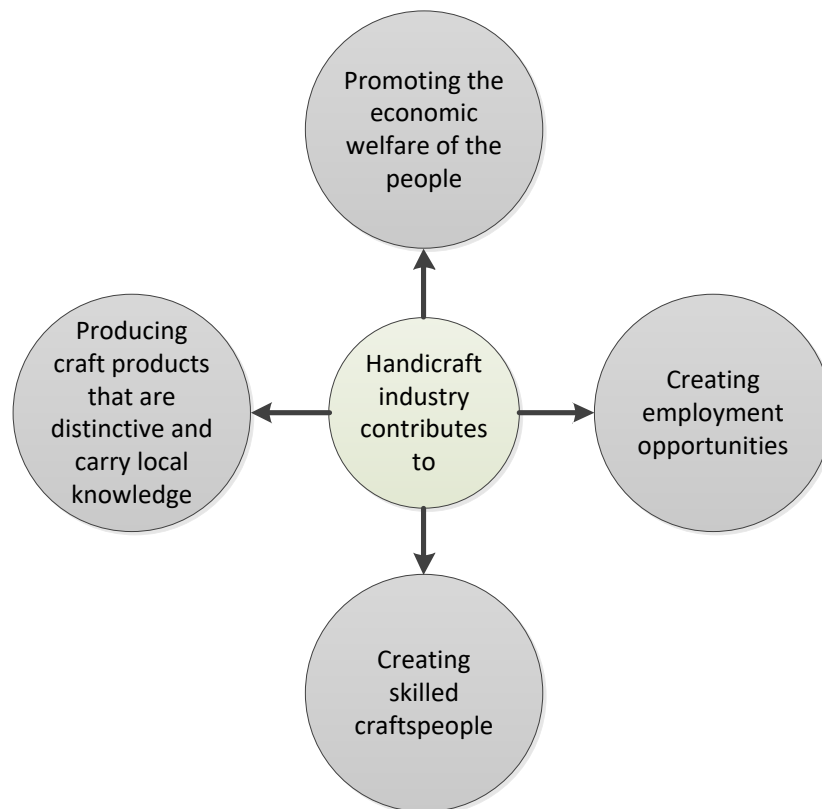


Figure 4. The contribution of the handicraft industry in Indonesia
(Source: Ministry of Tourism and Creative Economy of the Republic of Indonesia, 2021)

There are at least three very important points in traditional crafts, namely purpose, value and skill (Triharini and Kagami, 2014). Traditional crafts always have not only for use, but also to reproduce the traditional knowledge of the people of the original culture where the craft is made (Połec and Daria, 2022). This purpose may be the same or different from one culture to another.

Craft activities instill values in the craft-making process, such values include: consistency, durability, patience, rigor and work ethic (Ariffin *et al.*, 2023; Dash and Bidhu, 2021; Triharini and Kagami, 2014). These values are declining for contemporary crafts, which are made with the help of machines or mass production (Tomášková and Roman, 2021).

Crafts have values in the making process such as consistency, durability, patience, rigor, and work ethic. On the other hand, craft products are based on the distinctive characteristics of craftspeople, such as utilitarian, aesthetic, creative, culturally linked, decorative, functional, traditional, symbolic, and religiously and socially significant. To study motivations of craftspeople, understanding how to set up a framework using actions, behaviors (attitudes) and/or beliefs that form the identity or characteristics of the craftspeople. However, to the researcher knowledge research on defining *artist-craftspeople* and the importance of the term has not been studied in detail and the work 'definition' is not sufficient as a research tool to show the meaning of that term. Therefore, defining the *artist-craftspeople* and its importance to the craft industry in Indonesia is needed. The qualitative research with initial Grounded theory is the first attempt to study definition and importance *artist-craftspeople* in the craft industry.

1.2 Research objectives

This research has the objective of defining the *artist-craftspeople* and their important role to the Indonesian craft industry, by analyzing the attitudes of

Trangsang village craftspeople through their motivations and interests in rattan furniture making. The term *artist-craftspeople*, (Gustami, 1991; Zulaikha, 2014) emerges from different motivations and at the same time has three different directions of interest, such as preservation, economy, and commercial and personal expression.

The research intention is to find the characteristics or attitudes of the *artist-craftspeople* based on the following: motivation and goals (Triharini and Kagami, 2014; Zulaikha, 2014; Mc Cracken, 2022; Werdhaningsih, 2022), interests and orientations (Becker, 1978; Shiner, 2012; Triharini and Kagami, 2014), creativity (Girón, *et al.*, 2007; Fillis, 2002; Zulaikha, 2014; Triharini and Kagami, 2014), involvement and methods used in making craft objects (Ahmadi, 2008; Triharini and Kagami, 2014; Shiner, 2012), as well as the mindset and mentality (Ahmadi, 2008; Liebl and Roy, 2004; Triharini and Kagami, 2014; McCallum *et al.*, 2020).

The *artist-craftspeople* considers beauty as a requirement of craft products (Becker, 1978). In addition, they have a very strong purpose and ideology, although the work is considered small art in the art world (Zulaikha, 2014), as such, they need to be considered as role models, as they can train other craftspeople to pursue innovation in developing designs, techniques of contemporary craft products, as advisors for other craftspeople to follow their interests and ways of working, which then gain success in the market (Zulaikha, 2014; Triharini and Kagami, 2014). Therefore, the reason why the research takes *artist-craftspeople* as the subject in this study (See Figure 5).

This research not only emphasizes *artist-craftspeople* attitudes and values such as motivation and goals, interests and orientations, creativity, involvement and methods, and mindset and mentality which are unique to this research, but also highlights the important role of the *artist-craftspeople* in relation to the craft industry in Indonesia.

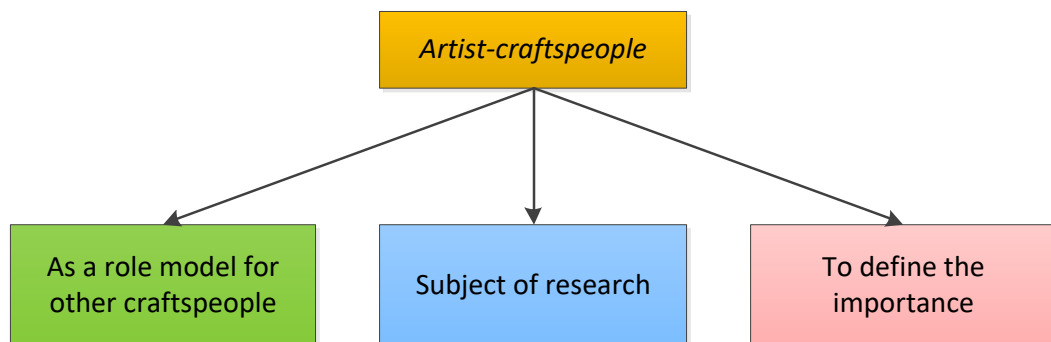


Figure 5. The research objectives
(Source: Researcher)

The result of this study is expected to provide a new perspective in understanding rural crafters from the point of view of the craft industry, support the development quality of craft and crafters' skills through collaboration, as well as efforts to preserve traditional crafts as a cultural entity.

1.3 Research target

This study focused on craftspeople of woven rattan, a type of furniture craft, as its research subject in its objective to define the *artist-craftspeople* through their motivations and interest. Craftspeople has different motivation and creativity that distinguish them as entrepreneurs, makers, designers and even *artist-craftspeople*, and their attitudes and values will only be effective when they fit each craftspeople motivation and creativity (Zulaikha, 2014). And the term

craftspeople that emerged from different motivations and at the same time has three different directions of interest, that is, preservation, economic and commercial, and personal expression (Gustami, 1991).

Specifically, this study focused on the case of Trangsang village, which has been known as the “craft village” since the year 1950. In that year it began to experience development both from the amount of production and the number of craftspeople, so that villagers who were previously farmers switched professions to become craftspeople, rattan handicrafts were previously only considered side jobs now become the main livelihood. Trangsang village is the only center for the furniture craft industry in Gatak Sub-district, Sukoharjo Regency (Hartanto, 1998), there are two hamlets that are home to the rattan furniture handicraft industry, namely Trangsang village and Kramat Jamur village, but the one known as the center of the rattan furniture handicraft industry is Trangsang village (Sasongko *et al.*, 2019), and even according to Mursito (2013), Trangsang village gained a designation from the Department of Industry and Trade of the Sukoharjo Regency as a center for the furniture craft industry.

In general, there are eight types of work that the people of Trangsang village do as their main livelihood, as shown in Table 1.

Tabel 1. Data on the main livelihoods of Trangsang village residents

Types of livelihoods	Gender		Total	%
	Male	Female		
Farmers	257	107	364	71,37
Craftspeople (cottage industry)	78	47	125	24,51
Private doctor	1	-	1	0,20

Types of livelihoods	Gender		Total	%
	Male	Female		
Private midwife	1	-	1	0,20
Village officials	10	1	11	2,16
Party equipment rental services	3	-	3	0,59
Legislative members	2	-	2	0,39
Pharmacists	1	2	3	0,59
Total population	353	157	510	100

(Source: Trangsang village profile, 2019)

The population working as farmers is significant compared to other types of work, this is due to the fact that 50% of the Trangsang village area is rice land. However, the per capita income of Trangsang village (See Figure 6), which is sourced from the cottage industry sector, is much greater than the agricultural sector, and is able to advance the economic level of the population.

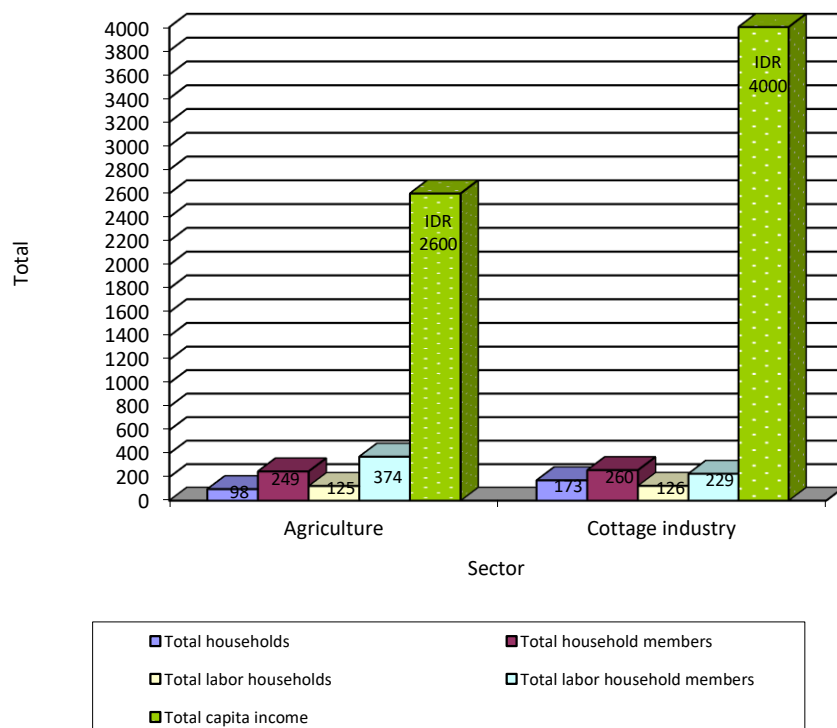


Figure 6. Per capita income by business sectors
(Source: Trangsang village profile, 2019)

Then, the livelihood with the second high number of workers is craftspeople, because, (1) since the year 1990 Trangsang village has had a high density of craftspeople, with many cottage industries found in the central area of the industrial centers (area is in the south), and (2) this study focuses on the southern village area to examine the furniture craft industry from craftspeople in the cottage industry cluster.

Trangsang village, according to historical records, is the largest rattan handicraft center in Central Java Province, from which many rattan furniture cluster craftspeople emerged (Hartanto, 1998). Unfortunately, there are problems faced by the craftspeople cluster rattan furniture in Trangsang village, the boundaries are unclear and related concepts, such as craftsmanship, handicrafts or craftspeople-trade, may overlap. Besides, the meaning of the term *artist-craftspeople* is not yet known to the general public because the term craftspeople broad use. Craftspeople in Trangsang village is an appropriate target because of these issues, and can be a case study for define and the importance of *artist-craftspeople* for the craft industry.

The main focus of this research is the case studies of Trangsang rattan furniture, a village in Gatak sub-district, a sub-division of Sukoharjo Regency and a location in the central region of Indonesia, also known as Central Java Province, which since the year 1990 has been known as a craft village or rattan furniture industry center.

The target of this research is the southern part of Trangsang village, because it has a high density of craftspeople with various types of industries emerging,

such as cottage industries, large industries and warehousing (Rembuk Forum of Trangsang Rattan Cluster, 2021), and can be a case study for creating a definition and importance of the *artist-craftspeople* in the Indonesian craft industry.

A cottage industry, where the craftspeople is regularly engaged in one or more crafts, on average only produces rattan-based crafts, and there are no rules or time constraints on the craft process.

Large industries, producing rattan handicrafts combined with wood and iron, its production system is clearly based on the fulfilment of quantity with a certain time, so this company must recruit other home craftspeople, and there are even home craftspeople who work together to complement each other, for example there are those who offer welding services and rattan weaving.

Warehousing is used to store raw materials that have been processed/ready for production, design drawings, pre-production records, various rattan handicraft products produced (unfinished and after finishing), as well as various production infrastructure facilities used by cottage industry craftspeople.

Craftspeople included in this study are cottage industry craftspeople who are completely unmanaged by a large industry, thus regularly engaged in one or more rattan material crafts.

1.4 Research questions

To implement above research purpose, the research on defining the *artist-craftspeople* and investigation on their important role to the Indonesian craft industry in both fields lead us to the following research questions:

1. What is the definition of an *artist-craftspeople*?
2. What are the important roles of the *artist-craftspeople* in the Indonesian craft industry?

1.5 Organization of research

This research consists of 7 chapters, and the study is organized in the following format and schematic organization of study is shown in Figure 7.

Chapter 1. The first chapter is a described the background of research, and then presented an overview of the research problem and questions. An overview of the purposes and objectives of the research, key literature, and contributions were also provided in this chapter.

Chapter 2. The second chapter will overview and reviewed previous research on art and craft, and look at the criteria for art and craft, and classification of craftspeople especially in the handicraft industry, and *artist-craftspeople*.

Chapter 3. The third chapter provides a detailed description of the research methods of this study, including the rationale for using qualitative research with grounded theory to answer the research questions, interview questions for participants, and recruitment of participants. The results of data analysis using the grounded theory approach are also presented.

Chapter 4. The fourth chapter is literature review on the Indonesian craft industry. Indonesia's handicraft industry cluster based on the UNESCO Award Excellence for Handicraft 2010 has 6 classifications, including the rattan furniture cluster handicraft industry, and 3 regions in Indonesia as the largest producers

and exports of rattan furniture industry, and overview craft industry in Trangsang village. It also documents research field findings, which there are 3 main types of craft activities as a specialization of the skills of craftspeople in Trangsang village, and 2 types of work professions that are used as a business/entrepreneurship/business.

Chapter 5. The fifth chapter presents the results of the analysis of the attitudes and behavior of the craftspeople through direct observation and researcher interviews with craftspeople, which refer to the categories that have been put forward by previous research. A summary of the differences between the findings and the literature review was also examined.

Chapter 6. The sixth chapter includes discussion on explorations of the definition of the term *artist-craftspeople* based on behavior (attitude) through the craftspeople goals and motivations in craft making, as well as the important role of the *artist-craftspeople* in the Indonesia craft industry.

Chapter 7. The Seventh chapter highlights the conclusions based on the findings and results of the analysis in the previous chapters, giving an opinion on the state of the exploring the definition and important role of the *artist-craftspeople* in the Indonesian craft industry.

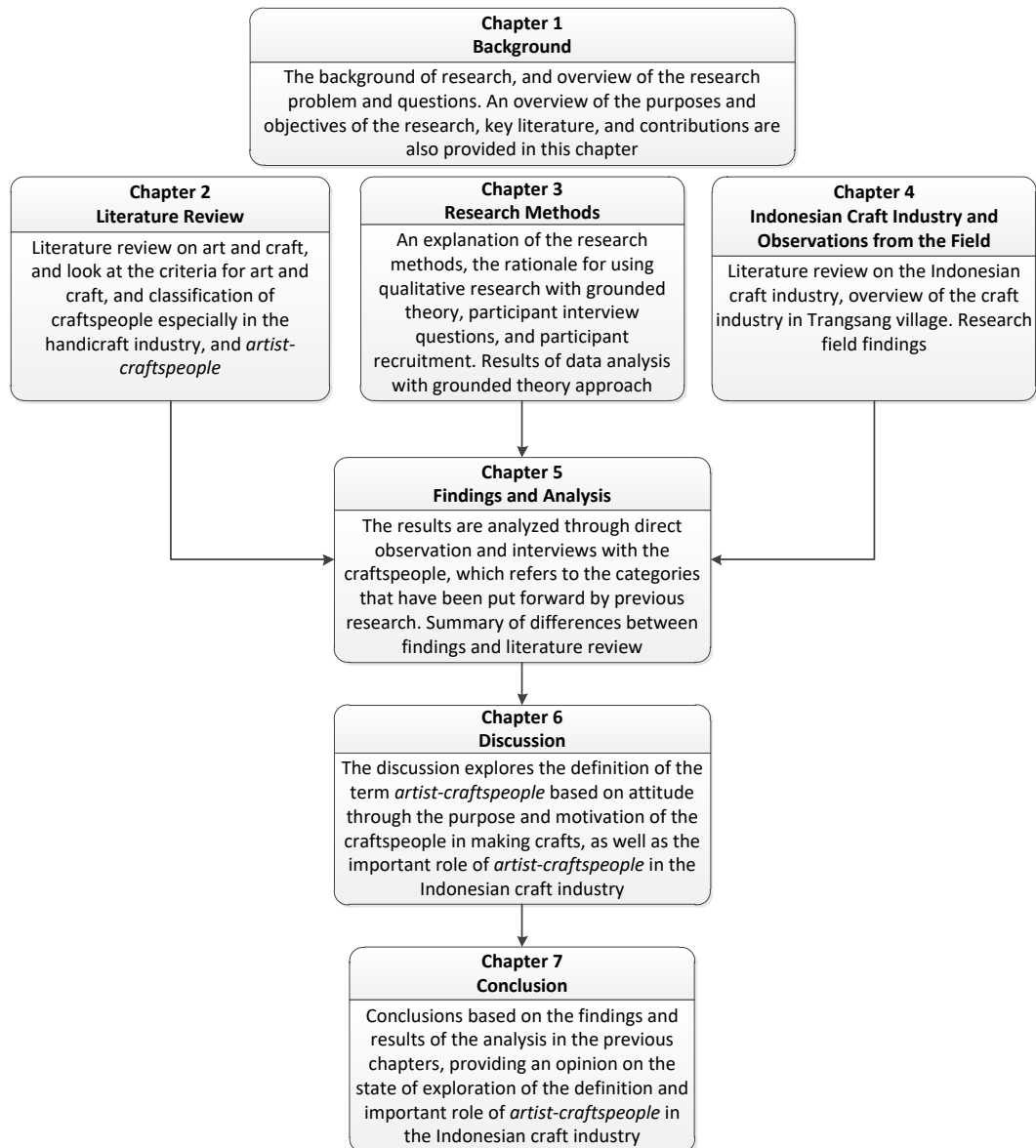


Figure 7. Schematic view of the research

1.6 Summary

The handicraft industry in Indonesia consists of micro, and medium-sized enterprises in the field of crafts and arts that is the foundation of the national economy and contributed to creating employment opportunities, promoting the economic welfare of the people, creating many craftspeople, producing craft products that are distinctive and have local wisdom, this is because the craft

industry is rooted in the social and cultural life of the people, the local wisdom of the people. Therefore, for Indonesia, craftspeople as the main actors are considered important in the craft industry, especially for the rattan furniture craft industry center in the village of Trangsang-Central Java-Indonesia.

However, there are problems faced by the craftspeople cluster rattan furniture in Trangsang village, the boundaries are unclear and related making concepts, such as craftsmanship, handicrafts or craftspeople-trade, may overlap. Besides, the meaning of the term *artist-craftspeople* is not yet known to the general public because the term craftspeople broad use. Therefore, this research has the objective of defining the *artist-craftspeople* and their important role to the Indonesian craft industry.

Based on the literature, the term craftspeople is born from different motivations and at the same time has 3 different directions of interest, such as preservation, economic and commercial, and self-expression. Therefore, the southern part of Trangsang village with home industry craftspeople as the target of this research.

Chapter 2 Literature review

2.1 Introduction

The objective of this chapter is to review arts and crafts, before researching craftspeople and *artist-craftspeople* in detail, to find criteria that can be applied to compare craftspeople and *artist-craftspeople*.

Dewey (1998) regarded arts and craft work as basic models of human experience, in that they make visible how things are connected to each other. This view is echoed by art historian and craft theorist Howard Risatti (2007: 56), who described craft objects as ‘a response to human beings physical confrontations with nature’. According to Howard Risatti, hand crafted objects represent humanity’s ongoing negotiation with our physical and social environment. In Ivan Illich’s (1973: 22) terms, making or crafting are ‘convivial tools’ humans engage with to make meaning in their world.

Arts and crafts has humanistic and artistic characteristics (L. Ji and Z. Liu, 2022). Arts and crafts the line between the two is under constant change within the artistic community. Artists are battling the stigma that craft is low art and high art is only achieved by artwork that falls within painting or sculpture (Harsma, 2010). At the heart of the knowledge transfer process in a subgroup of arts and crafts are craftspeople, true “masters of the arts” who are able to use “hand intelligence”, “heart passion” and “mind creativity”, i.e. their fine knowledge (Edgar H. Schein, 2004: 299), to gain aura of excellence and provide exclusivity to products that enjoy a unique position in international markets.

Stephen Davies (2006: 5) defines art and craft that crafts serve a functional purpose and works of art, 'are not mere means to ends but are ends in themselves.' The important thing to note in Davies' definition of art is that it must be 'creative and original'. Every form of art requires craftspeople skills, in fact what Davies refers to as 'creative art', is that if a material is associated with a craft, but used in an original and creative way, then it is a work of art and not just a craft, thus contradicting the point that there is a clear distinction between craft and art, instead of being dependent on each other.

2.2 Art and craft

Art has a strong influence on the creative process. There are craftspeople who are inspired by the artwork of craftspeople and vice versa, and the criteria between art and craft on this topic will be explored. These craftspeople identities (such as the emergence of the term *artist-craftspeople*) will be explained in this section.

2.2.1 Art and craft criteria

Overview of the 'art worlds' as distinct from 'craft worlds', detailing the ways in which the concept of "art" defines cultural products that are understood according to aesthetics and creativity, such as painting or sculpture (Becker, 1982: 42). In contrast, 'craft worlds' are those in which skilled craftspeople create products that are functional and, in some cases, beautiful, such as carpentry or pottery (Borer, 2015; Crawford, 2009; Ocejo, 2017; Sennett, 2008). Art worlds and craft worlds are distinct, although individual producers or worlds

may transition from one category to the other over time (Becker, 1982; Lena, 2019). When these transitions occur, products shift in status, as art is conceptualized as higher status than craft (Becker, 1982; Baumann, 2007; Lena and Lindemann, 2014; Ocejo, 2017). Indeed, Becker argues that the utility central to the definition of craft as a conceptual category ensures its lower status position compared to the aesthetic and creative priorities of art (Bourdieu, 1993; DiMaggio, 1992; Gans, 1999).

Art worlds celebrate *artists* as producers of creative, beautiful, highly valued products (Novak-Leonard, Skaggs, and Robinson, 2021; Wohl, 2021). The category of craft represents the more practical, functional skilled labor of craft associated with jobs such as butchery, barbering, and pottery, distinct from the aesthetic and creative work of art, such as that of painting or dance (Crawford, 2009; Ocejo, 2017; Pollock, 1988).

By reference to those theories, it can be concluded that they have different criteria (See Figure 8). But despite the differences, they are interdependent, in that each art form requires some craftspeople skills, so that a material is associated with a craft and used in a beautiful, creative and still functional way, then it is a work of art and not just a craft.

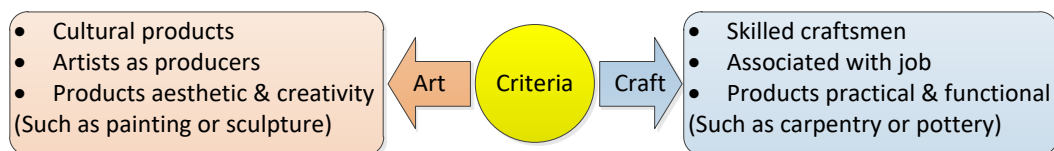


Figure 8. Criteria for art and craft
(Source: Researcher)

2.2.2 Craft and art similarity

Although craft is said to be different from art, in reality there is that similitude between them that makes it difficult for them to be differentiated in most cases. In a bit to differentiate them, craft is often described as object made with hand; object meant to serve only utilitarian function, (Surbhi, 2020; ClassHall, 2020). Object made with hand here implies that craft is an object made without the use of machine or other sophisticated equipment, which may refer to ancient craft as contemporary craft production process also involves the use of power tools and other sophisticated equipment, just as obtainable in art production process. There is hardly any equipment employed in art production that is not equally used in craft. Also, presently, those at the forefront of contemporary craft praxis are inclined to art or are artists themselves. Even from the perspective of the use of hand without machines, craft is not different from art as there are some art pieces that are produced with hand, that is, without machines or other sophisticated equipment-works like terracotta, action painting and the like.

Craft as object which serve only utilitarian purpose implies that aesthetics is not given consideration in its production, contemporary craftspeople give consideration to aesthetics in their design and production of crafts thereby placing craft on the same page with art, the issue of craft serving utilitarian function is no longer of primary concern as some contemporary crafts are created to serve only aesthetic function, without recourse to utilitarian value (Ukim, 2021). Marinela Rusu (2017: 227), in affirmation, avouches that

All media (whether painting, drawing, music, dance, theater, pottery and ceramics, fabric work and metal work, glass working and jewelry), may either be utilitarian and/or aesthetic. It is the degree of invention and creativity, the investment of beauty and the inspiration of emotion that embody art, but each is expressed through skill.

In practice the line between an 'art' and a 'craft' is frequently so fine as to be meaningless (Ruskin and Morris, 2021). Regardless of how similar craft and art are, there must still be at least a slight difference between them. After all, every object in the universe is unique. No two things that happen ever happen in exactly the same way. No two things ever constructed or manufactured are exactly similar (Nickell, 2021). Regardless of how similar or identical two or more things are, there would always be, at least, a slight difference. O'Connor (2004), in agreement, reiterates that even identical twins do not have the same fingerprint. To this end, regardless of how similar craft and art are, there must definitely be, at least, a slight difference between them for one to be classified as art and the other craft.

A work of art is made up of three basic components which are subject, form and content (Ocvirk *et al.*, 2006). These are also components of craft with the exception of content. Therefore, what possibly determines if a piece of visual creative work is an art, as distinct from craft, is content. It refers to the artist intention in form of a message he seeks to communicate to the public. Zangwill, in his explanation of theory of aesthetic creation, avouches that artworks are artifacts. However, not all artifacts are works of art regardless of whether or not they are beautiful and aesthetically appreciated. He cited industrial machines,

surgical instruments as being artifacts that are aesthetically appreciated but are not works of art because their producers never had the aesthetic intention in mind when producing them (Zangwill, 2007). In the same vein, pieces which may not be appealing to the sense of sight but were created with intention of communicating some messages to their viewers can be classified as art. This explains why a grotesque mask could pass for an art piece instead of aesthetically appealing objects like surgical knife or cutleries.

Ukim (2021) professes that, not all aesthetically appealing objects are works of art. There has to be a meaning; a message to communicate to the public for any aesthetic object to be art. That message is content-one of the three basic components of a work of art. It is content that provokes the viewer's feelings and stirs up endless interpretation. It is only content that differentiates art from craft whereas from every other perspective-medium, form, technique, qualities and components (except content), the two are similar. To this end, craft is a similitude of art.

Therefore, research can conclude that the creative processes for both art and craft are similar; the products also are similar in form. It is only in meaning that the two differ slightly. To this end, both art and craft are situated within the confines of creativity making creativity the platform for their similitude.

2.3 Metamorphosis of Craft

Leading craft curator and scholar Glenn Adamson argues that 'craft' as we know it today across much of the English-speaking world came into being in the mid-

nineteenth century when it was cast as the Industrial Revolution's 'other', deliberately rupturing links between artisanal making and manufacture; craft and technology (Adamson, 2013: xiii).

This particular understanding of craft was championed by the Arts and Crafts movement that centrally deployed small-scale craft hand-making as the logical politically-inspired practical response to the 'pernicious effects of industrialisation' (Adamson, 2013: xv). As such, new distinctions and boundaries within the craft field came into being that overly privileged the small-scale, authentic, transparent and organic. Adamson writes that there is therefore 'no way of talking about modern craft that is neutral. It was invented at a time of conflict between the ranks of the skillful and others involved in production, who recognised the unique potency of skill and therefore wanted to contain and control it.' (Adamson, 2013: xxiv).

Craft, like art, can either be seen as a process or product, that is, the production process of craft or the finished product. Ruskin and Morris (2021), for instance, see craft as a term which denotes a skill, usually employed in branches of the decorative arts (eg. Ceramics), or in associated artistic practice. Surbhi (2000) avers that craft is an activity which involves creation of tangible objects with the use of hands and brain. These assertions expound craft as a process, the skill the act of getting craft produced. Some other authorities take it from the angle of the product like Merriam-Webster Dictionary-Eleventh Edition (2003), crafts are those objects which result from the application of skill in planning, making and execution of ideas in a skill requiring occupation or trade.

Looking at craft from these two perspectives, it can therefore be said to be the process or product of skillful creation of objects which serve mainly utilitarian purpose, with the use of hands and brain. However, this submission can only describe ancient craft; those of pre-technological era where everything produced by man was done with hand and some crude implements. More so, crafts as at then, were produced to serve mainly utilitarian purposes. Historically, craft existed right from the Paleolithic age; when man created every object he needed with hands, when there was no form of automation available. Craft was created to serve utilitarian purpose. The inspiration for its production was drawn from man's immediate needs. He created craft objects to solve or ease his problems. As such, it would not be out of place to reiterate that it was necessity that gave birth to traditional craft.

Craft in the ancient world, both in their purpose and how they were created, were as varied as the cultures which produced them (Mark, 2011). Given that materials for craft were obtained locally, for instance, the Ibibio people of Nigeria took to raffia craft, basketry, pottery (Ukim, 2021), Tasikmalaya people of Indonesia took to bamboo craft (Triharini and Kagami, 2014), and Trangsang village people of Indonesia took to rattan craft as a result of the availability of local materials. Craft was a reflection of the ideas for solving a people's problems within a particular cultural setting. Therefore, craft was an integral part of the diverse traditional cultures of people who practiced them; an evidence of facts about a people's daily life.

Stoddard *et al.*, (2012), the purchase of art and craft product is more strongly influenced by hedonic values than utilitarian values. Hedonic value is related to the multi-sensory, fantasy and emotive aspects of one's experience with a product (Holbrook and Hirschman, 1982). Therefore, experiential enjoyment is embedded in craft consumption. Some tourism agencies, for example, exploit this potential by promoting the craft industry in experiential tourism packages (Richards and Wilson, 2006). According to Colbert (2003), instead of seeking to meet the desire of the consumer, the producer of hedonic product must seek the consumer. However, the consumer needs a context to justify his or her consumption, as Okada (2005) argued that there is a feeling of guilt in consuming hedonic products. Consequently, providing the decision context to justify the purchase of a hedonic product is essential (Stoddard, Evans, and Shao, 2012).

The other important feature of craft products is authenticity. Authenticity can be revealed through the features of the product, maker and seller (Littrell, Anderson, and Brown, 1993). A product that has special features such as exhibiting a handmade appearance, high quality of craftsmanship, uniqueness or made by local materials, may be seen as an authentic product. However, defining an exact meaning of authenticity is difficult. This is because authenticity is also defined actively by the purchaser. According to Littrell *et al.*, (Littrell, *et al.*, 1993), for example, a tourist is an active creator of giving the meaning of authenticity in the souvenir purchasing context.

By reference to those theories, it can be concluded that providing context in promoting craft products is important, in order to reveal the authenticity as well

as to facilitate the justification of craft consumption. As Gowlland (2009) pointed out, “the uniqueness or tradition must be revealed to be recognized”; thus, disclosing the technique of craft production is a potential way to build the context of purchasing for prospective craft consumers. As a hedonic product, the production process is also an attribute for consumption (Dilley, 2004). However, seeing the production process is meaningless (Campbell, 2005) if it is not supported by wide-ranging information about the other values, such as the historical, social, economic or environmental values. In other words, the viewer must have sufficient knowledge of context to be able to see the value of the object (Grasseni, 2004).

2.4 Craftspeople and *artist-craftspeople*

The modern crafts, with their proliferation of subdivisions that would make even Polonius dizzy; including craftspeople, makers, *artists-craftspeople*, designer-craftspeople, designer-makers, applied artists, decorative artists, tragical-historical-pastoral and so on, these can now be seen as a range of possibilities rather than as inhibitors: the crafts as spectrum and the more inclusive and varied and versatile the better, as part of a culture of innovation. (Frayling, 2011).

Contemporary craft is a splintering field marked by its burgeoning terminology: ‘designer’, ‘designer-maker’, ‘maker’, ‘artisan’, ‘artist’, ‘craftspeople’. However, in this space lingering tensions persist around the policing of the boundaries between ‘art’, ‘craft’ and ‘design’ as distinct fields of

endeavor; fields bounded by their own rules, including around quality, legitimacy, expertise, authenticity and scalability (Luckman, 2020).

2.4.1 Definition and classification of craftspeople

Luckman (2020) discusses craftspeople, artist, designer in today's creative field. This research shows that contemporary craft practice today is a splintering field marked by its burgeoning nomenclature: 'designer', 'designer maker', 'maker', 'artisan', 'artist', 'craftspeople', but despite this multiplicity there exists a profound sense of concern that fundamental 'craft skills' are being lost as a result of cut-backs to hands-on studio teaching.

Craftspeople are mistakenly considered the same as artists or designers, those term are similar as their works are related to aesthetical values, and all of them present a tangible product (Zulaikha, 2014). Nevertheless, those term are different in slight but important ways. A number of researchers (Pye, 1968; Risatti, 2007; Shiner, 2012) have attempted to identify the differences among them.

Future craftspeople often lack a role-model, someone who does their craft well and would pass on knowledge and skills (Tomášková and Roman, 2021). Luck (2016) emphasises the need not only for knowledge, skills and abilities, but also the need for communication and the ability to sell one's work. The boundaries are unclear and related concepts, such as craftsmanship, handicrafts or craftspeople-trade, may overlap (Tomášková and Roman, 2021).

Craft is a traditional field, but a modern field as well, a craftspeople is often an innovative, creative designer and producer at the same time, offering

a unique product or an unconventional approach to a subject, On the one hand, the craft attracts and engages customers, introduces fresh air and, on the other hand, the market is tired of mass production (Zjawiony, 2019).

Research by Triharini and Kagami (2014) identified three types of craftspeople in Indonesia in the handicraft industry, namely: (1) the *artist-craftspeople*, who is found in all crafts-producing areas but limited to a few people. This craftspeople is engaged with and enjoys the whole process of craft making and is willing to spend the time to explore new ideas and techniques. They also receive orders from buyers in limited quantities because they tend to maintain a high quality of products. (2) the craftspeople-trader, who performs tasks similar to those of merchants/producers. They collect orders and distribute them to craftspeople in the area. Craftspeople-traders previously worked as pure craftspeople or *artist-craftspeople* unlike merchants/producers, who do not possess hand skills for producing crafts, and supervise the quality of crafts. Varying degrees of quality determine the payment for the pure craftspeople work. And (3) the pure craftspeople, who does not consider any other aspect of making craft other than demanded quantity.

Triharini and Kagami's research attempts to understand the characteristics and values of traditional crafts. The study reported that factors that influence traditional craft activities in both Japan and Indonesia include: history as a background, and the behavior or attitude of the craftspeople. In the contemporary context, crafts made by craftspeople can be divided into at least three types (Triharini and Kagami, 2014). This classification shows the strengths

and weaknesses of traditional crafts in Indonesia as represented by the situation in Tasikmalaya, West Java. These strengths and weaknesses have the potential to contribute to the revitalization and preservation of Indonesian traditional crafts in the future.

Triharini and Kagami's (2014) study classifies craftspeople into three types, namely *artist-craftspeople*, craftspeople-trader, and pure craftspeople. Of these three types, they all have handicraft skills. However, these three types of craftspeople have very different criteria, where the pure craftspeople type, does not consider any other aspect of making craft other than the demanded quantity. Then for the *artist-craftspeople* is not only very few in number compared to the craftspeople-trader, and pure craftspeople, but also willing to take the time to explore new ideas and techniques, accept orders from buyers in limited quantities because they tend to maintain high product quality. The craftspeople-trader type, always collecting orders and distributing them to crafters, keeps an eye on the quality of the craft, as different levels of quality determine the payment for the work of the pure craftspeople.

Research by Ahmadi (2008) proposed the involvement of the *kriya* worker in the handicraft industry in six ways: (1) as a helper-craftspeople, whose work can be considered rough and does not require special skills and tends to help the more skilled; (2) as a traditional craftspeople, which refers to workers who diligently adhere to work patterns and traditional rules, work based on hereditary skills, perform design alone with slow development, and are less creative in designing new works; (3) as an *artist-craftspeople*, who creates

designs and produces their own goods and always tries to keep their work new, with quite broad views of art and culture, and whose inventiveness is more free because they have no bonds with tradition, so their works are easily accepted by the public; (4) as a designer-*kriya* (craftspeople-designer), which includes planners, designers, and thinkers, yet the boundary between *artist-craftspeople* and designer-*kriya* is often unclear as one may be both, and for the most part, the designer-*kriya* comes from a higher education of fine arts, which is extremely small in number compared to *artist-craftspeople*, and craftspeople-designers prioritize their activities in big cities, while only a small part is in the countryside, which actually needs their expertise for the development of handicraft quality; (5) the entrepreneur-craft, who is skilled in managing the craft industry (based on capital, expertise in management and labor, and being observant in their marketing efforts), is not an expert in craft making design, but nevertheless can provide data input for *artist-craftspeople* and designers to create crafts that are suitable for the market; and (6) the trader-craft, who cannot afford it in terms of design and creating work, whose goods are mostly of low quality so that they can be sold cheaply, and who trade because they are compelled to provide for their own or their families' basic needs.

Ahmadi's (2008) study classifies craftspeople into six, namely: helper-craftspeople, traditional craftspeople, *artist-craftspeople*, craftspeople-designer, entrepreneur-craft, and trader-craft. Of these six types of craftspeople, only two (namely: traditional craftspeople, and *artist-craftspeople*) share the same expertise in producing handicrafts. The traditional craftspeople is a craftspeople

who adheres to traditional work patterns and rules, works based on hereditary skills, does their own design with slow development, and lacks creativity in designing new works. *Artist-craftsperson* is different from traditional craftspeople, he is more free in creating because he is not bound by tradition, so his work is easily accepted by the people, besides that he always tries to keep his work new, and has a fairly broad view of art and culture. Then a helper-craftspeople tends to help more skilled and unskilled people. Crafts-designer (planners, designers, and thinkers) come from higher education in fine arts, which is very few compared to *artist-craftsperson*, and crafts-designer prioritize their activities in big cities, while only a few are in rural areas that actually need their expertise to develop the quality of handicrafts. Entrepreneur-craftsperson, and trader-craftsperson are incapable of designing and creating crafts, entrepreneur-craftsperson is experts in managing the craft industry (based on capital, management skills and labor, as well as being observant in their marketing efforts), and trader-craftsperson only trade because they are forced to fulfill their own or their family's basic needs, most of which are low-quality goods that can be sold at low prices.

Research by Zulaikha (2014) identified three types of craftspeople according to interest and orientation. They are makers, designers and entrepreneurs. (1) Maker is a craftsperson with craft-making skills, they are enthusiastic about sharing ideas, demonstrating making techniques and experimenting in treating materials, they are also proud of their craft-making abilities, and this is implicitly seen in their enthusiasm to show their abilities to visitors. (2) Entrepreneurs are

risk-takers in their business, and proactive in domestic and export markets. Entrepreneurs tend to be enthusiastic in discussing topics related to increasing revenue from business, and they are aware of the tricks of the trade. (3) Designers are craftspeople who are passionate about creating new designs and taking innovative steps, these craftspeople don't mind spending their time or materials on new product development. They enjoy generating ideas and are quite risk-taking in creating and selling new products. However, sometimes these craftspeople enjoy making new products with no intention of selling them, for example, they really want to produce new products as their own masterpieces for display. This type of designer should be categorized as a artist, as he or she does not have a market orientation.

Zulaikha's (2014) study on craftspeople, classified them into three (namely: maker, entrepreneur, and designer/artist), which between maker and designer/artist are both craftspeople who have craft skills, but designer/artist is not limited to craft skills alone, but is risk-taking in making and selling new products, and also enjoys making new products without the intention of selling them. The entrepreneur, on the other hand, obviously does not have expertise or craft skills, but is risk-taking in his/her business, and is proactive in domestic and export markets, tends to be enthusiastic in discussing topics related to increasing income from business, and is aware of the tricks of the trade. Zulaikha (2014) discussed an effective collaboration model between craftspeople and designer to improve rural craft businesses and prevent further decline in the number of rural craft industries in Indonesia. The craftspeople have different

motivations, which distinguish them as makers, entrepreneurs, and designers/artists.

Becker (1978) in his study identified that craftspeople have different orientations, and craftspeople are classified into *artist-craftspeople* (focus on production of functional products based on aesthetic value), and ordinary craftspeople (not taking beauty criteria seriously). Becker's (1978) study classifies craftspeople into two (namely: *artist-craftsperson* and ordinary craftsperson), (1) where the *artist-craftsperson* emphasizes beauty as a criterion for craft products, as well as having ambitious goals and ideologies towards the work. In contrast, (2) the ordinary craftsperson only focuses on producing functional products based on aesthetic value.

Of the four studies, the *artist-craftsperson* type consistently showed similarities (reflected through the criteria: beauty requirements, ambitious, risk-taking, no market orientation, exploring new ideas and techniques, maintaining quality, and not bound by tradition) that fit within the classification proposed by each researcher. This research position refers to Becker (1978), although Triharini and Kagami's (2014) concepts of craftspeople-trader and pure craftspeople are similar in their ability to make handicraft. However, in the current situation, the classification of craftspeople is quite relevant if we refer to Becker (1978). The concept of craftspeople classification has particular relevance to this research, as it is guided by the craftspeople classification criteria (beauty requirements, ambition).

Patel and Shah (2017) stated that craftspeople mostly work in traditional unorganized sector in which they are vulnerable to exploitation and low wages. Craftspeople suffer from a lot due to being unorganized, lack of education, low capital, poor exposure, absence of market intelligence and a poor institutional framework. They fall in lower strata of the hierarchy both socially and economically. These people are mostly engaged in household or cottage industries in which they work hard but do not get enough to maintain a minimum standard of living. A major problem for this affair is the middlemen who take out a substantial share of profit leaving very little for the craftspeople.

From the literature available, the problems faced by the craftspeople cluster rattan furniture in Trangsan village-Indonesia, the boundaries are unclear and related making concepts, such as craftsmanship, handicrafts or craftspeople-trade, may overlap. This forms the study context for this research.

Several literatures such as Becker (1978); Zulaikha (2014); Triharini and Kagami (2014); Ahmadi (2008), offer classifications of craftspeople that can be applied in this proposed research, and are summarized in Figure 9.

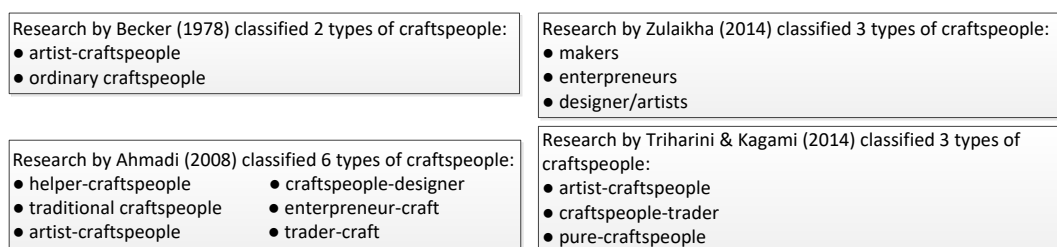


Figure 9. Classifications of craftspeople by literature review

Therefore, the researcher utilized the previous concept to generate a very contemporary philosophy and a better concept adapted to the present and

future context of defining the term *artist-craftspeople*, and its importance to the craft industry.

2.4.2 Definition of *artist-craftspeople*

First, the definition of *artist-craftsperson* is summarized, its characteristics are discussed, and the characteristics of *artist-craftsperson* covered in this study are clarified.

The term *artist-craftsperson* emerged in the twentieth century, which refers to an '*artist-craftspeople*' creating something beautiful or expressing an important idea or feeling (Greenhalgh, 1997).

Furthermore, examples is given of how the *artist-craftsperson* is defined (See Table 2).

Table 2. Language examples of the *artist-craftsperson* definition

Becker (1978)	• Beauty as a criterion for craft products. • Having ambitious goals • Ideologies towards the work.
Zulaikha (2014)	• Risk-taking in creating and selling new products. • Happy to create new products with no intention of selling them.
Triharini and Kagami (2014)	• Limited to a few people. • Engaged with and enjoys the whole process of craftmaking • Willing to spend the time to explore new ideas and techniques. • Receive orders from buyers in limited quantities. • Tend to maintain a high quality of products.
Ahmadi	• Not bound by tradition.

(2008)	• Always strives to make his work new. • Has a fairly broad view of art and culture.
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They characteristics: beauty requirements, ambitious, risk-taking, no market orientation, limited to a few people, engaged with and enjoys the whole process of craft making and is willing to spend the time to explore new ideas and techniques, maintaining quality, and not bound by tradition.

The variety of definitions above makes it difficult to define clearly. In this situation, where there are many different concepts of craftspeople-type situations. Therefore, taking into account the various debates about the definition, this research does not define it directly from the four literature reviews (i.e. Becker, 1978; Zulaikha, 2014; Triharini and Kagami, 2014; and Ahmadi, 2008). But it first outlines the general characteristics of *artist-craftspeople* through direct observation and interviews with craftspeople based on their motivations and orientations.

2.4.3 Requirements of an *artist-craftspeople*

The next step is to see at the characteristics of the *artist-craftspeople* in the context of specific conditions.

Based on the literature review, the specific conditions that must be possessed by an *artist-craftspeople* included; unique character (such as: orientation, interest, goal), inspiration, to produce works with character, a basic mentality is needed, namely awareness as a 'subject', not an 'object' (This implies the recognition of the uniqueness of each work).

People with a 'Subject' mentality dare to observe, perceive and experience the world in their own unique way. Everything is based on what they really needs. Through this deep observation, he sees/feels that everything is moving, changing, intertwining, like a river of ideas; in this flow, there are endless possibilities.

In art, the subject's job is to open the eyes of the heart and mind to observe the things around him, and choose one idea or aspect that best answers his problems at that time, and then process it as anything.

So, in a true creative process, people must actually go through several decisive mental and intellectual steps, namely: opening up, observing deeply, defining the focus of the problem, developing the idea of possibility, embodying, and declaring it as work. As *artist-craftspeople*, they must dare to listen to their conscience, thoughts, insights, or passions; and, in execution, they enjoy what they do.

2.4.4 Differences *artist-craftspeople* and other types of craftspeople

From the description above, we can say that there are important characteristics that distinguish the *artist-craftsperson* from other types of craftspeople, such as different motivations and goals, different interests and orientations, creativity, involvement and methods used to create craft objects, as well as mindset and mentality.

Different interests and orientations, where craft characteristics relate to hand/body involvement, skill/mastery, materials/mediums, and orientation towards function and aesthetics (Shiner, 2012). Contemporary *artist-craftspeople*

are made to fulfil commercial or economic interests, also becomes one of the stable economic commodities in recent Indonesia since it was able to survive in economic crises (Triharini and Kagami, 2014).

The personality of craftspeople, such as their creativity (had a visionary plan for their business), also influences the progress of their business (Girón, *et al.*, 2007; Fillis, 2002). The *artist-craftspeople* had a positive view of themselves in terms of their creativity and skill, and had a hope that their creativity and skill could lead them to prosperity (or earning money) and, beyond that, God's blessing. However, those positive expressions were less frequent than the negative expressions that the ordinary craftspeople used to describe themselves as inferior to others (Zulaikha, 2014).

The copying mentality (Liebl and Roy, 2004) have resulted in product stagnancy, innovation in marketing strategies is also limited. McCallum *et al.*, (2020), stating that *artist-craftspeople* ought to "set thought processes in motion, not to communicate maxims", it is just these kinds of active mental processes that cognitive pragmatics—and relevance theory in particular—recognises and attempts to account for. According by Triharini and Kagami (2014), the type of *artist-craftspeople*, engages and enjoys the entire craft-making process and is willing to take the time to explore new ideas, methods and techniques.

2.5 Summary

Based on the literature review on art and craft, it is clear that art and craft have different, yet interdependent criteria, in that each art form requires artisan skills, so when a material is associated with a craft and used in a way that is beautiful, creative, and still functional, then it is a work of art and not just a craft.

According to the literature also explains that crafts are like art, it can be seen as the process of producing crafts or finished products, resulting from the application of skills in planning, making, and implementing ideas in skills that require work or trade.

Contemporary craftspeople consider the terms craftspeople and *artist-craftspeople* to be similar, as their work is linked to aesthetic values, and presents tangible products, as well as being part of a culture of innovation. Both terms emphasize not only knowledge and skills, but the ability to sell their own work. Contemporary *artist-craftsperson* has a dominant motivation and goal towards the economy in the production of craft, becoming one of the stable economic commodities especially in Indonesia today, as they are able to survive the economic crisis.

Chapter 3 Research Methods

3.1 Introduction

Many crafts people practice crafts as handwork with the intent for emotional well-being, expression of identity, and other purposes. In other words, various behaviors (attitudes) such as motivations and goals, interests and orientations, creativity, involvement and methods used in making craft objects, and mindset and mentality of the craftspeople who are tied into art in different ways such as crafting.

An important factor for success in interdisciplinary research is bridging the gap and how to choose and present appropriate solutions. Therefore, the researcher used a qualitative methodological approach and Grounded Theory, which was an suitable choice given the context of the research. The data yielded important themes that the researcher felt were important to the research, policy recommendations, and estimated impacts of the research is discussed and theorized in this report. However, the theorization that follows the thematic analysis needs to be carefully curated, and often the theorization is supported and justified using additional data and literature (Javadi, 2022).

3.2 Qualitative research and grounded theory

Handicraft is considered a practice that transcends technology, and the skills involved in craft practice rely heavily on tacit knowledge, which is internalized and embedded in the craftspeople, passed on primarily through demonstration and imitation (Vito *et al.*, 2019). The use of grounded theory method is

concerned with capturing tacit knowledge that is allowed by the reflexive accounts of sources or relevant people (Strauss and Corbin, 1998). This assumption encourages researcher, who use grounded theory method to look closely at understanding the attitudes or behavior of craftspeople. In addition, the grounded theory method is still rarely used in Indonesia for research that contains elements of local culture.

Qualitative research allows researcher to discern explicit and implicit processes in their data. Grounded theory offers a useful way of studying processes, to make processes explicit (Charmaz, 2015). The grounded theory method offers useful strategies to develop researchers' theoretical analyses. This method helps them to generate new concepts in their discipline and the larger research literature. These concepts may have direct application for professional policies and practices in psychology and beyond (Charmaz, 2015).

Grounded theory method is used for a variety of worthy purposes instead of or in conjunction with theory construction. Such purposes include exploring a new area of study (Bronk, 2012), explicating and understanding a major process (Qin and Lykes, 2006), illuminating the situations of people denied a public voice (Ayón *et al.*, 2017; Gibson, 2016; Scull *et al.*, 2016; Tuason, 2013), developing policy (Faija *et al.*, 2017), and implications for professional practice (Song and de Jong, 2013; Yakushko, 2010). Numerous researchers use several grounded theory strategies for conducting thematic analyses (Braun and Clarke, 2006). Charmaz (2015) emphasize quality in grounded theory studies that aim for theory construction, despite whether they also serve other objectives.

3.3 Interview, observation, and notes

3.3.1 Method interviews

An interviews was conducted with craftspeople cottage industry rattan furniture which involved asking the following interview questions:

- How do you refer to yourself an *artist-craftspeople*?
- Does income increase the main motivation and goal of craft products?
- How are your needs for materials are tangibly related to mentality?
- What interests you in producing handicrafts?
- According to your understanding, craft are a field of expertise because there must be traces of predecessors?
- How to develop creativity when competing with often cheaper mass production?
- What is your orientation working with craft products?
- What is your method for producing crafts?
- How do you involve yourself in craft product?

The purpose of the interviews was to explore motivations and interest of craftspeople in the entire craft-making process. Interviews were conducted from mid-December 2022 to early July 2023, and the time of the investigation was adjusted according to the willingness of the craftspeople to be visited (it could be in the morning, afternoon, or evening). The interviews was conducted in the form of face-to-face semi-structured interviews that lasted for approximately two hours. After the interviews, verbatim transcripts were compiled.

3.3.2 Method observations

Observation visits during these 8-months were from December 2022 to July 2023, field observations were conducted with 39 cottage industry craftspeople in Trangsang village who had been designated as research participants in the previous chapter. Information was gathered by visiting the houses where the craftspeople were working, participating in a small amount of craft-making (only assisting), and by interacting with the craftspeople for approximately 1-3 hours per meeting, and these observations were made according to the availability of the craftspeople themselves, which could be in the morning, afternoon, or evening.

Throughout the visit, researcher documented through digital photos and field notes. This data captured craft-making activities, the condition and situation of the premises/workshop for craft production, and the resulting craft products for voluntary posting.

3.4 Documentation and research instrument

The data collection step in qualitative research with the grounded theory method uses the researcher himself as a data collection instrument. This research uses primary data sources and secondary data sources. Primary data will be obtained through interview and observation data collection methods. For the interview data, the researcher documented it in the interview notes with 39 cottage industry craftspeople in Trangsang village. Then for observation data, the researcher documented it through field observation notes.

While secondary data will be sought through documentation methods. This data can be in the form of photographs of the situation of craft production activities, properties, and infrastructure facilities in the cottage industry craftspeople in Trangsang village.

3.5 Recruitment of participants

Field observations conducted in Trangsang village showed that, out of 125 craftspeople cottage industry rattan furniture, 86 were managed by large industry as sellers, suppliers or craft services. This criterion was not considered, to avoid potential bias in the participation of the research sample. Thus, 39 participants were recruited according to the criteria of being active independent crafters in the entire process of making a truly self-managed craft (See Figure 10).

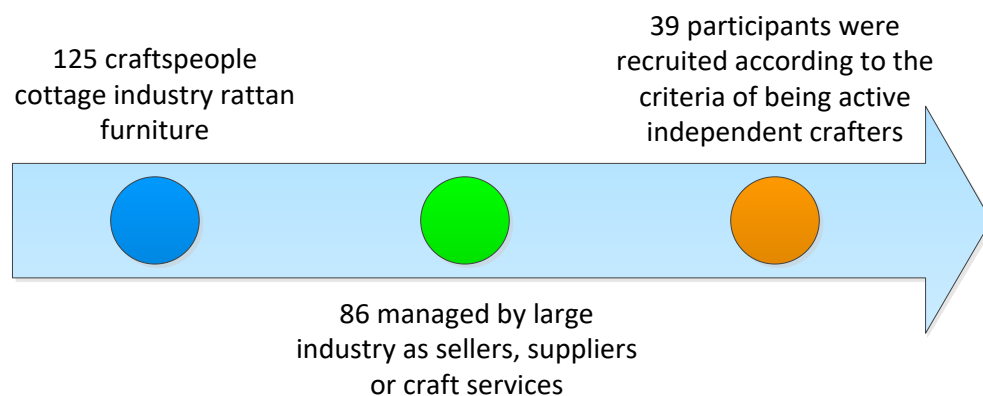


Figure 10. The participation of the research sample
(Source: Researcher documentation)

Table 3 provides of the description 125 craftspeople. Pseudonyms have been used for the interview participants and the names of the craftspeople.

Table 3. Description of the 125 craftspeople

Name/initials craftspeople	Type of management	Participants recruited
Abah	Vendor large industries	No
Yuli	Vendor large industries	No
Sardiman	Self-managed	Yes
Mulyo	Vendor large industries	No
Satino	Self-managed	Yes
Sutar	Self-managed	Yes
Rama	Vendor large industries	No
Subagyo	Self-managed	Yes
Ari	Vendor large industries	No
Gimin	Self-managed	Yes
Joko	Self-managed	Yes
JB	Vendor large industries	No
Rofi'l	Self-managed	Yes
Sunyoto	Self-managed	Yes
Cho Wang	Vendor large industries	No
Marjono	Self-managed	Yes
Putri	Vendor large industries	No
Harmanto	Self-managed	Yes
Gunarto	Vendor large industries	No
Haryanto	Self-managed	Yes
Purwo	Vendor large industries	No
Heru	Vendor large industries	No
Marno	Self-managed	Yes
Sartono	Self-managed	Yes
Sarif	Vendor large industries	No
Abu Tiarso	Vendor large industries	No

Name/initials craftspeople	Type of management	Participants recruited
Bambang	Self-managed	Yes
Amin	Self-managed	Yes
Yoyok	Vendor large industries	No
Rita	Vendor large industries	No
Sri Mumpuni	Vendor large industries	No
Evi	Vendor large industries	No
Giyarti	Self-managed	Yes
Santo	Self-managed	Yes
Dahlan	Self-managed	Yes
Wulan	Vendor large industries	No
Widi	Vendor large industries	No
Dalimin	Vendor large industries	No
Harjo	Self-managed	Yes
Trisnyana	Self-managed	Yes
Rini	Vendor large industries	No
Tari	Vendor large industries	No
Yekti	Vendor large industries	No
Nisa	Vendor large industries	No
Yani	Vendor large industries	No
Wati	Vendor large industries	No
Karyadi	Vendor large industries	No
Fotro	Self-managed	Yes
Kas	Vendor large industries	No
Paham	Self-managed	Yes
Nila	Vendor large industries	No
Enur	Vendor large industries	No
Suwarni	Self-managed	Yes

Name/initials craftspeople	Type of management	Participants recruited
Ema	Vendor large industries	No
Eni	Vendor large industries	No
Sri Rejeki	Vendor large industries	No
Tati	Vendor large industries	No
Mulyono	Self-managed	Yes
Sutito	Self-managed	Yes
Eko	Vendor large industries	No
Hadi	Self-managed	Yes
Jimy	Self-managed	Yes
Sarkam	Vendor large industries	No
Takut	Vendor large industries	No
A. Karim	Vendor large industries	No
Suwardi	Self-managed	Yes
Parjiman	Self-managed	Yes
Sidiq	Vendor large industries	No
Antok	Vendor large industries	No
Bekti	Vendor large industries	No
Riyanti	Vendor large industries	No
Ali	Self-managed	Yes
Ami	Vendor large industries	No
Asri	Vendor large industries	No
S. Marmi	Vendor large industries	No
Agus	Self-managed	Yes
Adi	Vendor large industries	No
Widodo	Vendor large industries	No
Riyanto	Self-managed	Yes
Sarimin	Vendor large industries	No

Name/initials craftspeople	Type of management	Participants recruited
Seno	Vendor large industries	No
Johan	Vendor large industries	No
R. Yuni	Vendor large industries	No
Chofifah	Vendor large industries	No
Wahid	Vendor large industries	No
Maryan	Vendor large industries	No
Aji	Vendor large industries	No
Bini	Vendor large industries	No
Aris	Vendor large industries	No
Supar	Self-managed	Yes
Riyadi	Vendor large industries	No
Paryanto	Vendor large industries	No
Ade	Vendor large industries	No
DRA	Vendor large industries	No
Wagi	Vendor large industries	No
Ayu	Vendor large industries	No
Putra	Self-managed	Yes
Bintang	Self-managed	Yes
Sabrdi	Vendor large industries	No
Sabar	Vendor large industries	No
Subur	Vendor large industries	No
Suwarno	Self-managed	Yes
Sopar	Vendor large industries	No
Supri	Vendor large industries	No
Cak no	Vendor large industries	No
Bari	Vendor large industries	No
CV	Vendor large industries	No

Name/initials craftspeople	Type of management	Participants recruited
Puji	Self-managed	Yes
Jarkoni	Vendor large industries	No
Wardiyanto	Vendor large industries	No
Tugi	Vendor large industries	No
Triya	Vendor large industries	No
Andi	Self-managed	Yes
Hj. Nuri	Vendor large industries	No
Hidayati	Vendor large industries	No
Badru	Vendor large industries	No
Oko	Vendor large industries	No
Eka	Vendor large industries	No
Giyarti	Vendor large industries	No
Solihah	Vendor large industries	No
Santi	Vendor large industries	No
Nunung	Vendor large industries	No
Sri	Vendor large industries	No
Ladi	Vendor large industries	No
Margo	Self-managed	Yes

The findings from the eight-month (December 2022-July 2023) observation visit showed that 39 participants recruited according to the criteria of being active crafters in the entire process of making crafts that are truly self-managed (who are not managed by large industry).

The reason for selecting cottage industry rattan furniture craftspeople (who are not managed by large industry) as the target of this research survey is that the entire process of making crafts is completely self-managed. The process by

which craftspeople carry out production activities is a concrete demonstration of the whole process of craft value creation itself, and can be used as a case example to explore motivations and interest of craftspeople in the entire craft-making process.

According to the dataset (See Table 2) collected from the reflective notes of 39 craftspeople, only 2 (Mrs. Giyarti and Mrs. Suwarni) were women, and only 3 (Mr. Gimin, Mr. Sardiman, and Mr. Joko) were identified as having their main craft activities from framing, weaving, to finishing. In contrast, 8 craftspeople only focus on weaving, 14 focus on finishing, 2 focus on framing and finishing, 2 focus on weaving and finishing, and 10 focus on framing and weaving. The details of gender and main craft activity are presented in Figure 11.

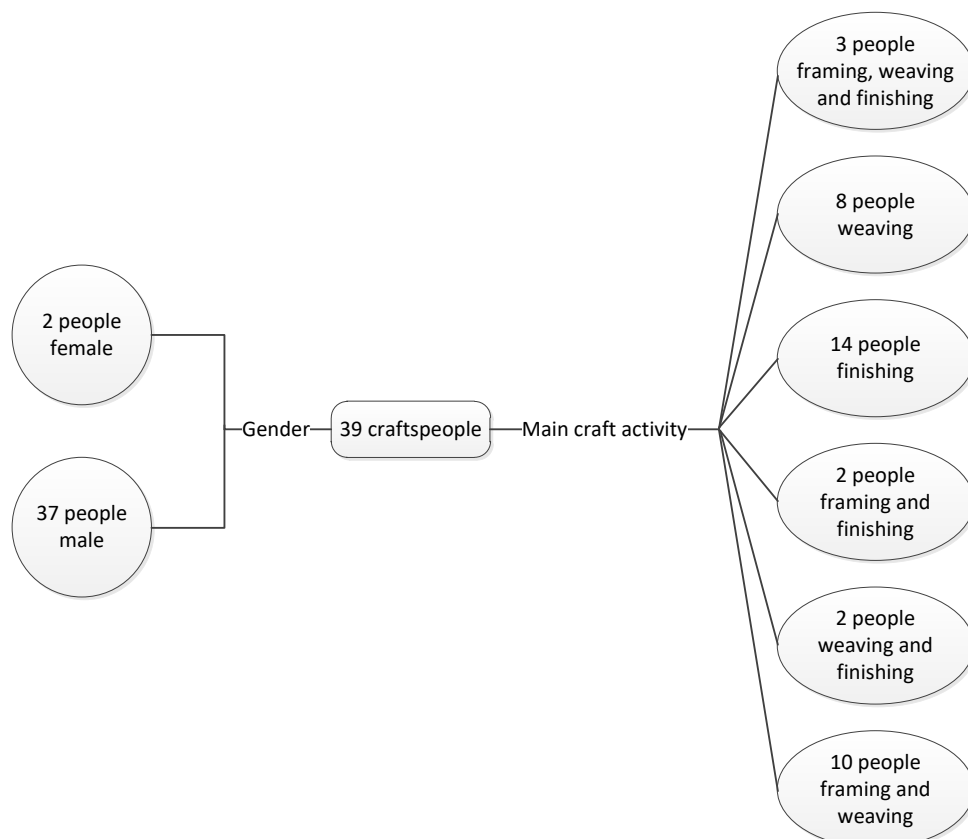


Figure 11. The classification participants of gender and main craft activity
(Source: Researcher documentation)

Regarding work professions (See Figure 12), 16 of the 39 people who are craftspeople-traders, apart from focusing on trade, are actually able to make crafts, because they have previously worked as craftspeople. And 23 other people are craftspeople and craftspeople-trader, who apart from being skilled in making crafts, can also trade their own craft products directly to consumers.

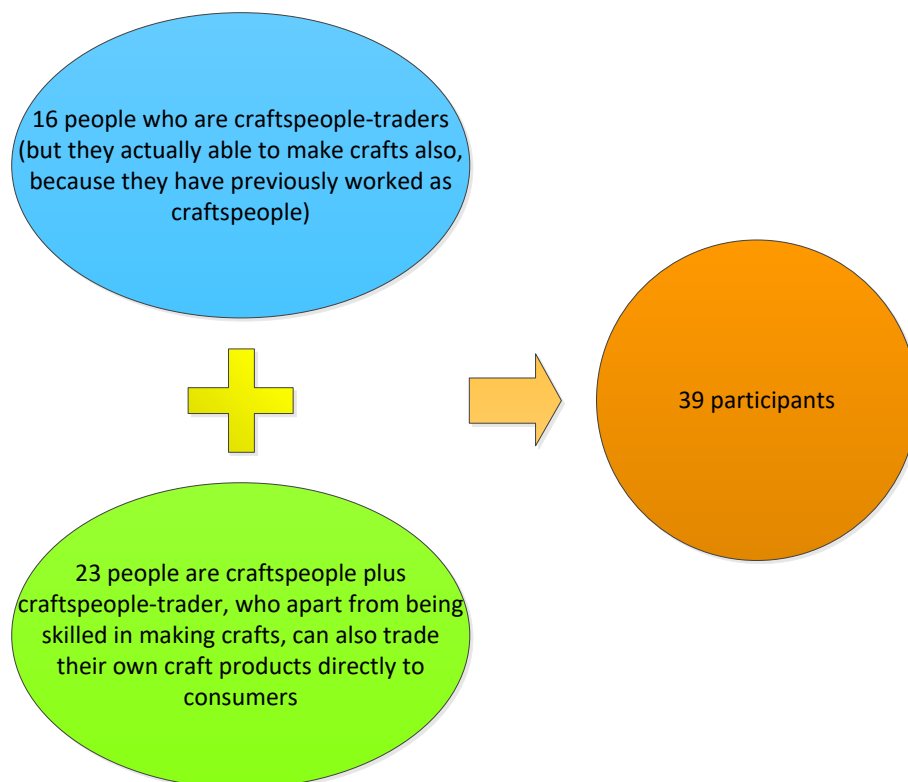


Figure 12. The classification participants of work professions
(Source: Researcher documentation)

3.6 Data analysis

In this study, qualitative research with grounded theory was adopted in the analysis of interview data. Grounded theory is a qualitative research method that purposes to generate effective theories to explain and suitable for cases with process characteristics, such as when research subjects change through a process

(Akiko Uehara and Kambaru Akiko, 2018: 53). The researcher believes that the characteristics of grounded theory and the purpose of this study, which is to define and the importance of *artist-craftspeople* to the craft industry in Indonesia, are very suitable and effective.

Interviews were conducted with 39 cottage industry craftspeople in Trangsang village. The purpose of these interviews was to clarify the motivations and interests of craftspeople towards craft production activities, and to get an indication of the value created by the attitudes of craftspeople in defining the term *artist-craftspeople*.

Interviews were conducted from December 2022 to July 2023 (See Appendix 1). Interviews were conducted in the form of semi-structured face-to-face interviews lasting approximately 1-3 hours. After the interviews, verbatim transcripts were compiled (See Appendix 1).

GT analysis was conducted in the following order. First, concepts were generated from the interview data and analysis worksheets were prepared for each concept, definitions, and specific examples (variations). Next, categories consisting of relationships between several concepts were created (See Appendix 2).

The analysis was conducted using the procedure GT presented in Table 4 and 5 below.

Table 4. Selective coding based on grounded theory

Sorting data conceptualizations			Subcategory				
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader	Typology	New theory	
“... I personally take the path to produce products according to market demand only with a large number as a priority, because in addition to profit ... The risk must also be considered” (See Appendix 1 and 2)	“This is in my opinion, Mr. Sardiman is an <i>artist-craftspeople</i> ... his whole life is dedicated to the craft seriously and totally, no doubt he (Mr. Sardiman) is very experienced ... decades of his career as a craftspeople, and as far as I know only a few people like that in Trangsang” (See Appendix 1 and 2)	1. <i>Artist-craftspeople</i> (Becker, 1978; Zulaikha, 2014; Triharini and Kagami, 2014; and Ahmadi, 2008)	An expert in the field of crafts, his work is expressive, a role model for other craftspeople	His whole life is dedicated to crafts seriously, very experienced decades of career as a crafter, able to sell his own work	- Craftspeople-trader: An expert in his field, his work is expressive, a role model - Craftspeople and craftspeople-trader: All his life for crafts, experienced, able to sell his own work	<i>Artist-craftspeople</i> is a person who is an expert in his field, experienced, his whole life is dedicated to craft, his work is expressive so that he becomes a role model and is able to sell his own work	
“Right now I can only concentrate on completing the order, Mrs. Suwarni (<i>craftspeople-trader</i>) ... I will	“I think by switching to a product that sees different ... Such as new design, combination of woven	2. Motivation and goal (Becker, 1978; Zulaikha, 2014)	Business sustainability, profit	Moving to a different product (new design, technique) can be more profitable	- Craftspeople-trader: High profits for business	<i>Artist-craftspeople</i> have motivation and goal that his work	

Sorting data conceptualizations			Subcategory		Typology	New theory
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader		
also make the same craft if the product sells well.” (See Appendix 1 and 2)	techniques, can get more income . . .” (See Appendix 1 and 2)				continuity - Craftspeople and craftspeople-trader: Innovate through new designs and techniques to gain more profit	is always new so as to get more profit
“Perfect rattan (such as texture, size, shape) gives a good work as well . . . in the process the process is easier” (See Appendix 1 and 2)	“ <i>wong Jowo</i> , have a philosophy <i>nrmo</i> . . . which means acceptance . . . insist on maintaining harmony by minimizing personal conflicts, accepting a situation, and being grateful for what God has given, but accepting does not always mean that you should be happy with the	3. Mentality (Zulaikha, 2014; Triharini and Kagami, 2014)	Perfect rattan makes a better product	Grateful for what God has given, try to explore new material alternatives	- Craftspeople-trader: Whether the craft is good or not is determined by the state of the material - Craftspeople and craftspeople-trader: Accepting	<i>Artist-craftspeople</i> have mentality accept the situation, be grateful and continue to explore with new alternatives

Sorting data conceptualizations			Subcategory			
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader	Typology	New theory
	situation . . ." (See Appendix 1 and 2)				whatever the state of the material is and trying to explore new materials as an alternative	
"I would gladly make the same craft if the product sold well . . . The buyer still ordered the same design after more than one year." (See Appendix 1 and 2)	"Intuition, for every artist is important . . . Waiting for inspiration until execution is actually an intuition that is happy in nature . . . It means that so applying the technical to a work is trialing in material, then for the problem it is no longer what I do but how I want to do it." (See Appendix 1 and 2)	4. Interests (Zulaikha, 2014; Triharini and Kagami, 2014)	Market demand and promising profits	Happy in the process, consumer/customer satisfaction	- Craftspeople-traderOn-demand market with promising profits - Craftspeople and craftspeople-trader: Intuition / something that makes you happy in your work so that consumer /	<i>Artist-craftspeople</i> have an interest in working there is an intuition that can produce satisfaction for yourself and consumers / customers

Sorting data conceptualizations			Subcategory			
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader	Typology	New theory
					customer satisfaction is achieved	
“Parents used to teach this ability at home, starting with simple patterns for daily use diligently and adhering to predetermined patterns” (See Appendix 1 and 2)	“The artist’s own body is a technical tool, practicing a lot to improve skills, efficiency, and maximum results . . . Being himself with such high innovation that others can’t imitate my work.” (See Appendix 1 and 2)	5. Mindset (Ahmadi, 2008)	The ability to make crafts is hereditary, there is a pattern that must be followed	Being yourself, not complaining much, skills as tools, practicing a lot, keeping up with the times	- Craftspeople-trader: There is a pattern to follow and the ability is hereditary - Craftspeople and craftspeople-trader: Be proud of who you are, keep practicing to be better, and keep up with the times	<i>Artist-craftspeople</i> have a mindset of not always complaining, being proud of yourself, practicing a lot to be better, and always being up to date
“I have, maybe five years ago . . . wanted to make the same	“Consciously, when the world is globalized like the Internet,	6. Creativity (Zulaikha, 2014; Triharini	Products are sold online, in addition to	Always looking for opportunities, work is	- Craftspeople-trader: Moving	<i>Artist-craftspeople</i> have

Sorting data conceptualizations			Subcategory			
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader	Typology	New theory
product, and Mr. Joko (an <i>artist-craftspeople</i>) taught him the technique . . . But once I discovered how hard it was, I stopped learning and went back to making ordinary crafts . . .” (See Appendix 1 and 2)	it has penetrated time and space, let alone there is a uniformity of systems, clearly structured . . . then I will speak in my local way . . . New engineering approach with multiple trials . . .” (See Appendix 1 and 2)	and Kagami, 2014; and Ahmadi, 2008)	the benefits of risk also need to be taken into account	always different from others	to selling products online, in addition to the benefits, risks must also be considered - Craftspeople and craftspeople-trader: Search for opportunities with work that is always different from others	creativity in facing challenges into opportunities through work that is always different, and incorporate online sales
“I prefer the easy and fast way . . . It is important that crafts can be produced to order, completed faster than promised”	“For me . . . craft is more akin to art, aesthetic value as motivation, beautiful art must be able to communicate emotionally, its orientation is	7. Orientation (Becker, 1978; Zulaikha, 2014)	Products are easy to produce with fast time and profitable	Aesthetic value, the result of self-expression, does not depend on quantity	- Craftspeople-trader: Easy, fast production and benefits - Craftspeople and	<i>Artist-craftspeople</i> have orientation on aesthetic value, self-expression

Sorting data conceptualizations			Subcategory			
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader	Typology	New theory
(See Appendix 1 and 2)	detached from the quantity that only sells well in the market” (See Appendix 1 and 2)				craftspeople-trader: Works have aesthetic value, self-expression and not quantity is prioritized	value, and not based on quantity
“Products are made cheaply . . . which puts quantity at the top priority in the design process” (See Appendix 1 and 2)	“In usefulness . . . Form and aesthetics are factors supporting functionality, not the main goal . . .” (See Appendix 1 and 2)	8. Method (Becker, 1978; Zulaikha, 2014; Triharini and Kagami, 2014; and Ahmadi, 2008)	Orders are fulfilled both in terms of quantity and time, low production costs and as much profit as possible	In addition to producing products of functionality (shape, aesthetics) it can also provide psychological needs (pride, satisfaction) will be more profitable	- Craftspeople-trader: Products are in high demand in the market, maximizing the use of materials - Craftspeople and craftspeople-trader: Produce products of	<i>Artist-craftspeople</i> Have Method can be more beneficial if the design process prioritizes functionality (form, aesthetics) and psychological needs (pride, satisfaction)

Sorting data conceptualizations			Subcategory			
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader	Typology	New theory
					functionality (shape, aesthetics), psychological touch (pride, satisfaction) in the design process is more favorable	
“The good and bad quality is based on the price . . . This quality is also an effect of the fierce competition” (See Appendix 1 and 2)	“Making quality products is a strong principle and my main goal . . . I believe there is still a chance to survive in the midst of competition with other industrial products” (See Appendix 1 and 2)	9. Involvement (Becker, 1978; Zulaikha, 2014; Triharini and Kagami, 2014; and Ahmadi, 2008)	High-quality products come at a high price	Happy to make quality products (durable when used, becomes beautiful when not used) even if the work is small	- Craftspeople-trader: The good or bad quality of the craft will have an impact on its price	Artist-craftspeople have involvement with their work where they feel happy if the product is made with high quality (durable when used,
					- Craftspeople and craftspeople-trader: Feels	

Sorting data conceptualizations			Subcategory		Typology	New theory
Craftspeople-trader	Craftspeople and craftspeople-trader	Category	Craftspeople-trader	Craftspeople and craftspeople-trader		
					good about making quality products even if they are small works	becomes beautiful when not used) even if it is only a small work

Table 5. Policy makers are concerned with the objectives and findings

Category	Name	Position	Question	Typology
Policy maker	- Mr. Mujiman - Mr. Suparji	- Village head of Trangsang and also as the chairman Rembuk Forum of Trangsang Rattan Cluster - Vice chairman Rembuk Forum of Trangsang Rattan Cluster	Who are the key policy maker of Trangsang rattan industry?	The Trangsang Rattan Industry Cluster Forum Association was legally established with the legal entity establishment ratification number "AHU-0013776-AH.01.07.2015"
				Trangsang Rattan Industry Cluster Forum Association,
			How does answering this research objective fit into the broader context of the craft industry?	The process of arriving at decisions much more complex and difficult
				The reality of policy implementation can be complex and not only concerned with the issue
			What advice do you have for the researcher?	Seek to assess issues that draw on evidence-based studies and that evidence supports politically-driven priorities
				Research should be able to accommodate the interests and needs of all craftperson

Based on Table 5, policy maker of Trangsang rattan industry currently, are Village head of Trangsang and also as the chairman Rembuk Forum of Trangsang Rattan Cluster, and Vice chairman Rembuk Forum of Trangsang Rattan Cluster. Regarding the objectives and findings of this research, the policy maker stated that this complete and detailed knowledge, because of this, it makes the process of arriving at decisions much more complex and difficult, and not only concerned with the issue. Furthermore, policy makers advise researchers to try to examine issues that refer to evidence-based studies and can accommodate the interests and needs of craftspeople.

3.7 Summary

In summary, grounded theory is one of the qualitative method, inductive in style because it wants to find a new theory. The object of research is a phenomenon that exists in its natural context and is understood after field data is obtained, either through interviews or observations. Procedures in grounded theory research, namely collecting and sorting data conceptualizations, categorizing, subcategory, typology, and new theory. Grounded theory are used for a variety of worthy purposes instead of or in conjunction with theory construction. Such purposes include exploring a new area of study, explicating and understanding a major process, illuminating the situations of people denied a public voice, developing policy, and implications for professional practice.

Interviews were conducted from mid-December 2022 to early July 2023, and the time of the investigation was adjusted according to the willingness of the

craftspeople to be visited (it could be in the morning, afternoon, or evening). The interviews was conducted in the form of face-to-face semi-structured interviews that lasted for approximately two hours. After the interviews, verbatim transcripts were compiled.

Field observations were conducted with 39 cottage industry craftspeople in Trangsang village who had previously been designated as participants, and the observations were carried out for 8 months, starting from December 2022 to July 2023. During the visits, researchers documented through digital photographs and field notes. This data captured craft-making activities, the condition and situation of the craft production site/workshop, and the craft products produced.

Chapter 4 Indonesian Craft Industry and Observations from the Field

4.1 Introduction

The Indonesian craft industry and the Indonesian craft industry best practices cluster have embraced innovation practices.

Porter (1998) defines 'cluster' as a geographically proximate group of interconnected companies and associated institutions in a particular field, linked by commonalities and complementarities. The word 'interconnected' means transaction sharing, customer sharing and technology sharing. These aspects can be adopted into inter-firm networks. There are two main aspects to the concept of cluster: accumulation in terms of proximity and networking in terms of relationship. Therefore, if there is networking among firms and institutes in a certain area and they accumulate to form a cluster, they might be classified as a target cluster.

Indonesia's craft industry cluster based on UNESCO Award Excellence for Handicraft 2010, has 6 classifications which are presented in Table 6 below.

Table 6. Classification of the Indonesian Handicraft Industry

Classification	Product
Textile	Cotton, silk, linen
Natural Fiber	Bamboo, grass, rattan
Ceramic	Clay, pottery, porcelain
Wood	Inci paper, lacquer
Stone	Prescious, jade
Metal	Silver, gold, bronze, iron

(Source: Furkan and Nobutaka, 2015)

Metal refers to handicraft made of silver, gold, bronze and iron as its materials. Natural fiber refers to handicraft produced from one or a combination

from natural material e.g. bamboo, grass and rattan. Wood refers to the business which produce handicraft where wood is the raw material. The wood can be made into various products with artistic merit.

4.2 Indonesia rattan furniture industry

The Ministry of Trade of The Republic of Indonesia and Directorate General of National Export Development (2017), designated several regions in Indonesia as the largest producers and exports of rattan furniture industry which include:

1. Jepara

Rattan handicrafts center in Jepara is located in Teluk Wetan village and Sidigede located in Welahan district, in this village there are various kinds of rattan furniture products especially sofa and rattan chair (See Figure 13). Teluk Wetan village is located quite far from the center of the city of Jepara that is about 38 km.



Figure 13. Jepara rattan sofa, chair and table
(Source: Alamsyah, 2019)

2. Cirebon

The city that located in West Java province has so many famous business potential; one of them is its craft especially rattan furniture (See Figure 14). Weru district which located in Tegalwangi village is one of the district that is known as the biggest rattan handicrafts center in Cirebon city.



Figure 14. Cirebon rattan bar chair
(Source: <https://www.cirebonfurniture.co.id/>)

3. Sukoharjo

Sukoharjo city has a village that produce furniture made by rattan (See Figure 15), the village is called Trangsang, this village is known for its rattan crafts center. Currently, this village also became a tour village where the visitors can see the rattan handicrafts directly.



Figure 15. Trangsang rattan chair
(Source: Researcher documentation)

The rattan furniture crafts produced between the people of Jepara, Cirebon, and Trangsang have differences in their distinctive motifs, and these motifs are indeed inherent to culture and characterize ethnicity. In addition, rattan furniture crafts have also been combined with other materials such as wood, bamboo, leather, and so on, resulting in products that fulfill practical elements without forgetting aesthetic value.

4.3 Trangsang village and craft

In this sub-chapter, data was collected through secondary data and observation. Researcher will describe Trangsang village. The first point is based on its geography, then its history.

4.3.1 Geography

First, the geography of Trangsang village is discussed through the help of visual maps (See Figure 16 and Figure 17) in order.

Trangsang is one of the fourteen westernmost villages in Sub-district Gatak-Sukoharjo Regency, and administratively Sukoharjo Regency itself is the central part of Indonesia or also called Central Java Province, which consists of twelve Sub-districts and one of them is the Sub-district of Gatak in the northwest which is directly adjacent to Sub-district Baki and Sub-district Kartasura.



Figure 16. Map of Sukoharjo Regency
(Source: BPS-Statistics Sukoharjo Regency, 2023)

In 2021, Gatak Sub-district was recorded as covering 1,937 hectares, or 3.96% of the area of the Sukoharjo Regency, and consisting of 14 villages: Sanggung, Kagokan, Blimbing, Krajan, Geneng, Jati, Trosemi, Luwang, Klaseman, Tempel,

Sraten, Wironanggan, Trangsang, and Mayang, with Trangsang village being the largest at 2.47 square kilometers.

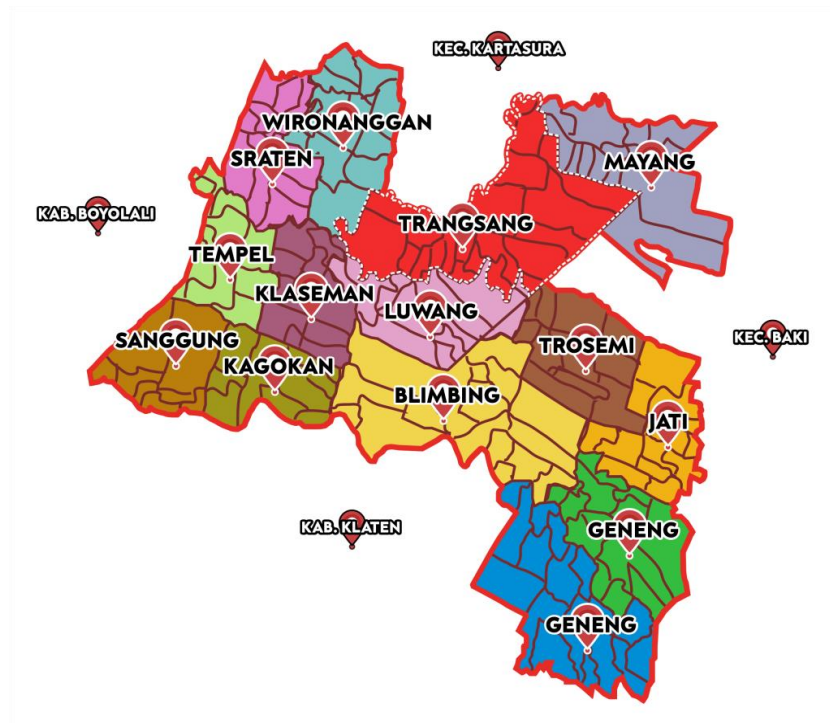


Figure 17. Trangsang village area, Gatak Sub-district, Sukoharjo Regency
(Source: BPS-Statistics Gatak Sub-district, 2021)

Furthermore, Figure 18 below presents the regional spatial plan showing Trangsang village in detail.

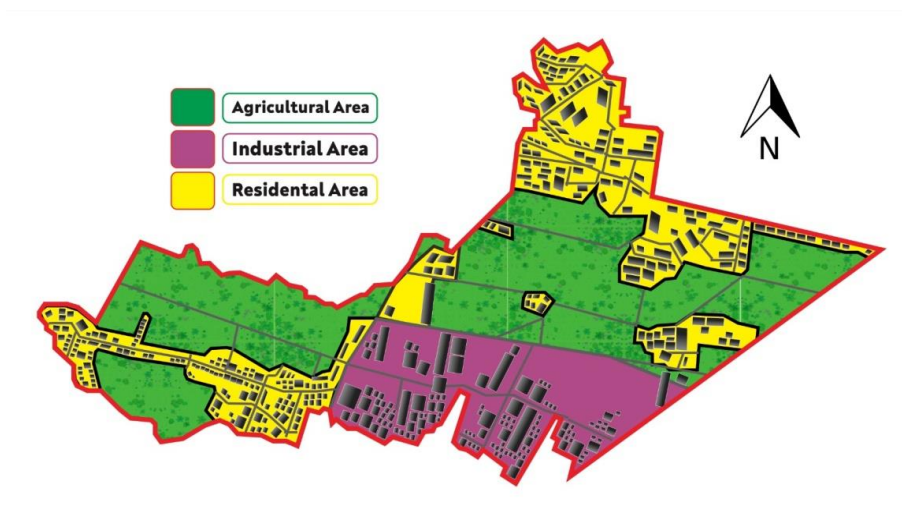


Figure 18. Details of the regional spatial plan of Trangsang village
(Source: BPS-Statistics Gatak Sub-district, 2020)

Almost half of the area of Trangsang village is composed of rice fields, especially in the north with approximately 70% of the population working as farmers, while the industrial area is focused in the south. Trangsang village has transformed into a rattan furniture export town that is quite known in Indonesia and even internationally; 70% of its products are exported abroad, while the rest meet the needs of the local market.

4.4 Craft industry in Trangsang village

The rattan furniture craft (southern Trangsang village) has existed since 1927 or 1928 according to some sources such as Ardyan and Ari (2021); Sumarno (2012); Sriyana (2015). Martosenotono, Wongsowijoyo, and Lurah Wongsolaksono, who were the main servants of the Surakarta Kasunan Palace, were interested in the flexibility of rattan and tried to make a crop hat and a long recliner from the combination of rattan and bamboo. After the death of Lurah Demang Wongsolaksono in 1949, Martosenotono and Wongsowijoyo continued to develop this rattan craft by transmitting their knowledge to their children and grandchildren as well as neighbors who were interested in rattan crafts (Sriyana, 2015).

The latest data reported that in addition to this village being known as a handicraft village, as stated in the Decree of the Regent of the Sukoharjo Regency Level II Region Number 677/460/X/2016, it has also been named the Trangsang Rattan Tourism Village based on the realization of the uniqueness of a tourist village, local wisdom, and the creativity of local people.

Other sources such as Suranta *et al.* (2019), Suryanto (2020), and Suparji (2020) mentioned that education-based tourism village positive effect on the economic conditions of the surrounding people and even outside it, such as Wonogiri and Klaten Regencies, which are affected in terms of employment.

Trangsang village is the center of the rattan furniture industry, with at least three types of industry (See Figure 19).

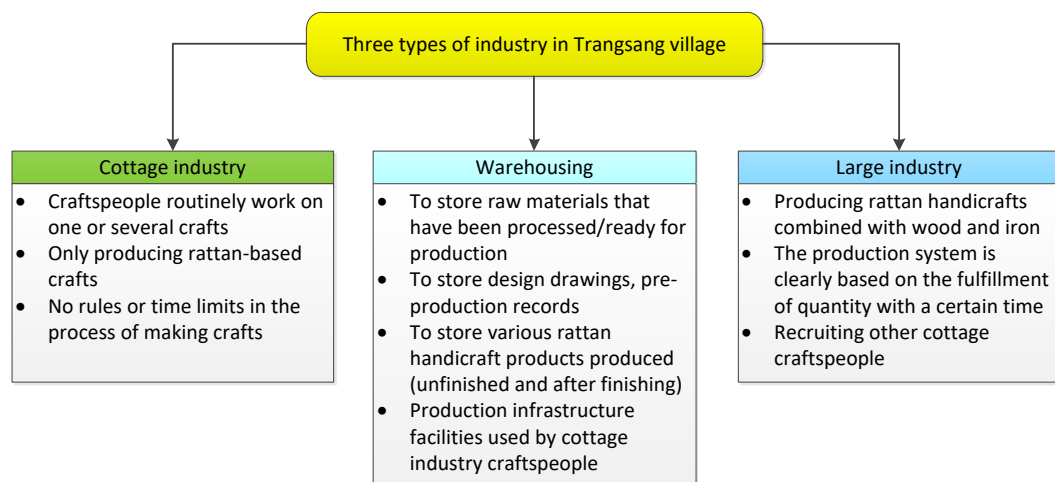


Figure 19. Craft industri of Trangsang village
(Source: Rembuk Forum of Trangsang Rattan Cluster, 2021)

Based on data obtained from the Trangsang Rattan Industry Cluster Workshop Forum (2015), the village has 180 cottage industries (furniture crafters). Meanwhile, according to the latest data from the Rembuk Forum of Trangsang Rattan Cluster (2021), and Trangsang village Profile (2019), the number of craftspeople or cottage industries has changed with a downward trend (from 180 to 125). Figure 20 shows data on the type of craft industry in Trangsang.

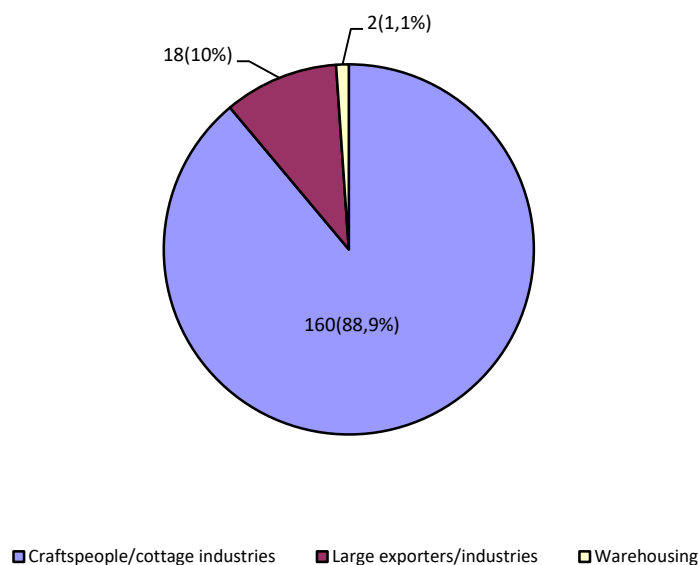


Figure 20. Trangsang craft industry
(Source: Rembuk Forum of Trangsang Rattan Cluster, 2021)

According to the graph above, cottage industry craftspeople is 88,9%, but most of these cottage industry craftspeople (75,6%) are suppliers to large industries or other neighbors craftspeople with excess orders, they are supplying and supporting products for their craft. As an example of making supporting or semi-finished products from craftspeople as orders for their neighbors are as follows, namely rattan immersion process, rattan distribution from suppliers, semi-finished rattan furniture, woven product for rattan furniture, and rattan craft products cottage industry craftspeople.

4.4.1 Rattan making process in Trangsang village

The rattan used as raw material for the Trangsang handicraft industry comes from Kalimantan, Sulawesi and Aceh. This is because the area is an abundant producer of rattan, and in Sukoharjo Regency, especially Trangsang village is not a rattan producing area, so the Sukoharjo Regency government must cooperate with the Kalimantan, Sulawesi and Aceh local governments in providing rattan

raw materials for Trangsang's craft industry activities or become a permanent supplier. The rattan ordered by Trangsang village craftspeople is in the form of raw or wet rattan (asalan) directly from the harvest of yellowish green rattan farmers (See Figure 21).



Figure 21. Rattan asalan/raw/wet
(Source: Researcher documentation)

Rattan processing is the further processing of asalan/raw/wet rattan into materials that are ready to be used for craft industry activities, such as weaving. The rattan processing process in Trangsang village is generally carried out by the craftspeople themselves, including:

1. Frying

The process of frying the rattan (See Figure 22) purposes to reduce the water content, and to prevent fungal attack on the rattan, in addition to the pattern/color of the rattan will look good, the texture of the rattan will be flexible, and avoid termites.



Figure 22. Rattan frying process
(Source: Researcher documentation)

The rattan is tied in bundles, put into a frying container that has been prepared with a mixture of diesel and coconut oil (in a ratio of 9:1) for 60 minutes. Before frying, make sure the oil (diesel and coconut oil) is hot.

2. Scrubbing and washing

After the rattan is fried, it is drained for a few minutes, then rubbed with a patchwork cloth (coconut fiber) or gunny sack mixed with sawdust, so that the remaining dirt, especially the sap that is still attached to the rattan skin can be released, so that the rattan skin becomes clean and the resulting rattan color will be bright and shiny (See Figure 23).



Figure 23. Rattan washing process
(Source: Researcher documentation)

3. Fumigation

Fumigation is carried out so that the color of the rattan becomes evenly yellow and shiny. Fumigation is carried out on dry rattan that is still skinned (natural), fumigation is basically the process of oxidizing rattan with sulfur so that the color of the rattan skin becomes whiter. The fumigation is carried out in a dome-shaped fumehouse made of walls and wooden beams. Inside the dome, up to 4000 rattan stems can be arranged horizontally in layers. Each layer is padded with wood so that the fumes move freely between the layers of rattan. Sulfur is then burned in a container and put into the fumehouse. The fumigation time is about 12 hours and consumes about 7.5 kg of sulfur or 1.8 gr / rattan.

4. Drying

The drying process as shown in Figure 24, by drying in the sun until dry with a moisture content ranging from 15%-19%, is done after fumigation.



Figure 24. Drying process
(Source: Researcher documentation)

Natural drying time (sun drying) ranges from 22 days to 60 days, and until the rattan is yellowish in color.

5. Immersion

Immersion is an important process to prevent mold and insect infestation by soaking (See Figure 25).



Figure 25. Rattan immersion process
(Source: Researcher documentation)

One of the most interesting in rattan processing is the natural preservation of rattan through soaking. This method is a way of preserving materials that is hereditary, the goal is to produce durable raw materials.

Preservation efforts through soaking are carried out in still or flowing water, in sea or brackish water, or in mud for approximately 1-4 months. Soaking is done to remove liquid cells and to allow anaerobic bacteria to attack the starch in the rattan stem and convert it into substances that insects do not like so that the rattan is not eaten by insects (Frick, 2003).

6. Rattan ready for production

After removing the rattan from the pond, the drying process which takes 3-4 weeks, sorting and tying the rattan (See Figure 27), stripping (See Figure 28), cutting and even polishing the rattan (See Figure 29) is carried out by the craftspeople, which is then forwarded to the warehouse as a stock of raw

materials that have been processed/ready for production (See Figure 26). These raw materials will be distributed to large industrial craftspeople and cottage industries according to their requests or needs.



Figure 26. Rattan material ready for production
(Source: Researcher documentation)



Figure 27. Sorting and tying the rattan
(Source: Researcher documentation)



Figure 28. Stripping the rattan
(Source: Researcher documentation)



Figure 29. Cutting and polishing the rattan
(Source: Researcher documentation)

7. Rattan splitting

Here as showing in Figure 30 is one of the processes of splitting rattan into small sizes (*'fitrit'*) for weaving (See Figure 31), supporting furniture products (See Figure 32), such as for binding frames.



Figure 30. Processes of splitting rattan into small size
(Source: Researcher documentation)



Figure 31. Rattan small sizes (*'fitrit'*) for woven
(Source: Researcher documentation)



Figure 32. Binding the furniture frame with rattan
(Source: Researcher documentation)

8. Bending of rattan

Rattan stem bending is necessary for furniture components. Rattan is naturally bendable, but the results depend on the type and method of bending. The usual preliminary treatment is that the rattan stems are heated for a certain time and temperature before bending. In the bending process, rattan from small cross section ($\varnothing$) (2.4 cm to 2.8 cm) to large cross section ($\varnothing$) (2.9 cm to 3.2 cm) is selected.

To bend the rattan, a simple tool called a vise is used (See Figure 33). The use of this tool is still manual and takes a relatively long time, which is assisted by direct heating, namely being sprayed with a stove torch.



Figure 33. Rattan Bending Process
(Source: Researcher documentation)

4.4.2 One of the craft product craftspeople cottage industry

1. Semi-finished rattan furniture

Rattan furniture semi-finished products are usually orders from neighbours (fellow craftspeople from the cottage industry or orders from large industries), and many are done by cottage industry craftspeople. This process depends on the special skills of craftspeople cottage industry. For example, this Figure 34 and 35 is one of the semi-finished products ordered by a neighbour, which was done by a cottage industry craftspeople who specializes in making rattan furniture frames.



Figure 34. Rattan furniture frame
(Source: Researcher documentation)



Figure 35. Oval frame of rattan furniture
(Source: Researcher documentation)

Large industries also involve the services of craftspeople cottage industry through their orders, such as the Figure 36, which is in addition to rattan materials, large industries combine them with wood materials.



Figure 36. Wooden chair frame
(Source: Researcher documentation)

The manufacture of wooden chair frames is done by craftspeople cottage industry as orders from large industries, then will be combined with rattan materials, such as woven rattan.

Other auxiliary or supporting products can also be woven products. In this case, craftspeople cottage industry who have special expertise in weaving (See Figure 37), one of the weaving models for rattan furniture that has been ordered by a large industry as a supporting product for furniture.



Figure 37. The process of making plaits
(Source: Researcher documentation)

Figure 38 is a supporting product of the weaving form that has been done by craftspeople cottage industry, by large industries processed into rattan furniture products.



Figure 38. Rattan furniture wicker shape
(Source: Researcher documentation)

2. Finished product rattan

Craftspeople cottage industry, in addition to being suppliers to companies (large industries) or neighbours (fellow craftspeople), there are also those who choose to make crafts as a result of self-expression which are then displayed in their homes as galleries, or produce crafts because of consumer orders. This is one of the processes and products on display from craftspeople cottage industry (See Figure 39).



Figure 39. Process and products on display from craftspeople cottage industry
(Source: Researcher documentation)

Cottage industry with limited land usually choose to produce smaller rattan handicrafts, such as baskets, souvenirs, hanging lampshades, plate racks and others. The average cottage industry only produces rattan-based handicrafts that are produced in the interior or yard of the house, and the drying process is also only in front of the house, as shown in the following Figure 40.



Figure 40. Consumer-ordered cottage industry products
(Source: Researcher documentation)

4.5 Observations from the Field

In this subchapter, data was collected through field observations of 39 cottage industry craftspeople in Trangsang village (who have been designated as research participants in the previous chapter). Based on the results of these field observations, researcher can describe the situation of the 39 craftspeople based

on craft specialization, focus on craft business, and overview of craftspeople craft business.

4.5.1 Craft specialization

Interestingly, the field findings show that there are at least 3 main types of craft activities that each craftspeople specializes in, such as:

- Expert in making rattan frames for any model of furniture or other craft products;
- Expert in weaving rattan for furniture or other handicraft products; and
- Expertise in the finishing process (i.e.: smoothing, polishing, and painting).

4.5.2 Focus on craft business

Other findings show that there are at least two occupations that are used as business/entrepreneurship/business:

- Craftspeople also acts as a craftspeople-trader, in addition to being an expert in making craft products, they are also able to trade their own work directly to consumers.
- Craftspeople-trader, highly skilled in the craft trade but also capable of making crafts, having previously worked as a craftspeople.

In the context of the rattan handicraft industry, all participants work together and complement each other with the aim of mutual benefit so that the business or business continues to run, and can grow.

4.5.3 Overview of craftspeople craft business

In this section, only 5 craftspeople were used as representatives of 39 craftspeople in describing the situation of 'overview of craftspeople craft business' of cottage industry craftspeople in Trangsan village.

A craftspeople as well as a craftspeople-trader like Mr. Marno, besides having the ability to produce their own rattan handicrafts, also receive orders from their neighbours (fellow craftspeople), customers from outside the region, and craftspeople-trader. However, Mr. Sardiman (an craftspeople who is concurrently a craftspeople-trader), is also willing to accept orders from buyers, but in limited quantities, for the reason of maintaining the quality of his works. There are times when he keeps one or two of his pieces for display in his private gallery and does not intend to sell them, but when a guest comes and wants to own or buy, he will simply let them go.

The figure 41 below shows Mr. Putra's house and stall is a craftspeople-trader. Many of the products (rattan chairs, serving hoods, plate racks) are displayed on the front porch of his house. In addition to being a place to live, the house, which is located on the side of the road (which is the main road leading to the sub-district), is also a potential place of business, as it is traversed by many people every day, so Mr. Putra divides the front part of his house as a kiosk for rattan handicraft products. That way, consumers will feel attracted to stop and stop by his kiosk.



Figure 41. Mr. Putra house and his stall
(Source: Researcher documentation)

The craftspeople-trader, such as Mr. Putra, actually has handicraft production skills and is different from the craft-trader who has no handicraft skills at all, but his skills are limited to small and simple products, for example: souvenir trinkets, painting and finishing products that have previously been done by other craftspeople. Mr. Putra tends to take on the task of collecting orders and distributing them to artisans in the area, as well as supervising the quality of the crafts because different levels of quality determine the payment for the crafters' work.

Mr. Marno, shown in the figure 42, is a craftspeople as well as a craftspeople-trader. Similar to Mr. Putra, where in addition to living quarters, the front or terrace of the house and even the living room are also used for craft activities (from materials and workmanship), the location of Mr. Marno's house is indeed on the side of the road, but not the main road, but a village road that can still be reached by two-wheeled or four-wheeled vehicles and must go down the alley.



Figure 42. Mr. Marno's house and shop
(Source: Researcher documentation)

A craftspeople as well as a craftspeople-trader like Mr. Marno, clearly has the ability to produce his own rattan handicrafts. The craft products he makes are orders from his neighbors, customers from outside the region, and craftspeople-trader. The handicraft products that he displays on the walls of his living room or terrace are examples of the products that he usually makes, or to demonstrate to customers his special expertise in the field of handicrafts (specifically making rattan household appliances, such as: serving hoods, hanging lampshades, baskets, etc.). Mr. Marno is happier if people order a large number of handicrafts, rather than ordering fewer products (e.g. less than 10 units) that are more expensive.

The figure 43 below shows a glimpse of Mr. Sardiman a craftspeople who is concurrently a craftspeople-trader, who uses the back of his house as a rattan craft workshop, and the middle of his house or living room as a gallery. Mr. Sardiman, does not produce crafts on the basis of quantity, one-offs and large orders, but rather on the basis of his ideas and efforts to keep his work fresh. As such, Mr. Sardiman does not display his work on the terrace or outside the house, but rather in the living room as a gallery. He is also willing to accept

orders from buyers, but in limited quantities because Mr. Sardiman tends to maintain the quality of his works.



Figure 43. Mr. Sardiman with his workshop
(Source: Researcher documentation)

The entire process of making crafts (from design, frame making, weaving, to finishing) is done by themselves. Different from Mr. Putra (craftspeople-trader) tends to continue the finishing process (smoothing, polishing, and painting) of semi-finished craft products that were previously done by craftspeople such as Mr. Marno, Mr. Harjo, Mr. Margo, and other craftspeople.

Local and outside buyers or visitors, especially those with little knowledge of how the products are made, prefer to buy and witness the process in the craftspeople private workshops. This situation causes craftspeople (such as Mr. Sardiman) to release or sell their products to buyers. According to the researcher, these craftspeople can sell their products directly to consumers, called trader.

Craftspeople family homes or private homes (Mr. Harjo (See Figure 44 and 45) and Mr. Margo (See Figure 46)/are craftspeople and craftspeople-trader) are designed with workshops right on the side to the back of the house, and the

terrace, living room, and even the middle of the house are used as rooms or special places to display finished and semi-finished works as well as marketing stores. They are also open for anyone, be it the people they already know or visitors or guests, to see the real process and interact with them, and craftspeople are happy to teach anyone who wants to learn and feel the sensation of the process from handmade objects.



Figure 44. Mr. Harjo weaving rattan on the terrace of his house
(Source: Researcher documentation)



Figure 45. Mr. Harjo living room with craft products
(Source: Researcher documentation)





Figure 46. Mr. Margo workshop right beside and behind the house
(Source: Researcher documentation)

4.6 Summary

The rattan furniture cluster handicraft industry uses rattan as its raw material, especially in the village of Trangsang (currently known as the rattan handicraft center) is one of the largest producing and exporting regions in Indonesia after Jepara and Cirebon.

The rattan furniture craft in Trangsang village has been around since 1927, and until now, especially in the southern part of Trangsang village, the residents work as craftspeople. In addition, there are 3 types of industries such as cottage industry, large industry, and warehousing. However, the number of home industry craftspeople in 2021 has decreased by 30.6% from 180 craftspeople.

Sukoharjo district, especially Trangsang village, is not a rattan-producing area, so the need for rattan raw materials for handicraft industry activities is supplied from Kalimantan, Sulawesi and Aceh. The rattan received by these craftspeople is in the form of raw or wet rattan (asalan) with a distinctive yellowish green color. The craftspeople of Trangsang Village then process the rattan (i.e. frying, washing, fumigating, drying, and preserving) into materials

that are ready to be used for craft production activities such as weaving, framing, and finishing. All processes, both rattan processing and production processes are carried out traditionally, equipment and machines such as compressors, grinding machines are used as tools to support the production process.

In addition, the researcher found that there are 3 types of specialization among Trangsang village craftspeople related to the main craft activities such as framing specialists, weaving specialists, and finishing (smoothing, polishing and painting). In addition, there are 2 types of professions related to the craft business, namely first: craftspeople are also craftspeople-traders, in addition to being skilled at producing craft products, they can also sell their own work. Second: the craftspeople-trader, who is skilled in the craft trade, is also able to make his/her own crafts, but is limited to simple craft models and small sizes, such as souvenirs.

Trangsang village craftspeople (including craftspeople-traders) are accustomed to using their private or family homes as workshops, galleries and stalls. And they are used to cooperating with each other for the purpose of mutual benefit for the continuity of their business. Craftspeople accepts orders from craftspeople-traders or shares work with other craftspeople when they are inundated with orders.

Chapter 5 Findings and Analysis

5.1 Findings and analysis

Below, is a discussion of the results of the analysis of craftspeople attitudes and behaviors in making crafts through direct observation and researcher interviews with craftspeople based on the categories that have been proposed by previous research (i.e. Becker, 1978; Zulaikha, 2014; Triharini and Kagami, 2014; and Ahmadi, 2008).

The procedure in GT resulted 9 main categories, shown in Figure 47. *Artist-craftspeople* is the core category (1), and other major categories include motivation and goal (2), mentality (3), interests (4), mindset (5), creativity (6), orientation (7), method (8), and involvement (9).

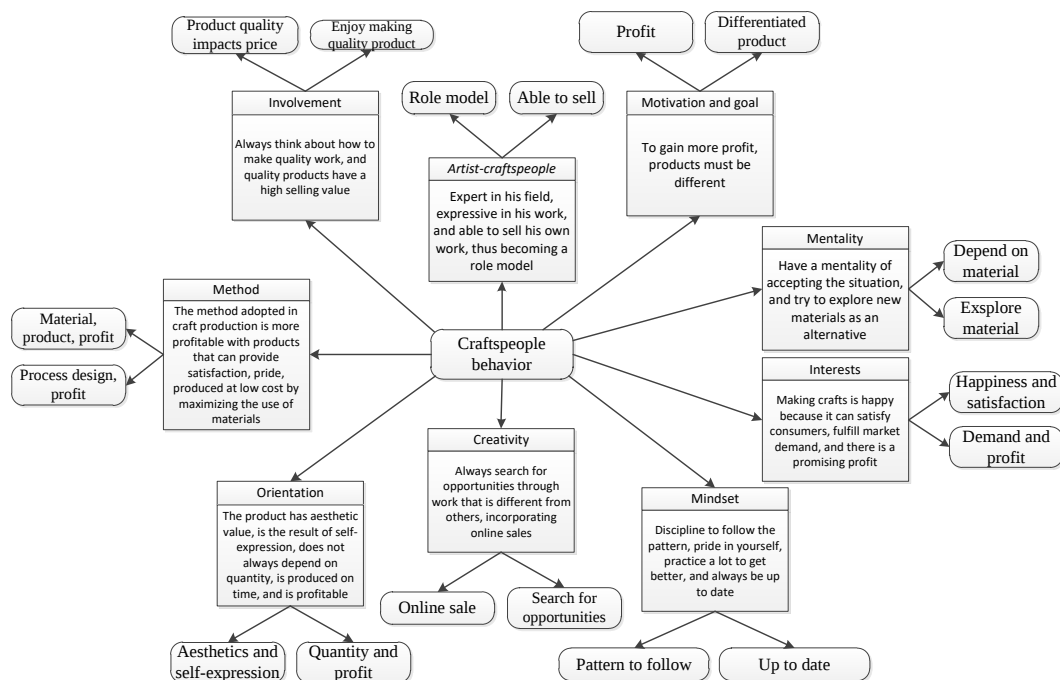


Figure 47. Structure of the 9 core categories and 18 keywords
(Source: Researcher)

The structure of the 9 core categories and the resulting 18 keywords, as visualized in Figure 47, were the researcher findings during the interviews with the participants. Furthermore, the researcher discusses each of them in depth in relation to the interview data.

1. *Artist-craftspeople* is a core category

The characteristics of the category of *artist-craftspeople* were supported by two subcategories: “role model” and “able to sell.”

These craftspeople spoke of the '*artist-craftspeople*' in relation to the making of craft products, pointing to the seriousness of the craft (See Appendix 2). For example, these artisans described being an 'expert in craft, his work is expressive, so he is a role model for other craftspeople, and described 'his whole life is dedicated to craft seriously, very experienced for decades as a craftsman, can sell his own work' as follows.

“I'm craftspeople-trader. . . Mr. Gimin, Mr. Sardiman, Mr. Joko, may be more suitable to be called *artist-craftspeople*, why is that? The results of his work 'ra umum cah' (amazed), really expressive. And until now it still exists, becoming a role model for other craftspeople.”

“I'm just an ordinary craftspeople. This is in my opinion, Mr. Sardiman is an *artist-craftspeople* . . . his whole life is dedicated to the craft seriously and totally, no doubt he (Mr. Sardiman) is very experienced . . . decades of his career as a craftspeople, and as far as I know only three people like that in Trangsang.”

“No, I'm just a craftspeople-trader . . . But the craftspeople who can do everything, according to the residents here are Mr. Gimin, Mr. Sardiman, Mr. Joko.”

“Aku ra ngerti . . . kabeh tukang kenen iso ngedol dhewe (Javanese language). [That means: I don't know. . . all craftspeople here can traded their own handicrafts].”

Artist-craftspeople are people who are experts in their fields, experienced, their whole life is dedicated to craft, their work is expressive, and they are able to sell their own work so that they become role models for other craftspeople.

It can be concluded that 'being able to do everything including being able to sell one's own work so as to be a role model for other craftspeople mentioned above is the basis for the identity of a *artist-craftsperson*.

2. Motivation and goal

The categorical characteristics of motivation and goal were supported by two subcategories: profit and differentiated product.

These craftspeople talked about 'motivation and goals' in making craft products that lead to success in achieving goals (See Appendix 2). For example, these craftspeople described 'profit for business continuity', and described 'immediately switching to different products such as new designs and techniques that are much more profitable' as follows.

“Of course, like me, the biggest hope is an increase in income. . . Having many customers, and relationships with other craftspeople is very important for business continuity. Quality and quantity issues. . . It can be conditioned with consumers.”

“Everyone wants to be profitable, right? Have a lot of quality products, also sell well in the market . . . It's not a coincidence or luck.”

“In my shop, I sell quality handicraft products with many variants. So consumers are more interested in visiting and buying them.”

“The solution is that there must be a lot of orders, automatically there is income.”

“I think by switching to a product that sees different . . . Such as new design, combination of woven techniques, can get more income . . . I am very happy to

have a gallery full of works of expression, my own imagination, and it will be easier for me to sell my own works because I can tell stories and explain what they are.”

In this case, the motivation and goal of craftspeople to make crafts is a matter of profit for the sustainability of their business, but also by immediately switching to products that are different from others such as novelty in design and techniques to make them more profitable.

It can be concluded that the above-mentioned 'switching to a differentiated product can be more profitable for business sustainability' is the basis for uncovering the direction of craftspeople motivation and goals in craft production activities.

3. Mentality

The characteristics of the category of mentality are supported by two subcategories: depend on material, and eksplora material.

These craftspeople talked about the 'mentality' in the process of making craft products that leads to the relationship between materials and craft products (See Appendix 2). For example, they described their 'attitude towards interpreting materials and craft products' as follows.

“It is a common theory. . . Good rattan affects the results, but also the processing time becomes easier and faster.”

“Of course, good rattan can determine the quality of the product.”

“Rattan and crafts . . . The crucial thing is that rattan is difficult to obtain, even if there is rattan but it is not good, it will be a big problem for craftspeople. The name is also the rattan furniture handicraft industry, it is certain that perfect rattan is a staple material or item.”

“Good rattan, such as texture, size, and shape . . . It is easier to process and can produce better products.”

“It is difficult for me if the rattan is not good enough. Work is hampered and results are not maximized.”

“Wong Jowo (Javanese language), have a philosophy 'nrimo' (Javanese language) . . . Which means acceptance . . . insist on maintaining harmony by minimizing personal conflicts, accepting a situation, and being grateful for what God has given, but accepting does not always mean that you should be happy with the situation . . . How to see his work such as materials, waste, skills, trying to explore new stamp alternatives, creative processes and hopes in the form of peace, and blessings.”

“When required to be a masterpiece. . . In order to achieve that, there needs to be materials, techniques, tools, and essentially a medium. This is important, and it has limitations, but if it becomes a habit . . . the constraints on the materials are eliminated.”

“Wis ono bagean sing ngurusi rotan, mung njupuk thok neng gudhang (Javanese language). [That means: there is already a section that takes care of the rattan, you just need to pick it up at the warehouse]”

In this case, related raw materials/materials become important staples or requirements in producing products. The mentality of craftspeople, refers to an attitude that emphasizes resilience in dealing with problems, especially material problems that are considered crucial and achieve goals.

It can be concluded that 'whether the craft is good or not is determined by the state of the material and continuing to try to explore new material alternatives' mentioned above is the basis for uncovering the mentality of craftspeople in the process of craft making activities.

4. Interests

The characteristics of interests are supported by two subcategories: demand and profit, and happiness and satisfaction.

Craftspeople-traders said they were interested in continuing to make crafts because of market demand and promising profits (See Appendix 2). Craftspeople and craftspeople-traders said that they are interested in continuing to make crafts because it is a fulfilling activity, and satisfying for themselves and others (consumers/customers) (See Appendix 2). For example,

“The first one is. . . Profit, then the number of orders, and products that often sell are also taken into consideration.”

“I tend to products that the market or consumers need.”

“It's a trader's instinct. . . Make the same craft if the product is ordered by many consumers.”

“I would gladly make the same craft if the product sold well . . . The buyer still ordered the same design after more than one year.”

“Intuition, for every artist is important . . . Waiting for inspiration until execution is actually an intuition that is happy in nature . . . It means that so applying the technical to a work is trialing in material, then for the problem it is no longer what I do but how I want to do it.”

“Basically, I take my customers' wishes into consideration when ordering crafts.”

“I'm happy if I have to make the same product.”

“Large orders, not too expensive, because craftspeople-trader must have an advantage.”

Craftspeople-traders, and craftspeople and craftspeople-traders based on market demand, profitability, and enjoyment of the process seem to influence their interest in producing craft products.

It can be concluded that the above-mentioned 'market demand, profit, and happy workmanship' are the basis for uncovering craftspeople's interest in producing handicrafts.

5. Mindset

Characteristics of mindset were supported by two subcategories: pattern to follow and up to date.

Craftspeople-traders talked about craft-related skills as the initial capital that leads to employment (See Appendix 2). Craftspeople and craftspeople-traders said that craft skills are only a tool, practicing a lot to get better and keeping up with the times (See Appendix 2). For example,

“Experience, gained from previous parents . . . Most of the craftspeople here, including myself, are able to make rattan handicrafts because they follow in the footsteps of their predecessors, or because of their experience working with previous craftspeople.”

“Craftspeople skills . . . Of course, this ability is hereditary.”

“Ability or skill, perseverance or painstakingness, as well as discipline in following the pattern.”

“There is a pattern to follow.”

“Parents used to teach this ability at home, starting with simple patterns for daily use diligently and adhering to predetermined patterns.”

“The artist’s own body is a technical tool, practicing a lot to improve skills, efficiency, and maximum results . . . Being himself with such high innovation that others can’t imitate my work”.

“I need more information about the trend development, so I will take a strategy to be present where.”

“My parents taught me to follow a pattern, then I used it daily and it became a habit. So, I got this skill from generation to generation, the key is to be painstaking.”

From the words above, we can read the mindset of those who perceive with full confidence related to skills in craft activities, where this expertise is obtained from generation to generation, then discipline to follow the pattern, and also practice a lot so that it becomes a habit and maximum results. However, it is also important that crafts must keep up with trends.

It can be concluded that the above-mentioned 'discipline in following patterns and trend developments or always being up to date' is the basis for uncovering the mindset of craftspeople in running a craft business.

6. Creativity

The characteristics of creativity are supported by two subcategories: “online sale” and “search for opportunities.”

Craftspeople-traders, and craftspeople and craftspeople-traders recognize that the emergence of synthetic rattan handicrafts from China flooding the market poses a formidable challenge to compete, so they are encouraged to be more creative with their marketing and handicraft products (See Appendix 2). For example, these craftspeople described their 'creative attitude to running a craft business' as follows.

“Experience, gained from previous parents . . . Most of the craftspeople here, including myself, are able to make rattan handicrafts because they follow in the footsteps of their predecessors, or because of their experience working with previous craftspeople.”

“The biggest challenge for us is that synthetic rattan crafts from China are flooding the domestic market at a lower price than natural rattan crafts. . . But I am confident that natural rattan products can compete with synthetic rattan.”

“Such as consumer tastes, changing consumer behavior. . . the innovation must be able to sell online.”

“Now there are many competitors. So I also sell online.”

“The innovation I'm running is a way of trading combined online.”

“This is me telling you a little bit about my experience. . . About three years ago, I wanted to make the same product, and Mr. Sardiman (a *artist-craftsperson*) taught me the technique. . . Because it was so difficult and complicated, I decided to stop learning, as it turned out I wasn't cut out to be an artist-craftsperson (laughs). My consideration was the risk, and I took the path of a trader, because I was more suited to trading (laughs).”

“Incredibly, the production of manufactured furniture is synthetic and much cheaper. However, we still have to compete with them in the market.”

“My innovations tend to be in marketing media, such as production results, I market through online shopping media.”

“Opportunities and challenges . . . Eventually it becomes artisan self-determination.”

In this case, every product or business must have competitors. But, there is still a difference between handmade natural materials and machine-made synthetic materials, so that the challenges and opportunities can determine the fate of the craftspeople themselves. Craftspeople creativity, refers to an attitude that emphasizes the search for opportunities through the products produced and their marketing context.

It can be concluded that 'turning challenges into opportunities by incorporating online sales, and always being different' mentioned above is the basis for uncovering the creativity of craftspeople in running a craft business in the midst of competition.

7. Orientation

The characteristics of orientation are supported by two subcategories: quantity and profit, and aesthetics and self-expression.

Craftspeople-traders said that crafts are easy to produce in large quantities in a short time with a lot of profit, which is the foundation (See Appendix 2). Craftspeople and craftspeople-traders said that crafts are like art, aesthetic value, self-expression and must be able to communicate emotionally through the products produced, the orientation is not only quantity (See Appendix 2). For example,

“Easy to do by yourself, and can be completed quickly . . . It's favorable for me.”

“I prefer the easy and fast way. Moreover, the benefits can be expected.”

“My orientation is that many crafts order.”

“In my opinion, it's important. . . crafts can be produced according to order, completed according to the agreement.”

“For me . . . craft is more akin to art, aesthetic value as motivation, beautiful art must be able to communicate emotionally, its orientation is detached from the quantity that only sells well in the market.”

“I will think about how to make the craft work quickly, because the faster it is, the more products will be produced.”

From the words above, we can read their orientation towards the sustainability of the craft business towards profit, the production process, and the product's aesthetic requirements.

It can be concluded that 'products can be produced quickly and profitably, and prioritize aesthetic value, the result of self-expression, and not always

pursuing quantity' mentioned above is the basis for revealing the orientation of craftspeople in running a craft business.

8. Method

The categorical characteristics of method are supported by two subcategories: product, profit, and process design, profit.

Craftspeople-traders talked about the methods they adopted to be successful in their craft businesses, such as fulfilling orders, and keeping production costs down because it affects profits (See Appendix 2). Craftspeople and craftspeople-traders said that it is more profitable to design products that emphasize values such as form, aesthetics, pride, and satisfaction (See Appendix 2). For example,

“Customer orders can be fulfilled, both in quantity, and timeliness.”

“Because it must be profitable, in producing crafts, the issue of production costs is important.”

“Production costs must be low, as all kinds of materials are subject to inflation at present.”

“I have a principle that the work should be able to provide stimulation, such as a sense of pride, satisfaction, not just beauty.”

“I placed quality and quantity, the demands of the order must be met immediately.”

“Products are made cheaply . . . which puts quantity at the top priority in the design process.”

“In usefulness . . . Form and aesthetics are factors supporting functionality, not the main goal . . . In addition, it must be able to show the strength of the product, provide intrinsic stimuli or psychological needs such as pride, satisfaction.”

“I think being able to produce many and good products will be more profitable.”

From the words above, we can read their method of running a craft business that is associated with the production process and the craft results so that the goal is achieved, namely profit.

It can be concluded that 'it is more profitable if the product is needed by the market, the production cost is low, the product is also able to provide satisfaction for both the maker and the consumer' mentioned above is the basis for uncovering the craftspeople's methods of running a craft business through the product design process.

9. Involvement

The characteristics of involvement are supported by two subcategories: “product quality impact price” and “enjoy making quality product.”

These artisans talked about their role in producing crafts that involve their expertise or skills for income generation in terms of product quality (See Appendix 2). For example, these artisans described 'the quality of the product will affect the price', and feeling good about making quality products' as follows.

“The good and bad quality is based on the price . . . This quality is also an effect of the fierce competition.”

“I agree, 'quality' . . . Important for handicrafts. Indeed, in fact, this rattan craft is entirely made by hand, so the rattan that supports (perfect), as well as the skills to make (craftspeople) are qualified, producing a good product, of course, has a price.”

“Without quality, crafts will not be appreciated.”

“I will not hesitate to give high prices to consumers if the product is of high quality.”

“Quality products are identical to high prices.”

“Making quality products is a strong principle . . . I believe there is still a chance to survive in the midst of competition with other industrial products.”

The involvement of craftspeople is related to the products created, as the crafters' hand skills have a big influence on the final product that has a selling value.

It can be concluded that 'the good or bad quality of the craft will have an impact on its price, and it is good to have high quality products (durable when used, beautiful when not used) even if it is only a small piece' mentioned above is the basis for uncovering the involvement of craftspeople in the production proces.

5.2 Differences in findings with literature reviews

In this section, the researcher clarifies the differences between the findings and the literature reviews (i.e. Becker, 1978; Zulaikha, 2014; Triharini and Kagami, 2014; and Ahmadi, 2008) related to the term or definition of *artist-craftspeople*. This purpose is to increase the understanding of the *artist-craftspeople* more generally, as this research focuses on the definition and important role of the *artist-craftspeople*. A summary of the differences between the findings and the literature reviews is presented in Table 7.

Tabel 7. Differences in findings with literature reviews

Findings	Literature Reviews	Difference	Similarities
• People who are experts in their field, experienced, dedicated to crafts, expressive in their work, and can sell their own work so that they become role models for other craftspeople; • Immediately move to products that are different from others such as novelty in design and technique to be more profitable; • Always try to explore new material alternatives; • In addition to the benefits, the activity is enjoyable; • Discipline in following patterns and trend developments or always up to date; • Turning a challenge into an opportunity by incorporating online sales, as well as works that always look different; • Products are produced in a timely and profitable way, and prioritize aesthetic value, the result of self-expression, and not always the pursuit of quantity; • It is more profitable if the product is needed by the market, the production cost is low, the product is also able to provide satisfaction for both the maker and the consumer; • The quality of the craft will have an impact on the price, and it's nice to have a high quality product (durable when used, beautiful when not used) even if	Becker (1978) “Beauty as a criterion for craft products. Having ambitious goals and ideologies towards the work”	• Able to sell their own work • Be a role model for other craftspeople • Turning a challenge into an opportunity by incorporating online sales, and the work is always different • Timely and profitable work, and not always pursuing quantity • More profitable with products that sell well in the market, low production costs, products are also able to provide satisfaction for both the maker and the consumer • Happy that the products are made with high quality and that the quality has an impact on the selling value	• Beauty as a criterion for craft products • Having ambitious goals and ideologies towards the work
	Zulaikha (2014) “Risk-taking in creating and selling new products. Happy to create new products with no intention of selling them”	• Be a role model for other craftspeople • Timely and profitable work, and not always pursuing quantity • Discipline in following patterns and trend developments or always up to date • Combining online sales • More profitable with products that sell well in the market, low production costs, products are also able to provide	• Risk-taking in creating and selling new products • Happy to create new products

it's a small piece.		satisfaction for both the maker and the consumer • Happy that the products are made with high quality and that the quality has an impact on the selling value	
	Triharini and Kagami (2014) "Limited to a few people, engaged with and enjoys the whole process of craftmaking and is willing to spend the time to explore new ideas and techniques, receive orders from buyers in limited quantities because they tend to maintain a high quality of products"	• Be a role model for other craftspeople • Combining online sales • Timely and favorable workmanship • More profitable with products that sell well in the market, low production costs, products are also able to provide satisfaction for both the maker and the consumer	• Limited to a few people • Engaged with and enjoys the whole process of craftmaking • Willing to spend the time to explore new ideas and techniques • Receive orders from buyers in limited quantities because they tend to maintain a high quality of products
	Ahmadi (2008) "Not bound by tradition. Always strives to make his work new,	• Be a role model for other craftspeople • Not always pursuing quantity • More profitable with products that sell well in the market, low production costs,	• Not bound by tradition • Always strives to make his work

	and has a fairly broad view of art and culture”	products are also able to provide satisfaction for both the maker and the consumer • Happy that the products are made with high quality	new • Has a fairly broad view of art and culture
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5.3 Summary

Findings from direct observation and interviews with craftspeople. First, a person who is an expert in their field, whose entire life is dedicated to craft, produces expressive work, and is able to sell their own work is the basis of the identity of a *artist-craftsperson*. Secondly, immediately switching to a product that is different from others will be more profitable and better for business continuity is an illustration of motivation and goals. Third, resilience in the face of problems (e.g. materials, market competition) is the basis for uncovering the mentality of craftspeople. Fourth, market demand, profit, and the happy nature of the process seem to influence craftspeople interest in producing crafts.

The fifth is that they do not see themselves as a *artist-craftsperson*, and now they must focus on developing their skills because their work must keep up with trends, which is a description of the mindset of craftspeople. Sixth, the search for opportunities in the midst of competition is a picture of craftspeople creativity in running their craft business. Seventh, the orientation of craftspeople is that products can be produced quickly and profitably of course, and do not neglect aesthetic value, are also the result of self-expression, and do not have to pursue quantity. Eighth, production costs must be low, as all kinds of materials are subject to current inflation, products able to provide satisfaction for both makers and consumers is their method of running a craft business. And ninth, the involvement of crafters in the production process, i.e. the crafters' hand skills have a great influence on the final product that has a selling point.

Chapter 6 Discussion

Based on the findings of fieldwork done in Trangsang village-Indonesia, there are several important points that will be discussed in this chapter. The discussion is expected to enrich the knowledge of the definition and important role of the *artist-craftspeople* in the Indonesian craft industry.

1. *Artist-craftspeople*

The craftspeople interviewed described the *artist-craftspeople* as someone who can do it all (or is an expert in their field, i.e. craft) including being able to sell their own work so that they become role models for other craftspeople. Procter (1995) stated that an artist is someone who is very good in what he/she does. But in contrast with Ukim (2021) say that it is a creative practice that is perhaps as old as the human race, within these creations, no distinction was drawn between craft and art; there is no one *artist-craftsperson* who is different from a craftsperson, every visual creative worker is seen as a craftsperson.

Someone who does their craft well and is willing to pass on knowledge and skills, is considered a role model, and future craftspeople often lack such role models (Tomášková and Roman, 2021). It is easier for an artist to sell their own work because they can tell the story and explain what it is (Stinchfield *et al.*, 2013).

The current business cycle places great emphasis on the performance of craftspeople in the furniture craft industry (Oki *et al.*, 2020). Therefore, for craftspeople by sharing their vision and open-mindedness there will be a continuous process of capacity building to create a better future, strengthen

their strategic base with entrepreneurial-focused concepts to remain competitively relevant, independent in the market, and ensure sustainable growth (Keskin, 2006).

Therefore, knowledge, skills and abilities, including the ability to sell one's work can be considered a real source of finance, indeed a major benefit in the modern economy, for example in the creative industries, where they are mainly the result of individual inspiration and skills, talents capable of creating wealth.

2. *Motivation and goal*

The findings of this study show that motivation and goals were triggered by the desire to overcome the problem of sustainability through profit. Moving on to producing different works, providing more opportunities for profit - as Mr. Joko (a craftspeople and craftspeople-trader) commented in his interview, “I think by switching to a product that looks different . . . Such as new design, combination of woven techniques, can get more income . . .”. A review of the literature reveals many reports of successful craft industries (i.e Girón, Hernández, and Castañeda, 2007; Scott, 1996). Craft products with unique characteristics, such as works that are different from others that are not easily copied by machines, have better prospects in the market (Zulaikha, 2014).

Authentic products with high quality and diversity, and the innovative approach of producers were identified as the necessary attributes of successful cultural industries in Los Angeles (Scott, 1996), while Girón *et al.*, (2007) reported that pricing strategy, personal recommendation, product diversification and the

supply of information about the craft to the customer were the key success factors.

The adoption of a business strategy is commonly suggested as a way to assist the craft industry and prevent its further decline (i.e. Girón, et al., 2007; Kamara, 2004). Nevertheless, strategies for a successful craft industry do not necessarily work effectively in different contexts. Training for the rural craft industry involving successful craft business practitioners or experts has not necessarily had an impact on the improving rural craft industries. The limitation of human resources was another aspect that caused difficulty in growing rural craft industries.

3. *Mentality*

Cheaper machine-made imported handicraft products are a challenge and buyers tend to buy cheaper imported handicrafts. This situation has led to some craftspeople preferring to trade cheap imported crafts rather than continuing to produce crafts while others sell a mix of local and imported crafts (Zulaikha, 2014). Faced with those difficult situations, some craftspeople engaged in fraudulent or anti-social behaviours in order to save their business, such as: avoiding payment to take advantage of the proximity of family relationships, copying and taking over other people's orders without permission, selling products at a far lower price, or headhunting skilled craft-workers. Those behaviours and underlying attitudes broke the social relationship among craftspeople, and therefore hampered the development of the community.

In Nigeria, the under-performance of craftspeople in the furniture making industry can be attributed to lack of materials and technologies, poor learning orientation, lack of intensified method of production using advanced equipments, lack of knowledge sharing due to competition, and so on (Arowosoge *et al.*, 2010; Afolabi *et al.*, 2018). According to the researcher, the performance of craftspeople rests on a mentality that emphasizes resilience in facing problems, especially material problems that are considered crucial and achieving goals. If a material is associated with craft, but used in creative work, then it is a work of art and not just an ordinary craft. Contemporary craftspeople no longer rely solely on local materials, they are mentally detached and continue to explore other materials to create aesthetic value in their work. More so, the innovations employed are a mixture of both foreign and local ideas, and with skillful manipulation of these materials, a marriage of ideas is achieved (Ochigbo, 2003).

Craft products in Malay (Malaysian) aesthetics consider 'Fine Principles or finesse' (Mumtaz Mokhtar, 2018: 140), finesse refers to the appropriate choice of form and material, for example, that *artist-craftspeople* developed their idea based on stylization and denaturalization that was taken from the nature and choosing the appropriate medium to ensure the efficiency of artworks (Ali, 2012; Idris, 2013). According to researcher it is more than a hand and a head—the *artist-craftspeople* knowledge is multidimensional: it includes knowledge of the body, tools/equipment and material. However, knowledge goes beyond pure

technical skills and therefore includes other types of knowledge, such as aesthetic knowledge, emotional knowledge, mentality and intuition.

4. *Interests*

The market demand and the promising profit, they are interested in continuing to make crafts, because it is a happy activity. Cederroth (1995) states that prospective, profitable business opportunities will immediately attract the interest of rural communities, even those with limited business capabilities. However, the business was started not only by artisans in Trangsang village who had good rattan furniture making and business skills, but also by opportunists who had poor beading and business skills.

The craft-making process is not necessarily to gain outcome productivity but more into process satisfaction and pleasure (Werdhaningsih, 2022). The mid-twentieth century sociologist C. Wright Mills (1951: 220-221), wrote:

"The laborer with a sense of craft becomes engaged in the work in and for itself; the satisfactions of working are their own reward; the details of daily labor are connected in the worker's mind to the end product; the worker can control his or her own actions at work; skill develops within the work process; work is connected to the freedom to experiment; finally, family, community, and politics are measured by the standards of inner satisfaction, coherence, and experiment in craft labor."

Joshua G. Tanenbaum, Amanda M. Williams, Audrey Desjardins, and Karen Tanenbaum's (2013) research found that craft focuses on pleasure, expressiveness, and communicative practices rather than the utility of their end products or their ability to generate profit. Heskett (2017) argues that the value creation process occurs by connecting the context of production and the use, which includes knowledge of users as an additional factor of production. Cooper

et al., (2003) mentioned that good design addresses stakeholders' needs, feeds innovation, contributes to consumer satisfaction, and increases sales. Both point out that design creates value by paying more attention to user needs and consumer satisfaction, which can be identified as craftspeople factors in design.

As an outcome of craft production, the craft object is an economic good. Its ability to penetrate the market represents the connectivity between craft and the economic system. Although Adamson (2015) claims that craft is not necessarily to gain productivity but more into process satisfaction and pleasure, craft objects, to some extent, consider the efficiency of the production process to meet the price, time, and quantity as market demand. The craft object as an economic good does not mean it only has economic value. Walker *et al.*, (2018), cited Gould (2001), argue that products which emerge from place-based practice are culturally significant if they contribute to a sense of local identity. And it may offer for the future in terms of sustainability, and also wellbeing. Researcher want to emphasize that the craft object is a product that emerges from place-based practice in a community to fulfill their practical needs and as a social activity that nurtures/builds community identity/ownership/pride. A craft object is a product that belongs to a community and is potentially shared with the broader community. When a craft object goes over its domain, it should adapt to the potential conflict. This research found that the conflict lies in the different perceptions/definitions/points of view on an object's quality in craft production. The craftspeople considers the material a living entity and the process as a conversation facilitated by tools and techniques. They value the uniqueness of

each outcome, like different shades of color and uneven shapes. On the other hand, the dominant market tends to measure quality based on uniformity and standardization. The craft object as a consumer good should embody the values of craftspeople's uniqueness and promote it to the wider community. If non-uniformity is the value of the craft object, it must be enabled to the market.

5. Mindset

Here are the responses of craftspeople when describing their own identity, “. . . I have never dedicated myself as a *artist-craftsperson* . . . You are the one who said that.” The craftspeople interviewees, when they identified with handicrafts, personally saw themselves as a craftsperson (rather than a *artist-craftsperson*), or claimed as a craftspeople who makes most of her crafts based on self-expression, as well as on orders, or a craftspeople-traders as a safer profession of choice now that the risks are small. Personhood, or identity, is something an individual does rather than has, and making is a mode of activity via which this transformation can be effected (Stetsenko, 2012). According to Gibson (2020), central to my identity and sense of ‘qualified self’ is craft mastery, and the ability to produce what I consider to be high-quality products, quickly.

Artist-craftspeople still apply the idea of local elements but the material, technique, skill, visual reference and style keep changing according to the time (Mokhtar, 2018). *Artist-craftspeople*, and bricoleurs who have made few, if any, changes to respond to changing trends (Stinchfield *et al.*, 2013). Therefore, the skills development in craft industries tends to be done iteratively through a trial-and-error process.

For more experienced craftspeople, not only are they considered as people who possess advanced skills or dexterity, but they may also pursue certain ideals. In other words, after reaching certain level of experience as a working craftspeople, his or her ideals may become sublime, making craft becomes a way of life in which the craftspeople puts all of his or her efforts in making their works, not merely to make thing, but more likely to establish certain attitudes (mindset) towards materials and towards other people who use their works. Such ideals are objectified in their final works.

6. Creativity

The fact that creative ideas and business solutions, become powerful tools to shape the business into focus, to maintain market demand and overcome competition (Werdhaningsih, 2022). Creative potential in turn enhances problem-solving and critical-thinking skills essential to success in an information and innovation-based economy. For example e-commerce (LaMore *et al.*, 2013).

A community's creative and cultural assets have potentially three primary effects. First, a thriving arts sector functions as a direct jobs generator with direct economic benefits. Cultural assets, including art museums, orchestras, theaters, galleries, and ongoing arts education opportunities, serve as sources of jobs for personnel in the arts. Second, a thriving arts sector functions as a magnet for other innovative businesses. Cultural assets provide an enhanced quality of life that attracts and retains highly skilled, highly paid knowledge workers and innovators (Florida, 2002). Finally, an arts-enriched environment may also

stimulate the creative capacity of current and future generations of workers (Pink, 2005).

Creativity is conceived though the ability for the creative person to see, literally, more than what others see and the ability to perceive problems, challenges, projects, reality, and future, among others, differently than other people. These abilities are derived from the creative individual's cognitive capacity to break out of the habitual and preconceived ways of thinking, to see patterns of potential opportunity across many disparate things, to visualize a future by bridging gaps between different things that are unrelated, and to imagine and envision something new that is beyond the given for a particular project.

7. *Orientation*

The findings of this study show that in addition to prioritizing aesthetic value and the results of self-expression, crafts are also easy to produce in large quantities with a short time and a lot of profit is the orientation of Trangsang village craftspeople in running a craft business. According to Triharini and Kagami (2014), the living orientation of the villagers is possibly one of the disadvantageous characteristics of the people in regards to craft quality. Also, since people are mostly working hard to fill their stomachs, once the need for food was fulfilled, they do not work to greater extent. In addition, their living orientation is the present, means that they are not very motivated to put more efforts in things that only useful in the future.

In the future, the development of craftspeople skills should become less oriented towards mass production and begin to emphasize local cultural values. Therefore, by utilizing the existing village potential, it can encourage people participation in developing the village, empower local potential owned by village people, improve the economy and quality of life of the people, accessibility and public equity in the village, encourage innovation and creation, reduce dependence on funds and assistance from the government, maintain and preserve local culture.

Kumar et al., (2023) expressed that crafts play a very important role in representing the culture and traditions of any country or region. Crafts are an important means of preserving the rich art of our traditions, heritage, and culture, traditional skills and talents that are associated with people's lifestyle and history. The craft industry is a highly labor-intensive, artisanal and decentralized industry (Dash and Bidhu, 2021). The industry is spread across areas (like Indonesia), such as in rural and urban areas. Most manufacturing units are located in rural areas and small towns, and there is huge market potential across cities and overseas.

8. Method

The method adopted by craftspeople in running a craft business through the production process and craft results is that orders must be fulfilled properly, in addition, production costs must continue to be reduced because it affects profits, and it will also be more profitable if the product emphasizes aesthetic requirements. Triharini and Kagami (2014) propose a collaborative approach, this

method has been used by the government's program, academic institutions, and independently by mostly young craftspeople in their ventures. For this method, the designer, artist, or company orders particular designs from the craftspeople and then sells the products. The collaboration encourages craftspeople to explore new techniques and widen their knowledge about new designs.

Although craftspeople sell their products at a cheap price, considering the labour that goes into them, machine-made products are cheaper still, and in some cases much cheaper. As a result, craftspeople could not continue their businesses since their income could not meet the cost of production (Cohen, 1998; Dhamija, 2008; Dilley, 2004; Dutton, 1983; Friel and Santagata, 2008; Kamara, 2004; Liebl and Roy, 2004; Rogerson, 2000). Craft products with unique characteristics, such as items containing decorative ornaments, which are not easily duplicated by a machine, have a better prospect in the market.

Mechanised systems provided cheaper and faster production and posed a threat to craft industries. Craft industries that produced skill-intense products, such as sailing boats, leather luggage, wickerwork, lacework, shoes and sport equipment, were less affected (Dormer, 1990) as the machinery for those products was not yet available or the machine production costs would be too high. In contrast, one of the most affected craft industries after the industrial revolution was the textile industry.

Upgrading craft-work by the design approach should not be regarded as transforming craftspeople into designers because the practice of craft-work has its own unique advantages and disadvantages.

9. *Involvement*

High quality products (durable when used, become beautiful when not used) requires the involvement of experienced professional craftspeople who have the capability to evaluate and predict the product's marketability. According to Zulaikha (2014), this craft industry does not rely on natural resources, but on the direct involvement of craftspeople to develop innovative products or markets. This fact indicates that there is an opportunity for the craft industry to grow as source of income in the future.

Craftspeople who are involved and enjoy the whole process of making crafts, tend to maintain the high quality of the objects they make (Triharini and Kagami, 2014). These crafts quality has improved, and their traditional characteristics have enabled them to compete with mass-produced products. The low quality of crafts should be noticed, the low quality of crafts comes from the involvement or attitudes of its makers.

Craftspeople involved in rattan furniture handicraft manufacturing, the important factors are skill, ease of raw materials, as well as the quality of the product, because it benefits the craftspeople. Because they enjoy engaging in the activity, craftspeople do not mind spending time or materials on new product development, are brave enough to take risks in making and selling their products.

Important role of the artist-craftspeople in the Indonesia craft industry

In the researcher interview with cottage craftspeople in Trangsang village, they commented that: “. . . Mr. Gimin, Mr. Sardiman, Mr. Joko, may be more suitable to be called *artist-craftspeople*, why is that? The results of his work 'ra umum cah' (amazed), really expressive. And until now it still exists, becoming a role model for other craftspeople.”

From the expression above, we can read that *artist-craftspeople* can create extraordinary, expressive works, giving a strong impression. And their presence (*artist-craftspeople*) in the midst of craft industry activities is often a role model for other craftspeople. *Artist-craftsperson* is a unique kind of craftspeople way of working (leading to the unlocking of potential or uniqueness that reveals the authenticity of the craft), therefore, instead of considering an *artist-craftsperson* as a role model who can train other craftspeople to pursue innovation, some of them later gain success in the market.

Related to the second research objective, i.e. the important role of the *artist-craftspeople* in the Indonesian craft industry. The researcher conveyed the purpose and results of this research to policy makers to get a response regarding the important role of these *artist-craftspeople*. 'Forum Rembuk Klaster Rotan Trangsang', of which the village head of Trangsang is the chairperson, is a policy maker that helps and addresses the problems of craftspeople in Trangsang village, such as problems with raw materials (rattan), capital, markets, skilled craftspeople, and so on. Policy makers are there to find ways to help rural craft

industries, and were established out of an awareness of the cultural and economic potential of the craft industry to support people's livelihoods.

'Forum Rembuk Klaster Rattan Trangsang' is a forum approved by the Sukoharjo Regency government and facilitated by the Ministry of Industry of the Republic of Indonesia, to overcome the problems that exist in Trangsang village. 'Forum Klaster Industri Rotan Trangsang' the legal entity ratification number "AHU-0013776-AH.01.07.2015" which grew with the help of the Sukoharjo Regency Government. Members of the Joint 'Forum Rembuk Klaster Industri Rotan Trangsang', are all craftspeople and entrepreneurs engaged in rattan, wood, etc.

Regarding the objectives and findings of this research, the policy maker stated that this complete and detailed knowledge, because of this, it makes the process of arriving at decisions (by policy makers for the craftspeople) much more complex and difficult, and not only concerned with the issue. Furthermore, policy makers advise researchers to try to examine issues that refer to evidence-based studies and can accommodate the interests and needs of craftspeople.

Summary

The purpose of this research is to explore what is the definition of an *artist-craftspeople*, and what is the important role of the *artist-craftspeople* to the Indonesian craft industry. The findings of this study identified 9 main categories, and 18 subcategories.

Based on the results of this research, it can be understood that: First, the definition of an *artist-craftspeople* is someone who is an expert in their field, whose entire life is dedicated to crafts, produces expressive work, and is able to sell their own work. In addition, the *artist-craftspeople* has motivation and goals with products that always look different for better profits, a strong mentality in facing market competition, his interest in crafts is fun, still considers himself a craftspeople and continues to try to develop his skills because his work must follow trends, has creativity by looking for opportunities in market competition, has an orientation that products in addition to aesthetic value and the results of self-expression, must also be profitable, the production process method refers to the efficiency and effectiveness of production, and his involvement in crafts is all his abilities have a big effect on the final product that has a selling value.

Secondly, the importance of *artist-craftspeople* in the Indonesian craft industry, and in particular in the rattan furniture industry in Trangsang village, is that they often become role models for other craftspeople, as these *artist-craftspeople* are able to produce works that are extraordinary, expressive and make a strong impression. In addition, specifically for the second objective, the researcher consulted with policy makers to get a response to the results of this

research. The policymaker stated that this complete and detailed knowledge, therefore, made the decision-making process (by the policymaker for the craftspeople) much more complex and difficult, and not only issue-related. Furthermore, policymakers suggested that researchers try to examine issues that refer to evidence-based studies and can accommodate the current interests and needs of craftspeople.

Chapter 7 Conclusion

This research objectives to define the *artist-craftspeople* and their important role to the Indonesian craft industry. This research model provides new insights in understanding village craftspeople in the context of the craft industry. In addition to its contribution to enriching understanding, the model also assists in the development of craft quality and craftspeople skills through collaboration, efforts to preserve traditional crafts as cultural entities.

The literature review found that the term craftspeople were born from different motivations and at the same time has 3 different directions of interest, namely preservation, economic and commercial, and self-expression. Contemporary *artist-craftspeople* have a dominant motivation and goal towards the economy in craft production, becoming one of the stable economic commodities especially in Indonesia today. The researcher selected the southern region of Trangsang village with its cottage industry craftspeople as the target of this study, because the industrial area is only concentrated or located in the southern area.

Qualitative grounded theory research examines and explores the characteristics of the craftspeople in craft activities, forming a framework of attitudinal models. This framework model is a tool to see the general picture between the motivations, interests and orientations of the artisans involved to produce craft products. The researcher conducted observational visits for 8-months, from mid-December to July 2023 to 39 cottage industry craftspeople in

Trangsang Village, and interacted with each craftspeople for approximately 1-3 hours.

Artist-craftspeople make art because they want to, because they need to express themselves. They are not *artist-craftspeople* just because it's their job, they are not just experts in producing good stuff to sell, but as geniuses, unique individuals who have the ability to manage themselves and apply their unique skill sets.

Contemporary art practices have become more site-specific, collaborative and participatory, delegating agency to local communities. In contemporary anti-art practices, artists are much more than just producers of art objects. They can function as mediators in general, as those who help mobilize multiple agents around a particular project.

Artist-craftspeople are important in craft industry activities, as they can drive innovation, contribute to consumer satisfaction, and increase sales. The results of this research have received responses from policy makers, namely the Head of Trangsang Village as well as the Chairperson of the Trangsang Rattan Cluster Forum and the Deputy Chairperson of the Trangsang Rattan Cluster Forum, that the decision and policy-making process is a complicated and difficult process, not only related to the problems, but examining problems that refer to concrete actions that can accommodate the interests and needs of crafters is more important at this time.

The field findings show that there are three types of specialization among Trangsang village craftspeople related to the main craft activities: framing

specialists, weaving specialists, and finishing (smoothing, polishing, and painting). In addition, there are two types of professions associated with the craft business: first: the craftspeople is also an craftspeople-trader, who is not only skilled in producing craft products, but can also sell their own work. Secondly: craftspeople-trader, who are skilled in the craft trade, are also able to make their own crafts, but are limited to simple craft models and small sizes, such as souvenirs.

The desire to remain true to oneself has venture-related implications such that an craftspeople vision dominates their responsiveness to market changes. The implementation of this kind of vision seems to be closely related to the identity of the craftspeople in fulfilling his or her unique vision and is reflected in the theme of a sense of limitation. The limitations that craftspeople place on themselves and their ventures are primarily related to their vision, and of course, their access to financial resources.

A craftspeople, what he does is a way to live. The craftspeople sticking with their business are those who never achieved much financial success in the first place. By not achieving a high level of financial performance, these cottage craftspeople in Trangsan village in particular were unable or unwilling to borrow money to open additional offices. Paradoxically, the avoidance of debt and equity financing has provided them with a higher degree of flexibility, protecting their businesses from economic downturns, and thus contributing to the longevity of their businesses.

Based on the research results, it can be concluded that:

First, the definition of an *artist-craftsperson* is someone who is an expert in their field, whose entire life is dedicated to crafts, produces expressive work, and is able to sell their own work. In addition, having motivation and goals with differentiated products for better profits, a strong mentality in facing market competition, craft is fun, continues to develop his skills because his work must follow trends, creative in market competition, in addition to aesthetic value and the result of self-expression, it must also be profitable, the production process method refers to efficiency and effectiveness, and his involvement in crafts is all his abilities have a great influence on the final product that has a selling value.

Secondly, the importance of *artist-craftspeople* in the Indonesian craft industry, and in particular in the rattan furniture industry in Trangsang village, is that they often become role models for other craftspeople, as these *artist-craftspeople* are able to produce works that are extraordinary, expressive and make a strong impression. In addition, specifically for the second objective, the researcher consulted with policy makers to get a response to the results of this research. The policymaker stated that this complete and detailed knowledge, therefore, made the decision-making process (by the policymaker for the craftspeople) much more complex and difficult, and not only issue-related. Furthermore, policymakers suggested that researchers try to examine issues that refer to evidence-based studies and can accommodate the current interests and needs of craftspeople.

This research illustrates the motivations, interests and orientations of craftspeople in craft activities on economic system harmony. Therefore, this

research can help policymakers ascertain the importance of their role in a sustainable craft industry. This shows that production creates value by paying more attention to user needs and consumer satisfaction, which can be identified as human factors in production.

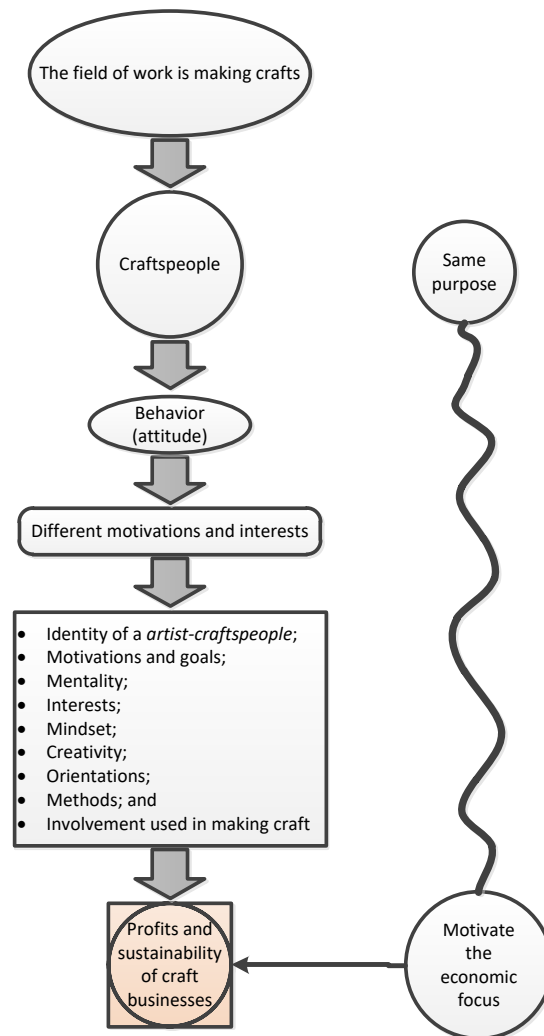


Figure 48. Motivation and interest, and purpose of craftspeople, and motivate the economic focus
(Source: Researcher)

Figure 48 clearly illustrates the attitudes and behaviors of craftspeople by identifying different motivations and interests in crafts. The craftspeople are in the field of work of making crafts, which based on the attitude (behavior) of the craftspeople, show different motivations and interests towards their craft

business, which distinguishes them as makers, entrepreneurs, craftspeople-trade and even *artist-craftspeople*. The skills reflected in the behavior and attitudes of these craftspeople can be described as their identity, motivation and goals, mentality, mindset, creativity, orientation, methods, and involvement.

Despite the differences, the reality is that they share a common goal, and an economic focus as the motivation, thus profitability as a strategy to maintain the sustainability of the craft business. The increasing complexity and dynamism of the environment in which businesses operate has prompted crafts people to strengthen their strategic base with entrepreneurial-focused concepts to remain competitively relevant, independent in the market, and ensure sustainable business growth.

7.1 Significance and contribution

The results of this study are expected to improve the performance and governance of the craft industry, especially among rural craftspeople. The findings and recommendations from this study can be used as a reference for policy makers aiming to improve the rural craft industry.

This study contributes to the development of craft product quality and craftspeople skills through collaboration. This includes developing the application of innovative methods and products. The research encourages craftspeople to act independently, while external parties act as facilitators or generators, depending on the dynamics within the community. Grounded theory qualitative approach is sensitive to community dynamics by placing a focus on cultural

understanding and working to proactively engage behaviors (attitudes) according to the motivations, and interests of each craftspeople.

7.2 Limitations of the study

As discussed in Chapter 4, a significant limitation of this study is the relatively homogeneous nature of the interview participants. While this aspect of homogeneity was unexpected, for example the discovery that craftspeople-trade were essentially capable of making their own crafts, as they had previously worked with *artist-craftspeople*, or that in addition to craftspeople-trade, both craftspeople and *artist-craftspeople* were also capable of selling their own work to consumers, ultimately this provided an additional dimension to the data as the interviewees reflected on how they approached their roles as craftspeople and craftspeople-trade in different contexts. However, the homogeneous nature of the participants remains a significant limitation for transferability research.

7.3 Opportunities for future research

It is important to continue this research to increase its significance in empowering craftspeople, becoming a long-term research project in collaboration with the local government or other agencies. Future research should be conducted to test the findings of this study with participants from a wider range of demographic and ethnic backgrounds. Further research could also investigate the potential for social groups to encourage self-assessment and produce evidence of naturally occurring.

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APPENDIX

The following documents are included as appendices.

- Appendix 1: interviews with craftspeople in rattan furniture Trangsan village (Chapter 5 document)
- Appendix 2: GT analysis worksheets (Chapter 5 and 6 documents)
- Appendix 3: Excerpts from interviews with policy maker of Trangsang Rattan Cluster (Chapter 3 document)
- Appendix 4: GT analysis worksheets (Chapter 3 and 7 documents)
- Appendix 5: Some documentation of field research in rattan furniture Trangsang Village

**Appendix 1: interviews with craftspeople in rattan furniture Trangsan village
(Chapter 5 document)**

The following are the text of the statement made in interviews with craftspeople in rattan furniture Trangsang village regarding handicrafts and the craftspeople involved in them.

Interview with craftspeople-trader

Name : Mr. Sunyoto
Gender : Male
Age at survey : 52 years old
Date and time of survey : Dec. 22, 2022 (19:30-21:30)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I'm just a craftspeople-trader.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Of course, like me, the biggest hope is an increase in income. . . Having many customers, and relationships with other craftspeople is very important for business continuity. Quality and quantity issues. . . It can be conditioned with consumers.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	It is a common theory. . . Good rattan affects the results, but also the processing time becomes easier and faster.
	• What interests you in producing handicrafts?
A craftspeople	The first one is. . . Profit, then the number of orders, and products that often sell are also taken into consideration.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Experience, gained from previous parents . . . Most of the craftspeople here, including myself, are able to make rattan handicrafts because they follow in the footsteps of their predecessors, or because of their experience working with previous craftspeople.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	The biggest challenge for us is that synthetic rattan crafts from China are flooding the domestic market at a lower price than natural rattan crafts. . . But I am confident that natural rattan products can compete with synthetic rattan.
	• What is your orientation working with craft products?
A craftspeople	It's simple, the important thing is that the price is suitable and in accordance with the agreement.

	• What is your method for producing crafts?
A craftspeople	Fast selling in the market, also satisfied consumers.
	• How do you involve yourself in craft product?
A craftspeople	The good and bad quality is based on the price . . . This quality is also an effect of the fierce competition.

Name : Mr. Bambang
 Gender : Male
 Age at survey : 42 years old
 Date and time of survey : Feb. 11, 2023 (10:00-11:45)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	No, I produce crafts with a focus on trader. But in Trangsang. . . 'kur sikit' (only a few 2-3 people), and even then they don't want to be called <i>artist-craftspeople</i> , don't know why.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Everyone wants to be profitable, right? Have a lot of quality products, also sell well in the market . . . It's not a coincidence or luck.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Of course, good rattan can determine the quality of the product.
	• What interests you in producing handicrafts?
A craftspeople	I tend to products that the market or consumers need.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Hand skills, and abundant rattan raw materials.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Such as consumer tastes, changing consumer behavior. . . the innovation must be able to sell online.
	• What is your orientation working with craft products?
A craftspeople	Quality products, complex manufacturing processes certainly determine the price.
	• What is your method for producing crafts?
A craftspeople	Customer orders can be fulfilled, both in quantity, and timeliness.
	• How do you involve yourself in craft product?
A craftspeople	Quality has not been a concern because the basic form is important.

Name : Mr. Satino
 Gender : Male
 Age at survey : 37 years old
 Date and time of survey : Feb. 12, 2023 (9:00-11:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	<i>Artist-craftspeople?</i> (sighs) . . . I don't know, all I know here (Trangsang Village) are all rattan craftspeople, can make rattan handicrafts.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Usually when there are many orders, and time is limited. I ask my closest neighbors to share the work, even working overtime.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	There is certainly a close relationship. Crafts are determined by the existence of rattan, which is easily available at a low price.
	• What interests you in producing handicrafts?
A craftspeople	Raw materials, costs, and time.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Craftspeople skills . . . Of course, this ability is hereditary.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	My consideration was the risk, and I took the path of the trader, because I am more suited to trading (laughs).
	• What is your orientation working with craft products?
A craftspeople	Maybe it's the soul of a merchant (laughs). So the products, some of which I made until finishing, must be sold immediately.
	• What is your method for producing crafts?
A craftspeople	The more products you order, the cheaper it will be compared to retail.
	• How do you involve yourself in craft product?
A craftspeople	Product quality, and price for traders like me are very important.

Name : Mr. Santo
 Gender : Male
 Age at survey : 30 years old
 Date and time of survey : March 2, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	I'm craftspeople-trader. . . Mr. Gimin, Mr. Sardiman, Mr. Joko, may be more suitable to be called <i>artist-craftspeople</i> , why is that? The results of his work 'ra umum cah' (amazed), really expressive. And until now it still exists, becoming a role model for other craftspeople.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I have to focus on fulfilling customers' demands, not letting them down.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Rattan and crafts . . . The crucial thing is that rattan is difficult to obtain, even if there is rattan but it is not good, it will be a big problem for craftspeople. The name is also the rattan furniture handicraft industry, it is certain that perfect rattan is a staple material or item.
	• What interests you in producing handicrafts?
A craftspeople	It's a trader's instinct. . . Make the same craft if the product is ordered by many consumers.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Ability or skill, perseverance or painstakingness, as well as discipline in following the pattern.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	This is me telling you a little bit about my experience. . . About three years ago, I wanted to make the same product, and Mr. Sardiman (an <i>artist-craftspeople</i>) taught me the technique. . . Because it was so difficult and complicated, I decided to stop learning, as it turned out I wasn't cut out to be an <i>artist-craftspeople</i> (laughs). My consideration was the risk, and I took the path of a trader, because I was more suited to trading (laughs).
	• What is your orientation working with craft products?
A craftspeople	As a craftspeople-trader. . . I prefer the easy and fast way, because customer orders must be completed immediately.
	• What is your method for producing crafts?
A craftspeople	Production with the goal of quantity is certain to have a low price, as well as production that quality as a priority is a

	competitive price.
	• How do you involve yourself in craft product?
A craftspeople	Because. . . There is a price, there is also a form (laughs).

Name : Mr. Sutar
 Gender : Male
 Age at survey : 36 years old
 Date and time of survey : March 2, 2023 (15:30-17:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	No, I'm just a craftspeople-trader . . . But the craftspeople who can do everything, according to the residents here are Mr. Gimin, Mr. Sardiman, Mr. Joko.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I will make the same craft if the product sells well.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Good rattan, such as texture, size, and shape . . . It is easier to process and can produce better products.
	• What interests you in producing handicrafts?
A craftspeople	Market demand is my primary consideration.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Hand skills in making various types of crafts.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Currently, I focus more on managing my trade, and occasionally make simple and smaller crafts, such as souvenirs.
	• What is your orientation working with craft products?
A craftspeople	Easy to do by yourself, and can be completed quickly . . . It's favorable for me.
	• What is your method for producing crafts?
A craftspeople	Because it must be profitable, in producing crafts, the issue of production costs is important.
	• How do you involve yourself in craft product?
A craftspeople	I agree, 'quality' . . . Important for handicrafts. Indeed, in fact, this rattan craft is entirely made by hand, so the rattan that supports (perfect), as well as the skills to make (craftspeople) are qualified, producing a good product, of course, has a price.

Name : Mr. Fotro
 Gender : Male
 Age at survey : 34 years old
 Date and time of survey : March 23, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	I feel insecure about having to clobjective of research to be an <i>artist-craftspeople</i> . . . Maybe only 2–3 people in Trangsang Village that deserve to be called that.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	In my shop, I sell quality handicraft products with many variants. So consumers are more interested in visiting and buying them.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Good rattan, will produce good crafts as well.
	• What interests you in producing handicrafts?
A craftspeople	Certainly, products that are in high demand, the risks in producing.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	The skills of the craftspeople himself.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	And I also previously worked in a workshop with Mr. Gimin (artist-craftspeople) for about 5 years . . . I felt that I was capable enough to make my own products, finally I decided to go out and open my own business . . . I personally take the path to produce products according to market demand only with a large number as a priority, because in addition to profit . . . The risk must also be considered.
	• What is your orientation working with craft products?
A craftspeople	Quality must be there. Today's consumers are more critical.
	• What is your method for producing crafts?
A craftspeople	Consideration of risk and reward.
	• How do you involve yourself in craft product?
A craftspeople	Quality handicrafts, especially the ones I sell here in my shop. . . 'Alhamdulillah' (feeling grateful), attracting many customers.

Name : Mrs. Suwarni
 Gender : Female
 Age at survey : 38 years old
 Date and time of survey : March 26, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	Hmmm. . . I don't know. To my knowledge, there are many craftspeople who can sell their products themselves.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Just increase the types of products that must be displayed in the store.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	As a staple craft material.
	• What interests you in producing handicrafts?
A craftspeople	There are orders, and they sell quickly.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	The work is quickly completed.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Now there are many competitors. So I also sell online.
	• What is your orientation working with craft products?
A craftspeople	The handicrafts that I order from these craftspeople are semi-finished products, then I do the finishing, I also sort them to be returned if they are found to be damaged, because they are not sold.
	• What is your method for producing crafts?
A craftspeople	The important thing is to sell at the right price.
	• How do you involve yourself in craft product?
A craftspeople	Quality handicrafts are rarely complained about by consumers.

Name : Mr. Sutito
 Gender : Male
 Age at survey : 30 years old
 Date and time of survey : April 5, 2023 (13:00-15:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	No, but I know that the number of craftspeople is decreasing, and many craftspeople are joining the big industry. . . But, I want to have my own business by opening a craft shop, and my house also happens to be positioned on the side of the main road.

	• Does income increase the main motivation and goal of craft products?
A craftspeople	Have many customers, many relationships.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	The relation. . . Many, rattan is the raw material.
	• What interests you in producing handicrafts?
A craftspeople	There must be some benefit.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	There is a pattern to follow.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Many difficulties, many rivals.
	• What is your orientation working with craft products?
A craftspeople	I actively sell through social media as well.
	• What is your method for producing crafts?
A craftspeople	Affordable prices for consumers, goods as ordered.
	• How do you involve yourself in craft product?
A craftspeople	It is important that quality is maintained.

Name : Mr. Jimmy
 Gender : Male
 Age at survey : 32 years old
 Date and time of survey : May 1, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I honestly don't understand the term <i>artist-craftspeople</i> . Aren't they all craftspeople?
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I don't have the right answer, because I will accept whatever the result is.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	No rattan, cannot produce.
	• What interests you in producing handicrafts?
A craftspeople	It's simple for me. Is there anyone who wants to buy this product that I made?
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Knowledge gained from experience is of course.
	• How to develop creativity when competing with often cheaper mass production?

A craftspeople	Just be sure, because fortune is already there to arrange.
	• What is your orientation working with craft products?
A craftspeople	In order to attract consumers' attention, craft displays in the shop are increased.
	• What is your method for producing crafts?
A craftspeople	Can utilize rattan to its fullest potential.
	• How do you involve yourself in craft product?
A craftspeople	Without quality, crafts will not be appreciated.

Name : Mr. Suwardi
 Gender : Male
 Age at survey : 38 years old
 Date and time of survey : May 6, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I am a craftspeople-trader. At present, there are many things that involve crafts. Not only as a spare time filler, crafts can be used as a business field.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Can be done by innovating the production process more quickly.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Is the main material in various handicraft products.
	• What interests you in producing handicrafts?
A craftspeople	The first is form, function, and material.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Skill in making crafts.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Limited capital is a big challenge for me in managing my shop.
	• What is your orientation working with craft products?
A craftspeople	Determination of the optimal time in the production process.
	• What is your method for producing crafts?
A craftspeople	Hand skills are the main thing in making crafts.
	• How do you involve yourself in craft product?
A craftspeople	Good crafts, not necessarily quality. But quality products are definitely good.

Name : Mr. Agus
 Gender : Male
 Age at survey : 45 years old
 Date and time of survey : May 13, 2023 (13:00-15:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I can make crafts to traded, and craftspeople such as Mr. Gimin, Mr. Sardiman, Mr. Joko . . . I think the three of them are more suitable to be called <i>artist-craftspeople</i> .
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Concentrate on completing the order.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	The difficulty of working with materials such as rattan began to be scarce, not good, expensive.
	• What interests you in producing handicrafts?
A craftspeople	Products that customers often order.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Perseverance, patience, and painstakingness.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I chose to open a shop instead of focusing on making crafts, because I was not interested in the risk involved.
	• What is your orientation working with craft products?
A craftspeople	I prefer the easy and fast way. Moreover, the benefits can be expected.
	• What is your method for producing crafts?
A craftspeople	Crafts can be produced in large quantities and at low prices.
	• How do you involve yourself in craft product?
A craftspeople	It may be due to competition, so the quality is dependent on price.

Name : Mr. Riyanto
 Gender : Male
 Age at survey : 36 years old
 Date and time of survey : May 17, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	No, however I feel weird about that term. . . I think all my fellow craftspeople here complement each other.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Both quantity and quality are important, especially for

	traders like me.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Indeed, from the past, our problem is in rattan as a staple item, so it cannot be maximized for crafts.
	• What interests you in producing handicrafts?
A craftspeople	I took two things into consideration: rattan and market share.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Quality rattan is abundant and cheap.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Surely switching trades is less risky.
	• What is your orientation working with craft products?
A craftspeople	Importantly, goods are always available in abundance, and quality.
	• What is your method for producing crafts?
A craftspeople	For high profit opportunities.
	• How do you involve yourself in craft product?
A craftspeople	I will not hesitate to give high prices to consumers if the product is of high quality.

Name : Mr. Putra
 Gender : Male
 Age at survey : 38 years old
 Date and time of survey : June 10, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	I produce crafts for my own traded.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Since I focus more on trading, in addition to quality, quantity is also important.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Rattan is scarce, often an obstacle in the production process.
	• What interests you in producing handicrafts?
A craftspeople	Consumer demand is my primary consideration.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	In addition to skills, speed in completing work is also considered important.

	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I have, maybe five years ago . . . wanted to make the same product, and Mr. Joko, an artist-craftspeople, taught him the technique . . . But once I discovered how hard it was, I stopped learning and went back to making ordinary crafts . . . And currently I manage the production system focusing more on traders than making crafts, because the risk is small.
	• What is your orientation working with craft products?
A craftspeople	Now I have to take on the task of collecting orders and distributing them to craftspeople in the area, as well as supervising the quality of the crafts because different levels of quality determine the payment for the crafters' work.
	• What is your method for producing crafts?
A craftspeople	Production costs must be low, as all kinds of materials are subject to inflation at present.
	• How do you involve yourself in craft product?
A craftspeople	Quality products are identical to high prices.

Name : Mr. Bintang
 Gender : Male
 Age at survey : 42 years old
 Date and time of survey : June 11, 2023 (9:30-11:40)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	For now I'm taking the path as a craftspeople-trader, and in terms of <i>artist-craftspeople</i> , there are only three people here, Mr. Gimin, Mr. Sardiman, and Mr. Joko. . . I know them very well, they are very qualified in the field of crafts, and also I have worked with one of them.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	When I am overbooked, I have to finish the job immediately. I will share the work with my closest neighbors who are fellow craftspeople as well.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	In my opinion, a perfect rattan can speed up the production process.
	• What interests you in producing handicrafts?
A craftspeople	Orders from consumers and customers.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Hands-on skills.

	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I'm just seeing for safety (laughs). It's better to sell, or produce crafts that consumers often buy, for example for home furnishings.
	• What is your orientation working with craft products?
A craftspeople	I don't know, the point is I sell handicrafts must make a profit, you know yourself consumers if the bargain is so sadistic.
	• What is your method for producing crafts?
A craftspeople	My main principle is only one, which is to work sincerely and because of worship, surely everything will be facilitated.
	• How do you involve yourself in craft product?
A craftspeople	Craft without quality is like a vegetable without salt.

Name : Mr. Suwarno
 Gender : Male
 Age at survey : 35 years old
 Date and time of survey : June 25, 2023 (13:30-15:30)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	Are craftspeople and <i>artist-craftspeople</i> that different? Sorry, I'm only familiar with craftspeople, but there are other terms here.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	The solution is that there must be a lot of orders, automatically there is income.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	As raw materials for making crafts.
	• What interests you in producing handicrafts?
A craftspeople	Must sell quickly, so that the wheels of the economy continue to spin.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Quality, quantity, and timeliness.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	The innovation I'm running is a way of trading combined online.
	• What is your orientation working with craft products?
A craftspeople	The point is that the product I'm working on can be sold at a fair price.

	• What is your method for producing crafts?
A craftspeople	Low production costs, good results, and on target.
	• How do you involve yourself in craft product?
A craftspeople	I'm always open with customers, then it's up to them to choose.

Name : Mr. Andi
 Gender : Male
 Age at survey : 54 years old
 Date and time of survey : July 3, 2023 (20:00-22:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	No, I just a craftspeople-trader. It's true that an <i>artist-craftspeople</i> is all about craft, and as far as I know, there are only three people like that.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I thought that by switching to trading, it would be easier to earn an income.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	It is difficult for me if the rattan is not good enough. Work is hampered and results are not maximized.
	• What interests you in producing handicrafts?
A craftspeople	First, the design, then the materials, and then the craftspeople.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Parents used to teach this ability at home, starting with simple patterns for daily use diligently and adhering to predetermined patterns.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I focus on simple craft production, but I improve the quality.
	• What is your orientation working with craft products?
A craftspeople	My motivation is that many crafts order.
	• What is your method for producing crafts?
A craftspeople	Functionality and quality.
	• How do you involve yourself in craft product?
A craftspeople	Kui insting wong dagang . . . Piye iso kulak murah adol larang (Javanese language). [That means: It's a craftspeople-trader instinct. . . Produce or get cheap goods, can be sold expensive]

Interview with craftspeople and craftspeople-trader

Name : Mr. Subagyo
 Gender : Male
 Age at survey : 48 years old
 Date and time of survey : Dec. 17, 2022 (14:15-16:00)

	How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	Yo ra ngerti . . . Nek aku ndelo enek telu (Javanese language). [That means: I don't know for sure. . . If I see at it, there are three]
	Does income increase the main motivation and goal of craft products?
A craftspeople	Yo kui . . . Wong dewe-dewe. Enek sing ngeloni bathi akeh, klangenan yo enek (Javanese language). [That means: More or less like this. . . Every person or craftspeople has their own path. There are those whose orientation is to gain a lot of profit, for pleasure or hobbies there are also]
	How are your needs for materials are tangibly related to mentality?
A craftspeople	Iyo saiki akeh wong Jowo ra iso boso Jowo . . . Tak genti boso nasional wae (Javanese language). [That means: True, nowadays there are many Javanese people but they can't speak Javanese . . . I change to the national language instead] . . . Poor material handling, will affect product quality. . . that's the point.
	What interests you in producing handicrafts?
A craftspeople	First. . . About how the object is to be used, the maintenance of the object, made in a certain quantity, and the price of the craft.
	According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Creator's motivation. . . Without motivation one cannot achieve the goal.
	How to develop creativity when competing with often cheaper mass production?
A craftspeople	Lha fabrication, refinement projects have a long life. . . Change the model is not a problem. Wong kene yo ra dipikir (Javanese language). [That means: I don't need to think about it myself]
	What is your orientation working with craft products?
A craftspeople	I am determined to keep working despite the challenging

	moments on this journey.
	• What is your method for producing crafts?
A craftspeople	My basic principle is to produce products quickly, neatly and at a low price.
	• How do you involve yourself in craft product?
A craftspeople	Improved quality and market acceptance of crafts are sometimes not in line.

Name : Mr. Rofi'l
 Gender : Male
 Age at survey : 40 years old
 Date and time of survey : Dec. 18, 2022 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	Kiro kiro . . . Enek kaleh opo telu neng kene (Javanese language). [That means: My estimate. . . There are two or three here]
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Everyone would like a bigger profit. So, even if it's a craftspeople like me, he has to be able to sell himself, and in fact, all the craftspeople here can sell their work directly to consumers.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Consistency of work quality becomes more difficult.
	• What interests you in producing handicrafts?
A craftspeople	I had a thought like this. . . All craftspeople who participate in production, should be able to engage in efforts to attract customers.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Knowledge, and in addition, the views of craftspeople.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Opportunities and challenges . . . Eventually it becomes artisan self-determination.
	• What is your orientation working with craft products?
A craftspeople	As orders decreased significantly, it led to economic difficulties. This situation triggered tension and turned the process of sharing into an uncooperative situation with behaviors such as copying.
	• What is your method for producing crafts?
A craftspeople	I think hand skills are the main thing in handicraft making.
	• How do you involve yourself in craft product?

A craftspeople	Quality can be achieved when producing works on order, and quality control is a little blurred if works are produced in a relatively short time.
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Name : Mr. Marjono
 Gender : Male
 Age at survey : 63 years old
 Date and time of survey : Dec. 30, 2022 (14:00-16:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	Kui opo? . . . Mergo wis sue? (Javanese language). [That means: What's that? . . . Is it because it's been a while?]
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Ngerti gawe koyo ngene mpun ndalu, angel ra angel mun tak lakoni wae (Javanese language). [That means: I can make crafts for a very long time, whether it's hard or easy, it's just a matter of doing it]
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Mbiyen (menunjuk tumpukan rotan), nganti turah turah, apik apik, tur mirah. Saiki ra umum (Javanese language). [That means: In the past, rattan was abundant, of good quality, and cheap. At present, it is much different]
	• What interests you in producing handicrafts?
A craftspeople	Bahane, alat iyo . . . Lha kiro kiro ngono lah (Javanese language). [That means: raw materials, tools too. . . more or less like that in my opinion]
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Yo awak e dewe iso ngelakoni, ra sah sambat (Javanese language). [That means: I can live with myself, not complaining too much]
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Nek koe ra nduwe anu . . . Yo ra bakalan jadi . . . Ngono to? (Javanese language) [That means: If you cannot endure all kinds of trials . . . you will not be a successful person. . . Right?]
	• What is your orientation working with craft products?
A craftspeople	Mboh . . . Lha iki wis dadi kulino (Javanese language) [That means: Don't know. . . This kind of activity has

	become a habit]
	• What is your method for producing crafts?
A craftspeople	Ndang rampung . . . Yo wong wis diwanti kon gawe iki (Javanese language). [That means: Quickly resolved . . . Because it has been ordered by the merchant for production]
	• How do you involve yourself in craft product?
A craftspeople	Mbiyen nggawe kur rong puluh . . . Saiki nggawe neh wolung puluh . . . kiro kiro ngonolah (Javanese language). [That means: Yesterday's customer/trader ordered twenty . . . Now order eighty more of the same type of craft]

Name : Mr. Harmanto
 Gender : Male
 Age at survey : 47 years old
 Date and time of survey : Jan. 1, 2023 (09:10-11:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I'm just a craftspeople and craftspeople-trader. Especially for predicates <i>artist-craftspeople</i> not many, maybe only three people, such as Mr. Gimin, Mr. Sardiman, Mr. Joko.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I am very happy to have many orders. . . This will also have an impact on my surrounding neighbors, who are both craftspeople to earn income. I used to share work tasks with my neighbors, especially when orders were abundant.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Rattan for us is very important, very needed. . . We hope that the government will work on the issue of rattan, ensure its availability and affordability, so that we can continue to produce, work. This is how we live.
	• What interests you in producing handicrafts?
A craftspeople	I would gladly make the same craft if the product sold well . . . The buyer still ordered the same design after more than one year.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Craftspeople skills are of paramount importance.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I thought. . . every product has its own competitors. However, there is still a difference between hand-made and machine-made.

	• What is your orientation working with craft products?
A craftspeople	I still maintain my characteristics as a craftspeople. . . Be yourself.
	• What is your method for producing crafts?
A craftspeople	Essentially. . . Can attract consumers.
	• How do you involve yourself in craft product?
A craftspeople	Rattan furniture crafts, quality issues are certainly prioritized, must be strong when used.

Name : Mr. Haryanto
 Gender : Male
 Age at survey : 42 years old
 Date and time of survey : Jan. 3, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	For some reason I took the route a craftspeople and craftspeople-trader. Only three people, his works are indeed inspiring.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I think it is necessary to improve the equipment technology for the production process.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	I thought. . . good rattan, of course, can produce maximum goods, the process is easier, and faster.
	• What interests you in producing handicrafts?
A craftspeople	Maybe for me, the goal is first, then how many will be produced, because it is directly related to the materials that will be used.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	In addition to the craftspeople own skills, which is adequate equipment.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Incredibly, the production of manufactured furniture is synthetic and much cheaper. However, we still have to compete with them in the market.
	• What is your orientation working with craft products?
A craftspeople	In my opinion, it's important. . . crafts can be produced according to order, completed according to the agreement.
	• What is your method for producing crafts?
A craftspeople	Because what I make is pretty much, albeit semi-finished, but fully for resale by craftspeople-trader.

	• How do you involve yourself in craft product?
A craftspeople	I think, the quality of the craft is determined by the quality of the rattan.

Name : Mr. Gimin
 Gender : Male
 Age at survey : 55 years old
 Date and time of survey : Jan. 18, 2023 (14:00-16:30)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	Aku kui ra tau nganggep awak e dewe dadi wong paling pinter, paling iso . . . Yo kowe kowe dewe sing ngomong. Mboh ra ngerti aku (Javanese language). [That means: I have never dedicated myself as an <i>artist-craftspeople</i> . . . You are the ones who clobjective of research. I don't know]
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I'll move on to differentiated products, emphasizing expression, imagination. Karya e dewe yo mesti iso cerito karo wong liyo (Javanese language). [That means: One's own work, one's own story to tell]
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Wong Jowo (Javanese language), have a philosophy '<i>nrimo</i>' (Javanese language) . . . Which means acceptance . . . insist on maintaining harmony by minimizing personal conflicts, accepting a situation, and being grateful for what God has given, but accepting does not always mean that you should be happy with the situation . . . How to see his work such as materials, waste, skills, trying to explore new stamp alternatives, creative processes and hopes in the form of peace, and blessings.
	• What interests you in producing handicrafts?
A craftspeople	Intuition is precisely solving problems that cannot be reasoned. . . Inspiration, that's actually intuition, and that's important. So the question is, how do I want to do?
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	The artist's own body is a technical tool, practicing a lot to improve skills, efficiency, and maximum results . . . Being himself with such high innovation that others can't imitate my work.
	• How to develop creativity when competing with often

	cheaper mass production?
A craftspeople	Consciously, when the world is globalized like the Internet, it has penetrated time and space, let alone there is a uniformity of systems, clearly structured . . . then I will speak in my local way . . . New engineering approach with multiple trials . . . can be more than five times . . . Keep exploring in product testing by discovering new processes so that they become basic and applied research . . . few craftspeople have good communication skills to express work, rich in the capacity of original ideas, brave with risks . . . Though this situation is a means of self-expression response that is rarely obtained by other craftspeople, most of whom are not very proud of themselves . . . In addition, helplessness due to their limitations causes difficulties to control the situation.
	• What is your orientation working with craft products?
A craftspeople	For me . . . craft is more akin to art, aesthetic value as motivation, beautiful art must be able to communicate emotionally, its orientation is detached from the quantity that only sells well in the market.
	• What is your method for producing crafts?
A craftspeople	I have a principle that the work should be able to provide stimulation, such as a sense of pride, satisfaction, not just beauty.
	• How do you involve yourself in craft product?
A craftspeople	Making quality products is a strong principle and my main goal . . . I believe there is still a chance to survive in the midst of competition with other industrial products.

Name : Mr. Sardiman
 Gender : Male
 Age at survey : 52 years old
 Date and time of survey : Jan. 22, 2023 (10:00-13:30)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	Ooh . . . Bedo. Kui bedane pemanfaatan skill. Bedane nek tukang gawe tidak hanya sekedar berhasil mengubah mindset tapi melatih roso tentang imbangan untuk sebuah komposisi. Saiki grade e dudu tukang tapi de e wes nduwe sense (Javanese language). [That means: Ooh. . Different. That's the difference in utilizing skills. The difference from an <i>artist-craftspeople</i> is not only to successfully change the mindset, but to train the feeling of the balance of a composition. Now the value is not <i>ordinary craftspeople</i> but he already has a sense of

	balance]
	• Does income increase the main motivation and goal of craft products?
A craftspeople	In the body is the technical skill. Often the technical is not achieved, often our materials are limited.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	When required to be a masterpiece. . . In order to achieve that, there needs to be materials, techniques, tools, and essentially a medium. This is important, and it has limitations, but if it becomes a habit . . . the constraints on the materials are eliminated.
	• What interests you in producing handicrafts?
A craftspeople	Intuition, for every artist is important . . . Waiting for inspiration until execution is actually an intuition that is happy in nature . . . It means that so applying the technical to a work is trialing in material, then for the problem it is no longer what I do but how I want to do it.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	I need more information about the trend development, so I will take a strategy to be present where.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	There is a different perception of each individual about how to position each person. But I actually strengthen localization, why is this my choice? . . . Because it's a potential for me to develop.
	• What is your orientation working with craft products?
A craftspeople	I think that every artist-craftspeople, inspiration is important, for example, waiting for the mood, needing data enrichment so that the work is realized.
	• What is your method for producing crafts?
A craftspeople	Contemporary, emotional ties, beauty as a support function . . . I always try to work towards that goal.
	• How do you involve yourself in craft product?
A craftspeople	Aesthetic values, quality . . . I think, it is based on the degree of perfection of technique and how to make good use of materials.

Name : Mr. Marno
 Gender : Male
 Age at survey : 45 years old
 Date and time of survey : Jan. 29, 2023 (13:00-15:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	Aku mun pengrajin biasa, ki sing lag tak garap pesenan kabeh (Javanese language). [That means: I'm just an <i>ordinary craftspeople</i> , what I'm producing is all orders]
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Currently, I focus more on weaving, completing orders from neighbors, craftspeople-trader, as well as customers from outside the region.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Good or bad craft. . . Depending on the state of the rattan.
	• What interests you in producing handicrafts?
A craftspeople	I prioritize crafts with larger orders because they have a relatively short deadline.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	My parents taught me to follow a pattern, then I used it daily and it became a habit. So, I got this skill from generation to generation, the key is to be painstaking.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I realize that innovation is necessary in the face of competition. However, for now I am focused on completing the order.
	• What is your orientation working with craft products?
A craftspeople	I will think about how to make the craft work quickly, because the faster it is, the more products will be produced.
	• What is your method for producing crafts?
A craftspeople	I placed quality and quantity, the demands of the order must be met immediately.
	• How do you involve yourself in craft product?
A craftspeople	The good and bad quality of the craft will have an impact on its price.

Name : Mr. Sartono
 Gender : Male
 Age at survey : 44 years old
 Date and time of survey : Feb. 5, 2023 (10:00-11:45)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I don't know what that means.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I don't know whether the crafts I make for merchants will sell or not.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	I think crafting would be great if rattan was perfect.
	• What interests you in producing handicrafts?
A craftspeople	Basically, I take my customers' wishes into consideration when ordering crafts.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	I think it's a good craft, they'll be happy.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	This is also the hard part. I will continue to try to find as many customers as possible.
	• What is your orientation working with craft products?
A craftspeople	I want to make my customers happy, satisfied with my work.
	• What is your method for producing crafts?
A craftspeople	I always think about making these products attractive to customers.
	• How do you involve yourself in craft product?
A craftspeople	It is even more difficult when the product leads to high quality.

Name : Mr. Amin
 Gender : Male
 Age at survey : 50 years old
 Date and time of survey : Feb. 15, 2023 (16:00-18:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	No, I'm an <i>ordinary craftspeople</i> . But, I know for a <i>artist-craftspeople</i> , that there are only 2 people in Trangsan.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Right now I can only concentrate on completing the order,

	Mrs. Suwarni . . . I will also make the same craft if the product sells well.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	In my opinion, poor rattan can be a bottleneck in the production process.
	• What interests you in producing handicrafts?
A craftspeople	Of course, what I consider is the products that customers often order.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	In addition to skill, speed is also important.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I manage the production system more focused on traders.
	• What is your orientation working with craft products?
A craftspeople	In order to produce crafts to order, I took an easy and quick way.
	• What is your method for producing crafts?
A craftspeople	Products are made at low cost, maximizing the use of rattan.
	• How do you involve yourself in craft product?
A craftspeople	I think the price can determine the quality of the craft.

Name : Mrs. Giyarti
 Gender : Female
 Age at survey : 46 years old
 Date and time of survey : Feb. 19, 2023 (19:00-21:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I counted only two or three, and I also knew them because I had worked with them. But in the end I prefer to make crafts according to market demand, such as merchants, usually the designs are also simple.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	First, during the production process, the use of rattan is sought to be effective.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	The production process will be easier if the bread is good.
	• What interests you in producing handicrafts?
A craftspeople	I will reconsider the production cost with the quotation.
	• According to your understanding, craft are a field of

	expertise because there must be traces of predecessors?
A craftspeople	In addition to the benefits, the issue of risk must also be considered.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	My innovations tend to be in marketing media, such as production results, I market through online shopping media.
	• What is your orientation working with craft products?
A craftspeople	The point is, nowadays, don't be stuttering in technology, so that our network is extensive.
	• What is your method for producing crafts?
A craftspeople	Products are made cheaply . . . which puts quantity at the top priority in the design process.
	• How do you involve yourself in craft product?
A craftspeople	I can't imagine what it would be like, if crafts neglected quality, it would certainly be self-defeating.

Name : Mr. Joko

Gender : Male

Age at survey : 57 years old

Date and time of survey : Feb. 26, 2023 (14:00-16:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	If I see at it, there are still very few, there is no next generation, it's because it's culture-based.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I think by switching to a product that sees different . . . Such as new design, combination of woven techniques, can get more income . . . I am very happy to have a gallery full of works of expression, my own imagination, and it will be easier for me to sell my own works because I can tell stories and explain what they are.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	What is not material is materialized, which is a lot of process. In the end, the matter becomes technical, material, and all kinds of, unlimited ideas, finally finished.
	• What interests you in producing handicrafts?
A craftspeople	Actually, the process is always a methodology of creation. There are steps to creating, but are those steps standardized? . . . No, each one has its own.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	There is no distance between the visual beds, so for the

	ability to become an embodied character.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	It's a big lie when an artist talks about being able to 100% transfer ideas to the work, being able to reach 80% is very great, because there are obstacles, there are limitations. So, everyone has their own standards.
	• What is your orientation working with craft products?
A craftspeople	How do you do it? . . . Practice a lot. A person's skill will improve when it is always used. Eventually it becomes a reflex.
	• What is your method for producing crafts?
A craftspeople	In usefulness . . . Form and aesthetics are factors supporting functionality, not the main goal . . . In addition, it must be able to show the strength of the product, provide intrinsic stimuli or psychological needs such as pride, satisfaction.
	• How do you involve yourself in craft product?
A craftspeople	It should be the ultimate goal that quality products.

Name : Mr. Dahlan
 Gender : Male
 Age at survey : 59 years old
 Date and time of survey : March 5, 2023 (15:30-17:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	I'm just an <i>ordinary craftspeople</i>. This is in my opinion, Mr. Sardiman is an <i>artist-craftspeople</i> . . . his whole life is dedicated to the craft seriously and totally, no doubt he (Mr. Sardiman) is very experienced . . . decades of his career as a craftspeople, and as far as I know only three people like that in Trangsan.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I think that the high demand can increase the income of craftspeople.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	I think this has become a common thing, good rattan produces good products.
	• What interests you in producing handicrafts?
A craftspeople	Market demand, as well as the number of products ordered.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	I think optimizing the materials can reduce production costs.
	• How to develop creativity when competing with often

	cheaper mass production?
A craftspeople	I have managed to survive in various ways.
	• What is your orientation working with craft products?
A craftspeople	Maybe this craft is my own expression. So I want my work to be sold out there.
	• What is your method for producing crafts?
A craftspeople	Worked seriously, and diligently.
	• How do you involve yourself in craft product?
A craftspeople	Of course I want to produce quality. But I don't make products just for that purpose alone.

Name : Mr. Harjo
 Gender : Male
 Age at survey : 42 years old
 Date and time of survey : March 17, 2023 (19:30-21:30)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	No, I'm a <i>ordinary craftspeople</i> . One. . . Mr. Gimin, two Mr. Sardiman, three Mr. Joko (counting on fingers), those three are more appropriate to be called <i>artist-craftspeople</i> . One of them, I've worked.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	You have to sell a lot to make a big profit.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	The better the bread, the easier it is to work with. The result will be good too.
	• What interests you in producing handicrafts?
A craftspeople	Of course I want to make crafts that sell well.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Craft skills, continuously used, to become a habit.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I try to communicate with customers as much as possible to serve them. This is also a difficult part.
	• What is your orientation working with craft products?
A craftspeople	I want to make my customers happy.
	• What is your method for producing crafts?
A craftspeople	I'm always thinking of making this craft attractive to customers.
	• How do you involve yourself in craft product?
A craftspeople	There is no point in trying to eliminate quality. It's even

	harder when it comes to sales.
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Name : Mr. Trisnyana
 Gender : Male
 Age at survey : 55 years old
 Date and time of survey : March 19, 2023 (10:00-12:00)

	How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	Nuwun sewu, kulo mboten ngertos (Javanese language). [That means: I'm sorry, I didn't understand that].
	Does income increase the main motivation and goal of craft products?
A craftspeople	Regane mirah, tur akeh sing didel (Javanese language). [That means: The price is relatively cheap, and many of the items are ordered for sale].
	How are your needs for materials are tangibly related to mentality?
A craftspeople	Rotan e apik lan asile mesthi yo apik (Javanese language). [That means: The bread is good, so the results will be good]
	What interests you in producing handicrafts?
A craftspeople	Gawe kerajinan sing wis dipesen wong akeh (Javanese language). [That means: Producing crafts that people have ordered]
	According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Sampeyan kudu iso nggawe kerajinan kanthi mahir, wis mudeng akeh (Javanese language). [That means: You should be able to craft proficiently, already know and understand a lot of the craft world]
	How to develop creativity when competing with often cheaper mass production?
A craftspeople	There are challenges in the manufacturing process, so it requires diligence, patience, and perseverance.
	What is your orientation working with craft products?
A craftspeople	I see a lot of really great craftspeople, their works are famous for their products. I can't copy them.
	What is your method for producing crafts?
A craftspeople	I think being able to produce many and good products will be more profitable.
	How do you involve yourself in craft product?
A craftspeople	It is more difficult when it comes to quality products. It's even harder to compete with cheaper synthetic products.

Name : Mr. Paham
 Gender : Male
 Age at survey : 61 years old
 Date and time of survey : March 26, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	Aku ra ngerti . . . kabeh tukang kenen iso ngedol dhewe (Javanese language). [That means: I don't know. . . all craftspeople here can traded their own handicrafts].
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Iso didel kanthi bathi (Javanese language). [That means: Can be sold for a profit].
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Ora dhuwe rotan, mula produksi mandheg (Javanese language). [That means: No rattan, so production stops]
	• What interests you in producing handicrafts?
A craftspeople	Gawe kerajinan sing apik, ngono wae (Javanese language). [That means: Making good crafts, just like that]
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Kudu ati-ati, seregep yo nyambhut ghawe, ben lumaku kanthi lancar (Javanese language) [That means: We must be careful and take our work seriously in order to succeed]
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Lakoni wae, kabeh yo wis diatur, ra sah kakean sambat (Javanese language). [That means: Just go with it, it's all set, no need to complain]
	• What is your orientation working with craft products?
A craftspeople	Intine wong e bedo bedo, ra iso dipokso kon ngene, sing penting awak e dhewe seneng (Javanese language). [That means: The point is that each person is different, it can't be forced, the important thing is that he or she is happy]
	• What is your method for producing crafts?
A craftspeople	Kudu apik, kuwat, ya bathi akeh (Javanese language). [That means: it has to be good, it has to be quality, it has to be profitable]
	• How do you involve yourself in craft product?
A craftspeople	It is more difficult when it comes to quality products. It's

	even harder to compete with cheaper synthetic products.
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Name : Mr. Mulyono
 Gender : Male
 Age at survey : 60 years old
 Date and time of survey : April 3, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	Isih akeh . . . mpun dangu. Kadhang yen aku bosen aku ghawe neng sawah (Javanese language). [That means: There are still many craftspeople here. . . it's been quite a while. Sometimes, when I'm bored, I work the rice fields].
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Pasarane apik, aku entuk bathi akeh, yen sepi mung sithik (Javanese language). [That means: When there are many orders, I get a lot of profit, and when there are less orders, only a little profit].
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Wis ono bagean sing ngurusi rotan, mung njupuk thok neng gudhang (Javanese language). [That means: there is already a section that takes care of the rattan, you just need to pick it up at the warehouse]
	• What interests you in producing handicrafts?
A craftspeople	Yo ngene iki . . . wis ghaweane (Javanese language). [That means: It's like this. . . It's been my job]
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Sing penting ra sah ngoyo . . . Aku yo wis tuwo (Javanese language) [That means: The most important thing is not to overexert yourself. . . Consciously, I am very old]
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Lha kui mau . . . mlaku alon-alon wae, sing penting awak e dhewe klakon (Javanese language). [That means: That was . . . just go slowly, the most important thing is that I myself feel capable of doing it]
	• What is your orientation working with craft products?
A craftspeople	Koyo aku wong Jowo wis mapan urip opo enek e wae (Javanese language). [That means: As I am a Javanese, I can live with what I am]
	• What is your method for producing crafts?

A craftspeople	Ghaweane koyo ngene yo kudu sabar (Javanese language). [That means: The work of a craftspeople must be patient]
	• How do you involve yourself in craft product?
A craftspeople	Nek ghaweane ra apik yo ra payu (Javanese language). [That means: If the craft is not good, it will not be sold]

Name : Mr. Hadi
 Gender : Male
 Age at survey : 41 years old
 Date and time of survey : April 12, 2023 (13:00-15:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	You have the wrong address, I'm just an <i>ordinary craftspeople</i> . I thought. . . like Mr. Gimin, Mr. Sardiman, and Mr. Joko are suitable to be <i>artist-craftspeople</i> . Their work is amazingly good.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I'm currently only focusing on a few orders.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Perfect rattan (such as texture, size, shape) gives a good work as well . . . in the process the process is easier.
	• What interests you in producing handicrafts?
A craftspeople	I'm happy if I have to make the same product.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	I learned this weaving skill from my parents, as well as from working with other craftspeople.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I once learned to weave with complicated techniques. But I couldn't stand how difficult it was, so I stopped learning, and chose to make simple ones instead.
	• What is your orientation working with craft products?
A craftspeople	I prefer the easy ones, as long as they are completed quickly, because orders have a deadline.
	• What is your method for producing crafts?
A craftspeople	The important thing is that the products I make are sold and profitable.
	• How do you involve yourself in craft product?
A craftspeople	Quality can also be determined by price.

Name : Mr. Parjiman
 Gender : Male
 Age at survey : 50 years old
 Date and time of survey : May 7, 2023 (13:00-15:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I'm a <i>ordinary craftspeople</i> , and from what I know, Mr. Joko is more of an <i>artist-craftspeople</i> .
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I thought that by switching to more manufactured products, it could earn more income.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Rattan is important to me.
	• What interests you in producing handicrafts?
A craftspeople	I hope that the crafts that I make are still ordered.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Hand skills are indispensable in the process of making rattan handicrafts.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I only produce ordinary handicrafts here, because it is not too difficult to work on.
	• What is your orientation working with craft products?
A craftspeople	I felt there was a limit to what I could do with the more difficult crafts. Eventually it didn't work out.
	• What is your method for producing crafts?
A craftspeople	I always think of making this craft attractive to consumers or customers.
	• How do you involve yourself in craft product?
A craftspeople	I don't really go there myself.

Name : Mr. Ali
 Gender : Male
 Age at survey : 47 years old
 Date and time of survey : May 13, 2023 (13:00-15:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I'm just a <i>ordinary craftspeople</i> . In my opinion, there are two people like <i>artist-craftspeople</i> in Trangsang.
	• Does income increase the main motivation and goal of craft products?

A craftspeople	I think crafts that are often ordered, can earn income.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	The appearance of the rattan determines whether or not the craft is good.
	• What interests you in producing handicrafts?
A craftspeople	Large orders of course.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Mastery in craft production, as there are many types of crafts to be made.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I don't know what to do in the midst of this competition, I can only survive in various ways.
	• What is your orientation working with craft products?
A craftspeople	I think opening a business may not be too difficult. However, running it is difficult.
	• What is your method for producing crafts?
A craftspeople	I always try to produce the best handicrafts, so that our business can keep running.
	• How do you involve yourself in craft product?
A craftspeople	Craft quality, it's not enough, it has to see pretty too for crafts.

Name : Mr. Supar
 Gender : Male
 Age at survey : 40 years old
 Date and time of survey : June 4, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i>?
A craftspeople	No, I'm a <i>ordinary craftspeople</i> . Perhaps for <i>artist-craftspeople</i> , only a few, when compared to <i>ordinary-craftspeople</i> .
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Perhaps by producing more and varied crafts.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Rattan is often hard to come by, which affects our production process.
	• What interests you in producing handicrafts?
A craftspeople	Of course, a large order with a limited deadline.
	• According to your understanding, craft are a field of

	expertise because there must be traces of predecessors sors?
A craftspeople	Craftspeople skills, supporting equipment, as well as the weather.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	We have to be more creative, not just relying on conventional, now it's a digitalization model.
	• What is your orientation working with craft products?
A craftspeople	I don't think I'm suited to running a business, like opening a craft shop (Laughs).
	• What is your method for producing crafts?
A craftspeople	I don't want my craft to be useless.
	• How do you involve yourself in craft product?
A craftspeople	I always emphasize to myself that quality matters.

Name : Mr. Puji
 Gender : Male
 Age at survey : 52 years old
 Date and time of survey : July 2, 2023 (10:00-12:00)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I don't know, what does that mean?
	• Does income increase the main motivation and goal of craft products?
A craftspeople	Can someone tell me for the solution?
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Rattan is expensive and hard to come by, which has a big impact on craft production.
	• What interests you in producing handicrafts?
A craftspeople	Large orders, not too expensive, because craftspeople-trader must have an advantage.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	Fast work, and good results.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	I strive for equipment must also support, for a smooth production process.
	• What is your orientation working with craft products?
A craftspeople	Initiatives such as getting together with our customers.
	• What is your method for producing crafts?
A craftspeople	I always emphasize to myself that quality matters.

	• How do you involve yourself in craft product?
A craftspeople	There are many things I want to do, but I don't know how to do them.

Name : Mr. Margo
 Gender : Male
 Age at survey : 50 years old
 Date and time of survey : July 6, 2023 (10:00-12:10)

	• How do you refer to yourself an <i>artist-craftspeople</i> ?
A craftspeople	I prefer to be <i>ordinary craftspeople</i> and craftspeople-trader. Mr. Gimin, Mr. Sardiman, and Mr. Joko (counting on fingers), those three are very suitable to be called <i>artist-craftspeople</i> . I once worked for one of them.
	• Does income increase the main motivation and goal of craft products?
A craftspeople	I can only concentrate on the orders of craftspeople-trader.
	• How are your needs for materials are tangibly related to mentality?
A craftspeople	Perfect rattan can provide good work, also in the production process easier.
	• What interests you in producing handicrafts?
A craftspeople	I'm very happy if the buyer keeps using the same design.
	• According to your understanding, craft are a field of expertise because there must be traces of predecessors?
A craftspeople	I gained this skill from my work experience, then I applied it by opening my own business.
	• How to develop creativity when competing with often cheaper mass production?
A craftspeople	Currently, I only focus on managing the production system to fulfill orders.
	• What is your orientation working with craft products?
A craftspeople	Important craft items can be completed faster than previously promised.
	• What is your method for producing crafts?
A craftspeople	I always think of quantity, as well as quality.
	• How do you involve yourself in craft product?
A craftspeople	Price also determines the quality of the craft, which is normal due to competition.

Appendix 2: GT analysis worksheets (Chapter 5 and 6 documents)

Grounded Theory (GT) analysis worksheets developed in Chapters 4 and 5.

Analysis worksheets (craftspeople-trader)

Concept name	Concept 1: <i>Artist-craftspeople</i>
Definition	Role model and able to sell.
Variety	• I'm just a craftspeople-trader. • No, I produce crafts with a focus on trader. But in Trangsang. . . 'kur sikit' (only a few 2-3 people), and even then they don't want to be called <i>artist-craftspeople</i>, don't know why. • <i>Artist-craftspeople?</i> (sighs) . . . I don't know, all I know here (Trangsang Village) are all rattan craftspeople, can make rattan handicrafts. • I'm craftspeople-trader. . . Mr. Gimin, Mr. Sardiman, Mr. Joko, may be more suitable to be called <i>artist-craftspeople</i>, why is that? The results of his work 'ra umum cah' (amazed), really expressive. And until now it still exists, becoming a role model for other craftspeople. • No, I'm just a craftspeople-trader . . . But the craftspeople who can do everything, according to the residents here are Mr. Gimin, Mr. Sardiman, Mr. Joko. • I feel insecure about having to clobjective of research to be an <i>artist-craftspeople</i>. . . Maybe only 2–3 people in Trangsang Village that deserve to be called that. • Hmm. . . I don't know. To my knowledge, there are many craftspeople who can sell their products themselves. • No, but I know that the number of craftspeople is decreasing, and many craftspeople are joining the big industry. . . But, I want to have my own business by opening a craft shop, and my house also happens to be positioned on the side of the main road. • I honestly don't understand the term <i>artist-craftspeople</i>. Aren't they all craftspeople? • I am a craftspeople-trader. At present, there are many things that involve crafts. Not only as a spare time filler, crafts can be used as a business field. • I can make crafts to traded, and craftspeople such as Mr. Gimin, Mr. Sardiman, Mr. Joko . . . I think the three of them are more suitable to be called <i>artist-craftspeople</i>. • No, however I feel weird about that term. . . I think all my fellow craftspeople here complement each other.

	• I produce crafts for my own traded. • For now I'm taking the path as a craftspeople-trader, and in terms of <i>artist-craftspeople</i>, there are only three people here, Mr. Gimin, Mr. Sardiman, and Mr. Joko. . . I know them very well, they are very qualified in the field of crafts, and also I have worked with one of them. • Are craftspeople and <i>artist-craftspeople</i> that different? Sorry, I'm only familiar with craftspeople, but there are other terms here. • No, I just a craftspeople-trader. It's true that an <i>artist-craftspeople</i> is all about craft, and as far as I know, there are only three people like that.
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Concept name	Concept 2: Motivation and goal
Definition	Profit and differentiated product.
Variety	• Of course, like me, the biggest hope is an increase in income. . . Having many customers, and relationships with other craftspeople is very important for business continuity. Quality and quantity issues. . . It can be conditioned with consumers. • Everyone wants to be profitable, right? Have a lot of quality products, also sell well in the market . . . It's not a coincidence or luck. • Usually when there are many orders, and time is limited. I ask my closest neighbors to share the work, even working overtime. • I have to focus on fulfilling customers' demands, not letting them down. • I will make the same craft if the product sells well. • In my shop, I sell quality handicraft products with many variants. So consumers are more interested in visiting and buying them. • Just increase the types of products that must be displayed in the store. • Have many customers, many relationships. • I don't have the right answer, because I will accept whatever the result is. • Can be done by innovating the production process more quickly. • Concentrate on completing the order. • Both quantity and quality are important, especially for traders like me. • Since I focus more on trading, in addition to quality, quantity is also important.

	• When I am overbooked, I have to finish the job immediately. I will share the work with my closest neighbors who are fellow craftspeople as well. • The solution is that there must be a lot of orders, automatically there is income. • I thought that by switching to trading, it would be easier to earn an income.
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Concept name	Concept 3: Mentality
Definition	Depend on material and eksplere material.
Variety	• It is a common theory. . . Good rattan affects the results, but also the processing time becomes easier and faster. • Of course, good rattan can determine the quality of the product. • There is certainly a close relationship. Crafts are determined by the existence of rattan, which is easily available at a low price. • Rattan and crafts . . . The crucial thing is that rattan is difficult to obtain, even if there is rattan but it is not good, it will be a big problem for craftspeople. The name is also the rattan furniture handicraft industry, it is certain that perfect rattan is a staple material or item. • Good rattan, such as texture, size, and shape . . . It is easier to process and can produce better products. • Good rattan, will produce good crafts as well. • As a staple craft material. • The relation. . . Many, rattan is the raw material. • No rattan, cannot produce. • Is the main material in various handicraft products. • The difficulty of working with materials such as rattan began to be scarce, not good, expensive. • Indeed, from the past, our problem is in rattan as a staple item, so it cannot be maximized for crafts. • Rattan is scarce, often an obstacle in the production process. • In my opinion, a perfect rattan can speed up the production process. • As raw materials for making crafts. • It is difficult for me if the rattan is not good enough. Work is hampered and results are not maximized.

Concept name	Concept 4: Interests
Definition	Demand and profit, happiness and satisfaction.
Variety	• The first one is. . . Profit, then the number of orders, and products that often sell are also taken into consideration. • I tend to products that the market or consumers need. • Raw materials, costs, and time. • It's a trader's instinct. . . Make the same craft if the product is ordered by many consumers. • Market demand is my primary consideration. • Certainly, products that are in high demand, the risks in producing. • There are orders, and they sell quickly. • There must be some benefit. • It's simple for me. Is there anyone who wants to buy this product that I made? • The first is form, function, and material. • Products that customers often order. • I took two things into consideration: rattan and market share. • Consumer demand is my primary consideration. • Orders from consumers and customers. • Must sell quickly, so that the wheels of the economy continue to spin. • First, the design, then the materials, and then the craftspeople.

Concept name	Concept 5: Mindset
Definition	Pattern to follow and up to date.
Variety	• Experience, gained from previous parents . . . Most of the craftspeople here, including myself, are able to make rattan handicrafts because they follow in the footsteps of their predecessors, or because of their experience working with previous craftspeople. • Hand skills, and abundant rattan raw materials. • Craftspeople skills . . . Of course, this ability is hereditary. • Ability or skill, perseverance or painstakingness, as well as discipline in following the pattern. • Hand skills in making various types of crafts. • The skills of the craftspeople himself. • The work is quickly completed. • There is a pattern to follow. • Knowledge gained from experience is of course.

	• Skill in making crafts. • Perseverance, patience, and painstakingness. • Quality rattan is abundant and cheap. • In addition to skills, speed in completing work is also considered important. • Hands-on skills. • Quality, quantity, and timeliness. • Parents used to teach this ability at home, starting with simple patterns for daily use diligently and adhering to predetermined patterns.
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Concept name	Concept 6: Creativity
Definition	Online sale and search for opportunities.
Variety	• The biggest challenge for us is that synthetic rattan crafts from China are flooding the domestic market at a lower price than natural rattan crafts. . . But I am confident that natural rattan products can compete with synthetic rattan. • Such as consumer tastes, changing consumer behavior. . . the innovation must be able to sell online. • My consideration was the risk, and I took the path of the trader, because I am more suited to trading (laughs). • This is me telling you a little bit about my experience. . . About three years ago, I wanted to make the same product, and Mr. Sardiman (an <i>artist-craftspeople</i>) taught me the technique. . . Because it was so difficult and complicated, I decided to stop learning, as it turned out I wasn't cut out to be an <i>artist-craftspeople</i> (laughs). My consideration was the risk, and I took the path of a trader, because I was more suited to trading (laughs). • Currently, I focus more on managing my trade, and occasionally make simple and smaller crafts, such as souvenirs. • And I also previously worked in a workshop with Mr. Gimin (artist-craftspeople) for about 5 years . . . I felt that I was capable enough to make my own products, finally I decided to go out and open my own business . . . I personally take the path to produce products according to market demand only with a large number as a priority, because in addition to profit . . . The risk must also be considered. • Now there are many competitors. So I also sell online. • Many difficulties, many rivals. • Just be sure, because fortune is already there to arrange.

	• Limited capital is a big challenge for me in managing my shop. • I chose to open a shop instead of focusing on making crafts, because I was not interested in the risk involved. • Surely switching trades is less risky. • I have, maybe five years ago . . . wanted to make the same product, and Mr. Joko, an artist-craftspeople, taught him the technique . . . But once I discovered how hard it was, I stopped learning and went back to making ordinary crafts . . . And currently I manage the production system focusing more on traders than making crafts, because the risk is small. • I'm just seeing for safety (laughs). It's better to sell, or produce crafts that consumers often buy, for example for home furnishings. • The innovation I'm running is a way of trading combined online. • I focus on simple craft production, but I improve the quality.
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Concept name	Concept 7: Orientation
Definition	Quantity and profit, aesthetics and self-expression.
Variety	• It's simple, the important thing is that the price is suitable and in accordance with the agreement. • Quality products, complex manufacturing processes certainly determine the price. • Maybe it's the soul of a merchant (laughs). So the products, some of which I made until finishing, must be sold immediately. • As a craftspeople-trader. . . I prefer the easy and fast way, because customer orders must be completed immediately. • Easy to do by yourself, and can be completed quickly . . . It's favorable for me. • Quality must be there. Today's consumers are more critical. • The handicrafts that I order from these craftspeople are semi-finished products, then I do the finishing, I also sort them to be returned if they are found to be damaged, because they are not sold. • I actively sell through social media as well. • In order to attract consumers' attention, craft displays in the shop are increased. • Determination of the optimal time in the production

	process. • I prefer the easy and fast way. Moreover, the benefits can be expected. • Importantly, goods are always available in abundance, and quality. • Now I have to take on the task of collecting orders and distributing them to craftspeople in the area, as well as supervising the quality of the crafts because different levels of quality determine the payment for the crafters' work. • I don't know, the point is I sell handicrafts must make a profit, you know yourself consumers if the bargain is so sadistic. • The point is that the product I'm working on can be sold at a fair price. • My motivation is that many crafts order.
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Concept name	Concept 8: Method
Definition	Material, product, profit, and process design, profit
Variety	• Fast selling in the market, also satisfied consumers. • Customer orders can be fulfilled, both in quantity, and timeliness. • The more products you order, the cheaper it will be compared to retail. • Production with the goal of quantity is certain to have a low price, as well as production that quality as a priority is a competitive price. • Because it must be profitable, in producing crafts, the issue of production costs is important. • Consideration of risk and reward. • The important thing is to sell at the right price. • Affordable prices for consumers, goods as ordered. • Can utilize rattan to its fullest potential. • Hand skills are the main thing in making crafts. • Crafts can be produced in large quantities and at low prices. • For high profit opportunities. • Production costs must be low, as all kinds of materials are subject to inflation at present. • My main principle is only one, which is to work sincerely and because of worship, surely everything will be facilitated. • Low production costs, good results, and on target. • Functionality and quality.

Concept name	Concept 9: Involvement
Definition	Product quality impacts price, and enjoy making quality product.
Variety	• The good and bad quality is based on the price . . . This quality is also an effect of the fierce competition. • Quality has not been a concern because the basic form is important. • Product quality, and price for traders like me are very important. • Because. . . There is a price, there is also a form (laughs). • I agree, 'quality' . . . Important for handicrafts. Indeed, in fact, this rattan craft is entirely made by hand, so the rattan that supports (perfect), as well as the skills to make (craftspeople) are qualified, producing a good product, of course, has a price. • Quality handicrafts, especially the ones I sell here in my shop . . . 'Alhamdulillah' (feeling grateful), attracting many customers. • Quality handicrafts are rarely complained about by consumers. • It is important that quality is maintained. • Without quality, crafts will not be appreciated. • Good crafts, not necessarily quality. But quality products are definitely good. • It may be due to competition, so the quality is dependent on price. • I will not hesitate to give high prices to consumers if the product is of high quality. • Quality products are identical to high prices. • Craft without quality is like a vegetable without salt. • I'm always open with customers, then it's up to them to choose. • Kui insting wong dagang . . . Piye iso kulak murah adol larang (Javanese language). [That means: It's a craftspeople-trader instinct . . . Produce or get cheap goods, can be sold expensive]

Analysis worksheets (craftspeople and craftspeople-trader)

Concept name	Concept 1: <i>Artist-craftspeople</i>
Definition	Role model and able to sell.
Variety	• Yo ra ngerti . . . Nek aku ndelo enek telu (Javanese language). [That means: I don't know for sure. . . If I see at it, there are three] • Kiro kiro . . . Enek kaleh opo telu neng kene (Javanese language). [That means: My estimate. . . There are two or three here] • Kui opo? . . . Mergo wis sue? (Javanese language). [That means: What's that? . . Is it because it's been a while?] • I'm just a craftspeople and craftspeople-trader. Especially for predicates <i>artist-craftspeople</i> not many, maybe only three people, such as Mr. Gimin, Mr. Sardiman, Mr. Joko. • For some reason I took the route a craftspeople and craftspeople-trader. Only three people, his works are indeed inspiring. • Aku kui ra tau nganggep awak e dewe dadi wong paling pinter, paling iso . . . Yo kowe kowe dewe sing ngomong. Mboh ra ngerti aku (Javanese language). [That means: I have never dedicated myself as an <i>artist-craftspeople</i> . . . You are the ones who clobjective of research. I don't know] • Ooh . . . Bedo. Kui bedane pemanfaatan skill. Bedane nek tukang gawe tidak hanya sekedar berhasil mengubah mindset tapi melatih roso tentang imbalan untuk sebuah komposisi. Saiki grade e dudu tukang tapi de e wes nduwe sense (Javanese language). [That means: Ooh. . Different. That's the difference in utilizing skills. The difference from an <i>artist-craftspeople</i> is not only to successfully change the mindset, but to train the feeling of the balance of a composition. Now the value is not <i>ordinary craftspeople</i> but he already has a sense of balance] • Aku mun pengrajin biasa, ki sing lag tak garap pesenan kabeh (Javanese language). [That means: I'm just an <i>ordinary craftspeople</i>, what I'm producing is all orders] • I don't know what that means. • No, I'm an <i>ordinary craftspeople</i>. But, I know for a <i>artist-</i>

	<i>craftspeople</i>, that there are only 2 people in Trangsan. • I counted only two or three, and I also knew them because I had worked with them. But in the end I prefer to make crafts according to market demand, such as merchants, usually the designs are also simple. • If I see at it, there are still very few, there is no next generation, it's because it's culture-based. • I'm just an <i>ordinary craftspeople</i>. This is in my opinion, Mr. Sardiman is an <i>artist-craftspeople</i> . . . his whole life is dedicated to the craft seriously and totally, no doubt he (Mr. Sardiman) is very experienced . . . decades of his career as a craftspeople, and as far as I know only three people like that in Trangsang. • No, I'm a <i>ordinary craftspeople</i>. One. . . Mr. Gimin, two Mr. Sardiman, three Mr. Joko (counting on fingers), those three are more appropriate to be called <i>artist-craftspeople</i>. One of them, I've worked. • Nuwun sewu, kulo mboten ngertos (Javanese language). [That means: I'm sorry, I didn't understand that]. • Aku ra ngerti . . . kabeh tukang kenen iso ngedol dhewe (Javanese language). [That means: I don't know. . . all craftspeople here can traded their own handicrafts]. • Isih akeh . . . mpun dangu. Kadhang yen aku bosen aku ghawe neng sawah (Javanese language). [That means: There are still many craftspeople here. . . it's been quite a while. Sometimes, when I'm bored, I work the rice fields]. • You have the wrong address, I'm just an <i>ordinary craftspeople</i>. I thought. . . like Mr. Gimin, Mr. Sardiman, and Mr. Joko are suitable to be <i>artist-craftspeople</i>. Their work is amazingly good. • I'm a <i>ordinary craftspeople</i>, and from what I know, Mr. Joko is more of an <i>artist-craftspeople</i>. • I'm just a <i>ordinary craftspeople</i>. In my opinion, there are two people like <i>artist-craftspeople</i> in Trangsang. • No, I'm a <i>ordinary craftspeople</i>. Perhaps for <i>artist-craftspeople</i>, only a few, when compared to <i>ordinary-craftspeople</i>. • I don't know, what does that mean? • I prefer to be <i>ordinary craftspeople</i> and craftspeople-
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	trader. Mr. Gimin, Mr. Sardiman, and Mr. Joko (counting on fingers), those three are very suitable to be called <i>artist-craftspeople</i>. I once worked for one of them.
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Concept name	Concept 2: Motivation and goal
Definition	Profit and differentiated product.
Variety	• Yo kui . . . Wong dewe-dewe. Enek sing ngeloni bathi akeh, klangenan yo enek (Javanese language). [That means: More or less like this. . . Every person or craftspeople has their own path. There are those whose orientation is to gain a lot of profit, for pleasure or hobbies there are also] • Everyone would like a bigger profit. So, even if it's a craftspeople like me, he has to be able to sell himself, and in fact, all the craftspeople here can sell their work directly to consumers. • Ngerti gawe koyo ngene mpun ndalu, angel ra angel mun tak lakoni wae (Javanese language). [That means: I can make crafts for a very long time, whether it's hard or easy, it's just a matter of doing it] • I am very happy to have many orders. . . This will also have an impact on my surrounding neighbors, who are both craftspeople to earn income. I used to share work tasks with my neighbors, especially when orders were abundant. • I think it is necessary to improve the equipment technology for the production process. • Saya akan beralih ke produk tampil beda, penekanan di ekspresi, imajinasi. Karya e dewe yo mesti iso cerito karo wong liyo (Javanese language). [That means: One's own work, one's own story to tell] • In the body is the technical skill. Often the technical is not achieved, often our materials are limited. • Currently, I focus more on weaving, completing orders from neighbors, craftspeople-trader, as well as customers from outside the region. • I don't know whether the crafts I make for merchants will sell or not. • Right now I can only concentrate on completing the order, Mrs. Suwarni . . . I will also make the same craft if the product sells well. • First, during the production process, the use of rattan is sought to be effective. • I think by switching to a product that sees different . . .

	Such as new design, combination of woven techniques, can get more income . . . I am very happy to have a gallery full of works of expression, my own imagination, and it will be easier for me to sell my own works because I can tell stories and explain what they are. • I think that the high demand can increase the income of craftspeople. • You have to sell a lot to make a big profit. • Regane mirah, tur akeh sing didel (Javanese language). [That means: The price is relatively cheap, and many of the items are ordered for sale] • Iso didel kanthi bathi (Javanese language). [That means: Can be sold for a profit] • Pasarane apik, aku entuk bathi akeh, yen sepi mung sithik (Javanese language). [That means: When there are many orders, I get a lot of profit, and when there are less orders, only a little profit] • I'm currently only focusing on a few orders. • I thought that by switching to more manufactured products, it could earn more income. • I think crafts that are often ordered, can earn income. • Perhaps by producing more and varied crafts. • Can someone tell me for the solution? • I can only concentrate on the orders of craftspeople-trader.
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Concept name	Concept 3: Mentality
Definition	Depend on material and eksplora material.
Variety	• Iyo saiki akeh wong Jowo ra iso boso Jowo . . . Tak genti boso nasional wae (Javanese language). [That means: True, nowadays there are many Javanese people but they can't speak Javanese . . . I change to the national language instead] . . . Poor material handling, will affect product quality. . . that's the point. • Consistency of work quality becomes more difficult. • Mbiyen (menunjuk tumpukan rotan), nganti turah turah, apik apik, tur mirah. Saiki ra umum (Javanese language). [That means: In the past, rattan was abundant, of good quality, and cheap. At present, it is much different] • Rattan for us is very important, very needed. . . We hope that the government will work on the issue of rattan, ensure its availability and affordability, so that we can continue to produce, work. This is how we live. • I thought. . . good rattan, of course, can produce

	maximum goods, the process is easier, and faster. • Wong Jowo (Javanese language), have a philosophy '<i>nrimo</i>' (Javanese language) . . . Which means acceptance . . . insist on maintaining harmony by minimizing personal conflicts, accepting a situation, and being grateful for what God has given, but accepting does not always mean that you should be happy with the situation . . . How to see his work such as materials, waste, skills, trying to explore new stamp alternatives, creative processes and hopes in the form of peace, and blessings. • When required to be a masterpiece. . . In order to achieve that, there needs to be materials, techniques, tools, and essentially a medium. This is important, and it has limitations, but if it becomes a habit . . . the constraints on the materials are eliminated. • Good or bad craft. . . Depending on the state of the rattan. • I think crafting would be great if rattan was perfect. • In my opinion, poor rattan can be a bottleneck in the production process. • The production process will be easier if the bread is good. • What is not material is materialized, which is a lot of process. In the end, the matter becomes technical, material, and all kinds of, unlimited ideas, finally finished. • I think this has become a common thing, good rattan produces good products. • The better the bread, the easier it is to work with. The result will be good too. • Rotan e apik lan asile mesthi yo apik (Javanese language). [That means: The bread is good, so the results will be good] • Ora dhuwe rotan, mula produksi mandheg (Javanese language). [That means: No rattan, so production stops] • Wis ono bagean sing ngurusi rotan, mung njupuk thok neng gudhang (Javanese language). [That means: there is already a section that takes care of the rattan, you just need to pick it up at the warehouse] • Perfect rattan (such as texture, size, shape) gives a good work as well . . . in the process the process is easier. • Rattan is important to me.
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	• The appearance of the rattan determines whether or not the craft is good. • Rattan is often hard to come by, which affects our production process. • Rattan is expensive and hard to come by, which has a big impact on craft production. • Perfect rattan can provide good work, also in the production process easier.
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Concept name	Concept 4: Interests
Definition	Demand and profit, happiness and satisfaction.
Variety	• First. . . About how the object is to be used, the maintenance of the object, made in a certain quantity, and the price of the craft. • I had a thought like this. . . All craftspeople who participate in production, should be able to engage in efforts to attract customers. • Bahane, alat iyo . . . Lha kiro kiro ngono lah (Javanese language). [That means: raw materials, tools too. . . more or less like that in my opinion] • I would gladly make the same craft if the product sold well . . . The buyer still ordered the same design after more than one year. • Maybe for me, the goal is first, then how many will be produced, because it is directly related to the materials that will be used. • Intuition is precisely solving problems that cannot be reasoned. . . Inspiration, that's actually intuition, and that's important. So the question is, how do I want to do? • Intuition, for every artist is important . . . Waiting for inspiration until execution is actually an intuition that is happy in nature . . . It means that so applying the technical to a work is trialing in material, then for the problem it is no longer what I do but how I want to do it. • I prioritize crafts with larger orders because they have a relatively short deadline. • Basically, I take my customers' wishes into consideration when ordering crafts. • Of course, what I consider is the products that customers often order. • I will reconsider the production cost with the quotation. • Actually, the process is always a methodology of

	creation. There are steps to creating, but are those steps standardized? . . . No, each one has its own. • Market demand, as well as the number of products ordered. • Of course I want to make crafts that sell well. • Gawe kerajinan sing wis dipesen wong akeh (Javanese language). [That means: Producing crafts that people have ordered] • Gawe kerajinan sing apik, ngono wae (Javanese language). [That means: Making good crafts, just like that] • Yo ngene iki . . . wis ghaweane (Javanese language). [That means: It's like this. . . It's been my job] • I'm happy if I have to make the same product. • I hope that the crafts that I make are still ordered. • Large orders of course. • Of course, a large order with a limited deadline. • Large orders, not too expensive, because craftspeople-trader must have an advantage. • I'm very happy if the buyer keeps using the same design.
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Concept name	Concept 5: Mindset
Definition	Pettern to follow and up to date.
Variety	• Creator's motivation. . . Without motivation one cannot achieve the goal. • Knowledge, and in addition, the views of craftspeople. • Yo awak e dewe iso ngelakoni, ra sah sambat (Javanese language). [That means: I can live with myself, not complaining too much] • Craftspeople skills are of paramount importance. • In addition to the craftspeople own skills, which is adequate equipment. • The artist's own body is a technical tool, practicing a lot to improve skills, efficiency, and maximum results . . . Being himself with such high innovation that others can't imitate my work. • I need more information about the trend development, so I will take a strategy to be present where. • My parents taught me to follow a pattern, then I used it daily and it became a habit. So, I got this skill from generation to generation, the key is to be painstaking. • I think it's a good craft, they'll be happy. • In addition to skill, speed is also important.

	• In addition to the benefits, the issue of risk must also be considered. • There is no distance between the visual beds, so for the ability to become an embodied character. • I think optimizing the materials can reduce production costs. • Craft skills, continuously used, to become a habit. • Sampeyan kudu iso nggawe kerajinan kanthi mahir, wis mudeng akeh (Javanese language). [That means: You should be able to craft proficiently, already know and understand a lot of the craft world] • Kudu ati-ati, seregep yo nyambhut ghawe, ben lumaku kanthi lancar (Javanese language) [That means: We must be careful and take our work seriously in order to succeed] • Sing penting ra sah ngoyo . . . Aku yo wis tuwo (Javanese language) [That means: The most important thing is not to overexert yourself. . . Consciously, I am very old] • I learned this weaving skill from my parents, as well as from working with other craftspeople. • Hand skills are indispensable in the process of making rattan handicrafts. • Mastery in craft production, as there are many types of crafts to be made. • Craftspeople skills, supporting equipment, as well as the weather. • Fast work, and good results. • I gained this skill from my work experience, then I applied it by opening my own business.
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Concept name	Concept 6: Creativity
Definition	Online sale and search for opprtunities.
Variety	• Lha fabrication, refinement projects have a long life. . . Change the model is not a problem. Wong kene yo ra dipikir (Javanese language). [That means: I don't need to think about it myself] • Opportunities and challenges . . . Eventually it becomes artisan self-determination. • Nek koe ra nduwe anu . . . Yo ra bakalan jadi . . . Ngonon to? (Javanese language) [That means: If you cannot endure all kinds of trials . . . you will not be a successful person. . . Right?] • I thought. . . every product has its own competitors.

	However, there is still a difference between hand-made and machine-made. • Incredibly, the production of manufactured furniture is synthetic and much cheaper. However, we still have to compete with them in the market. • Consciously, when the world is globalized like the Internet, it has penetrated time and space, let alone there is a uniformity of systems, clearly structured . . . then I will speak in my local way . . . New engineering approach with multiple trials . . . can be more than five times . . . Keep exploring in product testing by discovering new processes so that they become basic and applied research . . . few craftspeople have good communication skills to express work, rich in the capacity of original ideas, brave with risks . . . Though this situation is a means of self-expression response that is rarely obtained by other craftspeople, most of whom are not very proud of themselves . . . In addition, helplessness due to their limitations causes difficulties to control the situation. • There is a different perception of each individual about how to position each person. But I actually strengthen localization, why is this my choice? . . . Because it's a potential for me to develop. • I realize that innovation is necessary in the face of competition. However, for now I am focused on completing the order. • This is also the hard part. I will continue to try to find as many customers as possible. • I manage the production system more focused on traders. • My innovations tend to be in marketing media, such as production results, I market through online shopping media. • It's a big lie when an artist talks about being able to 100% transfer ideas to the work, being able to reach 80% is very great, because there are obstacles, there are limitations. So, everyone has their own standards. • I have managed to survive in various ways. • I try to communicate with customers as much as possible to serve them. This is also a difficult part. • There are challenges in the manufacturing process, so it requires diligence, patience, and perseverance. • Lakoni wae, kabeh yo wis diatur, ra sah kakean sambat (Javanese language).
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	[That means: Just go with it, it's all set, no need to complain] • Lha kui mau . . . mlaku alon-alon wae, sing penting awak e dhewe klakon (Javanese language). [That means: That was . . . just go slowly, the most important thing is that I myself feel capable of doing it] • I once learned to weave with complicated techniques. But I couldn't stand how difficult it was, so I stopped learning, and chose to make simple ones instead. • I only produce ordinary handicrafts here, because it is not too difficult to work on. • I don't know what to do in the midst of this competition, I can only survive in various ways. • We have to be more creative, not just relying on conventional, now it's a digitalization model. • I strive for equipment must also support, for a smooth production process. • Currently, I only focus on managing the production system to fulfill orders.
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Concept name	Concept 7: Orientation
Definition	Quantity and profit, aesthetics and self-expression.
Variety	• I am determined to keep working despite the challenging moments on this journey. • As orders decreased significantly, it led to economic difficulties. This situation triggered tension and turned the process of sharing into an uncooperative situation with behaviors such as copying. • Mboh . . . Lha iki wis dadi kulino (Javanese language) [That means: Don't know. . . This kind of activity has become a habit] • I still maintain my characteristics as a craftspeople. . . Be yourself. • In my opinion, it's important. . . crafts can be produced according to order, completed according to the agreement. • For me . . . craft is more akin to art, aesthetic value as motivation, beautiful art must be able to communicate emotionally, its orientation is detached from the quantity that only sells well in the market. • I think that every artist-craftspeople, inspiration is important, for example, waiting for the mood, needing data enrichment so that the work is realized. • I will think about how to make the craft work quickly, because the faster it is, the more products will be

	produced. • I want to make my customers happy, satisfied with my work. • In order to produce crafts to order, I took an easy and quick way. • The point is, nowadays, don't be stuttering in technology, so that our network is extensive. • How do you do it? . . . Practice a lot. A person's skill will improve when it is always used. Eventually it becomes a reflex. • Maybe this craft is my own expression. So I want my work to be sold out there. • I want to make my customers happy. • I see a lot of really great craftspeople, their works are famous for their products. I can't copy them. • Intine wong e bedo bedo, ra iso dipokso kon ngene, sing penteng awak e dhewe seneng (Javanese language). [That means: The point is that each person is different, it can't be forced, the important thing is that he or she is happy] • Koyo aku wong Jowo wis mapan urip opo enek e wae (Javanese language). [That means: As I am a Javanese, I can live with what I am] • I prefer the easy ones, as long as they are completed quickly, because orders have a deadline. • I felt there was a limit to what I could do with the more difficult crafts. Eventually it didn't work out. • I think opening a business may not be too difficult. However, running it is difficult. • I don't think I'm suited to running a business, like opening a craft shop (Laughs). • Initiatives such as getting together with our customers. • Important craft items can be completed faster than previously promised.
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Concept name	Concept 8: Method
Definition	Material, product, profit, and process design, profit
Variety	• My basic principle is to produce products quickly, neatly and at a low price. • I think hand skills are the main thing in handicraft making. • Ndang rampung . . . Yo wong wis diwanti kon gawe iki (Javanese language). [That means: Quickly resolved . . . Because it has been

	ordered by the merchant for production] • Essentially . . . Can attract consumers. • Because what I make is pretty much, albeit semi-finished, but fully for resale by craftspeople-trader. • I have a principle that the work should be able to provide stimulation, such as a sense of pride, satisfaction, not just beauty. • Contemporary, emotional ties, beauty as a support function . . . I always try to work towards that goal. • I placed quality and quantity, the demands of the order must be met immediately. • I always think about making these products attractive to customers. • Products are made at low cost, maximizing the use of rattan. • Products are made cheaply . . . which puts quantity at the top priority in the design process. • In usefulness . . . Form and aesthetics are factors supporting functionality, not the main goal . . . In addition, it must be able to show the strength of the product, provide intrinsic stimuli or psychological needs such as pride, satisfaction. • Worked seriously, and diligently. • I'm always thinking of making this craft attractive to customers. • I think being able to produce many and good products will be more profitable. • Kudu apik, kuwat, ya bathi akeh (Javanese language). [That means: it has to be good, it has to be quality, it has to be profitable] • Ghawean koyo ngene yo kudu sabar (Javanese language). [That means: The work of a craftspeople must be patient] • The important thing is that the products I make are sold and profitable. • I always think of making this craft attractive to consumers or customers. • I always try to produce the best handicrafts, so that our business can keep running. • I don't want my craft to be useless. • I always emphasize to myself that quality matters. • I always think of quantity, as well as quality.
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Concept name	Concept 9: Involvement
Definition	Product quality impacts price, and enjoy making quality product.
Variety	• Improved quality and market acceptance of crafts are sometimes not in line. • Quality can be achieved when producing works on order, and quality control is a little blurred if works are produced in a relatively short time. • Mbiyen nggawe kur rong puluh . . . Saiki nggawe neh wolung puluh . . . kiro kiro ngonolah (Javanese language). [That means: Yesterday's customer/trader ordered twenty . . . Now order eighty more of the same type of craft] • Rattan furniture crafts, quality issues are certainly prioritized, must be strong when used. • I think, the quality of the craft is determined by the quality of the rattan. • Making quality products is a strong principle and my main goal . . . I believe there is still a chance to survive in the midst of competition with other industrial products. • Aesthetic values, quality . . . I think, it is based on the degree of perfection of technique and how to make good use of materials. • The good and bad quality of the craft will have an impact on its price. • It is even more difficult when the product leads to high quality. • I think the price can determine the quality of the craft. • I can't imagine what it would be like, if crafts neglected quality, it would certainly be self-defeating. • It should be the ultimate goal that quality products. • Of course I want to produce quality. But I don't make products just for that purpose alone. • There is no point in trying to eliminate quality. It's even harder when it comes to sales. • It is more difficult when it comes to quality products. It's even harder to compete with cheaper synthetic products. • It is more difficult when it comes to quality products. It's even harder to compete with cheaper synthetic products.

	• Nek ghaweane ra apik yo ra payu (Javanese language). [That means: If the craft is not good, it will not be sold] • Quality can also be determined by price. • I don't really go there myself. • Craft quality, it's not enough, it has to see pretty too for crafts. • I always emphasize to myself that quality matters. • There are many things I want to do, but I don't know how to do them. • Price also determines the quality of the craft, which is normal due to competition.
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Appendix 3: Excerpts from interviews with policy maker of Trangsang Rattan Cluster (Chapter 3 document)

The following is the text of the statements made in the interviews with policy maker of Trangsang Rattan Cluster regarding the important role of the *artist-craftspeople* in the Indonesian craft industry.

Interview with Village head of Trangsang and also as the chairman Rembuk Forum of Trangsang Rattan Cluster

Name : Mr. Mujiman
 Gender : Male
 Age at survey : 56 years old
 Date and time of survey : Aug. 06, 2024 (10:00-11:00)

	Who are the key policy maker of Trangsang rattan industry?
A policy maker	Iki arep tak urutke disik . . . ben kabeh mudeng (Javanese language). [That means: I will convey this systematically . . . so that everyone understands] . . . At that time in around 2007, there were five problems such as the disappearance of raw materials (rattan), market, design, labor (skilled craftspeople), and capital . . . Along with the emergence of these problems, a forum was formed that was agreed upon by the Sukoharjo Regency government and facilitated by the Ministry of Industry of the Republic of Indonesia, to overcome the problems that existed in Trangsang village . . . and Alhamdulillah . . . The Trangsang Rattan Industry Cluster Forum Association was legally established with the legal entity establishment ratification number "AHU-0013776-AH.01.07.2015" which grew with the assistance of the Sukoharjo Regency Government . . . Members of the Trangsang Rattan Industry Cluster Rembuk Forum Association, yes all craftspeople and entrepreneurs engaged in rattan, wood and others . . . I happen to be the village head here, as well as the chairman of the Rembuk Forum of Trangsang Rattan Cluster.
	How does answering this research objective fit into the broader context of the craft industry?
A policy maker	This complete and detailed knowledge . . . Because of this, it makes the process of arriving at decisions much more complex and difficult.
	What advice do you have for the researcher?
A policy maker	Seek to assess issues that draw on evidence-based studies

	and that evidence supports politically-driven priorities.
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Interview with vice chairman Rembuk Forum of Trangsang Rattan Cluster

Name : Mr. Suparji
 Gender : Male
 Age at survey : 63 years old
 Date and time of survey : Aug. 06, 2024 (13:00-14:00)

	Who are the key policy maker of Trangsang rattan industry?
A policy maker	Sek, tak ngombe sek, ki rodo seret . . . (Javanese language). [That means: Wait a minute, I drink first, this throat feels dry] Trangsang Rattan Industry Cluster Forum Association . . . All members involved . . . deliberation to reach consensus, complementarity, mutual cooperation.
	How does answering this research objective fit into the broader context of the craft industry?
A policy maker	The reality of policy implementation can be complex and not only concerned with the issue. . . Yes, it is.
	What advice do you have for the researcher?
A policy maker	Ideally. . . research should be able to accommodate the interests and needs of all craftpersonn.

Appendix 4: GT analysis worksheets (Chapter 3 and 7 documents)

Grounded Theory (GT) analysis worksheets developed in Chapters 3 and 7.

Analysis worksheets (important role of the *artist-craftspeople*)

Concept name	Concept 1: The key policy maker
Identity	The key policy maker of Trangsang rattan industry.
Variety	• Iki arep tak urutke disik . . . ben kabeh mudeng (Javanese language). [That means: I will convey this systematically . . . so that everyone understands] At that time in around 2007, there were five problems such as the disappearance of raw materials (rattan), market, design, labor (skilled craftspeople), and capital . . . Along with the emergence of these problems, a forum was formed that was agreed upon by the Sukoharjo Regency government and facilitated by the Ministry of Industry of the Republic of Indonesia, to overcome the problems that existed in Trangsang village . . . and Alhamdulillah . . . The Trangsang Rattan Industry Cluster Forum Association was legally established with the legal entity establishment ratification number "AHU-0013776-AH.01.07.2015" which grew with the assistance of the Sukoharjo Regency Government . . . Members of the Trangsang Rattan Industry Cluster Rembuk Forum Association, yes all craftspeople and entrepreneurs engaged in rattan, wood and others . . . I happen to be the village head here, as well as the chairman of the Rembuk Forum of Trangsang Rattan Cluster. • Sek, tak ngombe sek, ki rodo seret . . . (Javanese language). [That means: Wait a minute, I drink first, this throat feels dry] Trangsang Rattan Industry Cluster Forum Association . . . All members involved . . . deliberation to reach consensus, complementarity, mutual cooperation.

Concept name	Concept 2: Research objectives and policy makers
Research objectives	Research objectives with policy makers.
Variety	• This complete and detailed knowledge . . . Because of this, it makes the process of arriving at decisions much more complex and difficult. • The reality of policy implementation can be complex and not only concerned with the issue. . . Yes, it is.

Concept name	Concept 3: Suggestions for research
Suggestions	Suggestions for research from policy makers.
Variety	• Seek to assess issues that draw on evidence-based studies and that evidence supports politically-driven priorities. • Ideally. . . research should be able to accommodate the interests and needs of all craftpersonn.

Appendix 5: Some documentation of field research in rattan furniture Trangsang Village

The following is data from the researcher visit to several rattan furniture craftspeople in Trangsang Village.



COMPANY NAME	: Putra Jaya Rotan
OWNER	: Mr. Gimin
ADDRESS	: Sudan, RT 02/09, Trangsan, Gatak.
ESTABLISH	: 1963 (first generation), 1994-now (second generation)
PRODUCTS	: Wood craft – natural fiber crafts; Rattan, Banana Fiber, Water Hyacinth, Sea Grass, Cyperaceae, Wick stove, Raffia
STAFFS	: 13 staffs
PRODUCT CAPACITY	: 2 Container /month (1 container = craft product : 600 Set, Furniture: 23 Set)
OMSET	: 150-300 Million IDR/month
NEED	: Product Designer for craft and furniture
PROBLEM	: Lack of skilled craftspeople/staffs, weather (rainy season)
ADVICE	: more skilled craftspeople/staffs to increase product capacity

TOOLS

- MANUAL TOOLS – ALL SELF MADE/HEREDITARY, EXCEPT TOOL NO. 7)

1. Steamer (Rattan steamer)



2. RATTAN FORMING (ARCH BENDING)



3. PRINT FRAME (FORMING PRINT ACCORDING TO THE RATTAN PATTERN]



4. GOL/RATTAN BENDING TOOL (BENDING TOOL TO FORM THE RATTAN)



5. Round bamboo pattern (rattan forming in circle form)



6. Natural fiber spinner (usually hanged on the roof)



7. Scissor, Cutter and Sandpaper



- MACHINERY TOOLS

1. Nail gun



2. Stapler gun



3. Air compressor



4. Rattan heater (Gas)



5. Finishing Sprayer and Air compressor



PRODUCT MAKING TECHNIQUES

PRODUCT MAKING PROCESS BASED ON TYPE OF PRODUCT :

A. Furniture

1. Selection of raw rattan materials



2. Cutting raw rattan material

3. Steaming raw rattan material process using rattan steamer

4. bending the rattan and tied up to avoid the rattan back to original form

5. bending the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to the malthat has been adjusted to the shape and size of the furniture design)

6. The framing between the rattan is then connected with a nail gun or screwed

7. The nail or screw connection is closed by tying the knot or dowel (according to the design)

8. rattan weaving process – nailed after



9. Sandpaper furniture process stage 1



10. Burning remaining fibers and dust using gas



11. Basting furniture using sanding sealer liquid



12. Dried in the sun



13. Furniture Sandpaper process stage 2



14. Finishing Sprayer (using waterbase clear coating)



15. Packaging/wrapping (furniture ready to deliver)



B. Craft Product

1. Selection of raw rattan material and base frames (rattan, wood, iron)
2. Base frame making the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to mal– materials other than rattan, wood or iron have been done by carpenters or blacksmith, the craftspeople only weave and continue the finishing process



3. Weaving process using natural fibers (Such as; Rattan, Banana Fiber, Water Hyacinth, Sea Grass, Cyperaceae, Wick stove, Raffia)



4. Finishing (same as the furniture process)
5. Packing/Non packing before delivering process

MATERIALS

- Criteria/Condition : Local Natural Resources, the area around, natural, non-chemical, natural finishing, recycle, and re-use

For rattan raw materials used in the production process by buying it from an agent located in Trangsan (from Kalimantan and Sulawesi). For weaving raw materials, like banana stems by buying it from Bojonegoro/Gresik, West Java, and for water hyacinth by buying it from Kedung Ombo Sukoharjo. For finishing using the basic material type of waterbase. For the remaining rattan material during production, if it meets the criteria, it will be used again for other craft materials, if not, it will be used as fuel during the steaming process.

- Natural fiber type
 1. Banana stems



2. Water hyacinth



3. Stove wick



4. Pandan leaves

5. Sigres

- Output





COMPANY NAME : Dunia Rotan

OWNER : Mr. Rofi'i

ADDRESS : Jamur, RT 02/RW 08, Trangsan, Gatak.

ESTABLISH : 1990 (First generation) – 2000-Now (Second generation)

PRODUCT : Wood craft – natural fiber crafts; Rattan, Banana Fiber, Water Hyacinth, Sea Grass, Cyperaceae, Wick stove, Raffia

STAFF : 25 Staffs

PRODUCT CAPACITY : 1-3 Container /Month (1 container = $\pm$ 200-250 pcs furniture (chair) atau 400-700 pcs crafts (basket, Vase, drawer, etc)

OMSET : 100-200 Jt/month

NEED : -

PROBLEM : -

ADVICE : Hope the government does not export rattan raw materials so that local craftspeople can buy at normal prices, because when rattan is exported, the price of rattan raw materials becomes more expensive and difficult to obtain in large quantities.

TOOLS

- MANUAL TOOLS – ALL SELF MADE/HEREDITARY

1. Steamer



2. Rattan Curved



- ### 3. Mal (Mold the Outline Pattern to the Pattern), iron pipe (for rattan holder), saw, Gol (to bend the rattan when processing mal)



- ### 4. Some of the manual tools used in the production process are hammer, machete, meter, pliers, and chisel

- ### 5. Cutter and sandpaper

- **MACHINERY TOOLS**

1. Nail gun and its content
2. Stapler gun and its content
3. Grinder
4. Screw
3. Air compressor
4. Rattan heater or stove or oven
5. Finishing Spray



5. Exhaust fan



PRODUCT MAKING TECHNIQUES

- Criteria/Conditions : Manual Tools, Handmade Tools, Hereditary Tools, Traditional Tools.

Product Making Process Based On Type Of Product :

A. Furniture

1. Selection of Rattan Raw Materials

a. Manau Type Rattan (rattan with a diameter of 2-3 cm is used to frame furniture)



b. Kubu Grey Rattan (natural coloring and preservation system by soaking in the rice fields/ pond for 2-3 weeks) – for weaving materials. Before the rattan production process, it is dried first and then stored in the raw material warehouse.



c. Pil rattan type/rattan bark (for the weaving)



2. Materials cutting

3. Rattan steaming process using steamer (1-2 hours of rattan steaming)

4. The bending of the rattan is then tied together so that rattan doesn't return to its original shape



5. Bending the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to the mal that has been adjusted to the shape and size of the furniture design) yang sudah disesuaikan dengan bentuk dan ukuran pada desain furniture)

6. The framing between the rattan is then connected with a nail gun or screwed

7. The nail or screw connection is closed by tying the knot or dowel (according to the design)

8. Then the furniture is woven using rattan (according to the design) and nailed or stapled so that the webbing does not come off.

		
a. Weaving process for crafts, without frames	b. wood chair weaving process	c. wood chair weaving process

9. Brushing process of rattan



10. Finishing Spray (sprayed with color/clear doff paint based on waterbase). In furniture or handicrafts made of Kubu Gray rattan, no finishing is done, because the soaking process is one of the processes of giving color as well as natural preservative of rattan. Kubu Gray rattan with natural immersion process (without chemical drugs) is considered stronger and more durable than the soaking process using drugs

11. Sanded furniture stage 1



12. The process of burning the remaining dust or sandpaper powder and the remaining results of soaking the dried rattan



13. Drying process



15. Packing for delivering process

B. Handycraft

1. Selection of raw rattan material and base frames (rattan, wood, iron)
2. Base frame making the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to mal – materials other than rattan,

wood or iron have been done by carpenters or blacksmith, the craftspeople only weave and continue the finishing process

3. Weaving process using natural fibers such as rattan, banana fiber, water hyacinth, sea grass, cyperaceae, wick stove, raffiathen stapled or nailed so that the webbing does not come off.

4. Finishing (same as Furniture)

5. Packing for delivering process

MATERIALS

- Criteria/Condition : Local Natural Resources, the area around, natural, non-chemical, natural finishing, recycle, and re-use

For rattan raw materials used in the production process by buying it from an agent located in Trangsan (from Kalimantan and Sulawesi). For weaving raw materials, like banana stems by buying it from Bojonegoro/Gresik, West Java, and for water hyacinth by buying it from Kedung Ombo Sukoharjo. For finishing using the basic material type of waterbase. For the remaining rattan material during production, if it meets the criteria, it will be used again for other craft materials, if not, it will be used as fuel during the steaming process.

- Output

90% handicraft products for export, while 10% for local markets.





COMPANY NAME	: Mutiara Rotan
OWNER	: Mr. Joko
ADDRESS	: Jamur, RT 01/RW 08, Trangsan, Gatak.
ESTABLISH	: 1995 (first generation)
PRODUCT	: Wood, Rattan, Iron - Naturalfiber : rattan, banana fiber, water hyacinth, sea grass, cyperaceae, wick stove, pandan leaves
STAFF	: 15 staffs
PRODUCT CAPACITY	: 1-2 container /month(1 container = $\pm$ 200-250 pcs furniture (esp. chair)
OMSET	: 200-350 million/month
NEED	: Manpower (weaver, ready to work)
PROBLEM	: lack of human resources ready to work and rainy weather
ADVICE	: Hope the government does not export rattan raw materials so that local craftspeople can buy at normal prices, because when rattan is exported, the price of rattan raw materials becomes more expensive and difficult to obtain in large quantities.

TOOLS

- Manual Tools - Hereditary tools and handmade tools

1. Steamer



2. Rattan curved



3. Mal (mold the outline pattern to the pattern)



4. Several manual tools are used in the production process (hammaer, machete, iron pipe (for rattan holder), saw, gol (for bending the rattan) gol (to bend the rattan when processing mal), meter, pliers, and inlay.



5. Cutter and sand paper

- MACHINE TOOL - BUY - LOCALLY MADE

1. Nail gun and its content
2. Stapler gun and its content
3. Grinder
4. Screw



3. Air compressor

4. Rattan heater or stove or oven



6. Finishing Spray



6. exhaust fan (use a chimney that goes directly to the roof outside the building)



PRODUCT MAKING TECHNIQUES

- Criteria/Conditions : Manual Tools, Handmade Tools, Hereditary Tools, Traditional Tools.

Product Making Process Based On Type Of Product :

A. Furniture

1. Selection of Rattan Raw Materials

a. Manau Type Rattan (rattan with a diameter of 2-3 cm is used to frame furniture)



b. Kubu Grey Rattan (natural coloring and preservation system by soaking in the rice fields/ pond for 2-3 weeks) – for weaving materials.



c. Pil rattan type (for weaving)



2. Material cutting

3. Steaming process using steamer

4. The bending of the rattan is then tied together so that rattan doesn't return to its original shape



5. Bending the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to the mal that has been adjusted to the shape and size of the furniture design)

a. Rattan burning process	b. Mal process	c. Rattan bending process

6. The framing between the rattan is then connected with a nail gun or screwed

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Result of framing process, rattan materials



Handicraft using iron framing



7. The nail or screw connection is closed by tying the knot or dowel (according to the design)

8. Then the furniture is woven using rattan (according to the design) and nailed or stapled so that the webbing does not come off.



a. Weaving process of kubu grey rattan



b. Weaving result

9. Bleaching process (basic coloring)



10. The process of installing rattan dowel nails as a cover for holes (couplers) on the frame lock



11. sanding furniture, stage 1



12. Finishing Spray (sprayed with color/clear doff paint based on waterbase)



13. drying using a fan



14. after drying process, sanding stage 2



15. Applying compound on the hollow part of the furniture



16. Packing before delivering process



B. Handycraft

1. Selection of raw rattan material and base frames (rattan, wood, iron)
2. Base frame making the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to mal – materials other than rattan, wood or iron have been done by carpenters or blacksmith, the craftspeople only weave and continue the finishing process

3. Weaving process using natural fibers such as rattan, banana fiber, water hyacinth, sea grass, cyperaceae, wick stove, raffiathen stapled or nailed so that the webbing does not come off.
4. Finishing (same as Furniture)
5. Packing for delivering process

MATERIALS

- Criteria/Condition : Local Natural Resources, the area around, natural, non-chemical, natural finishing, recycle, and re-use

For rattan raw materials used in the production process by buying it from an agent located in Trangsan (from Kalimantan and Sulawesi). For weaving raw materials, like banana stems by buying it from Bojonegoro/Gresik, West Java, and for water hyacinth by buying it from Kedung Ombo Sukoharjo. For finishing using the basic material type of waterbase. For the remaining rattan material during production, if it meets the criteria, it will be used again for other craft materials, if not, it will be used as fuel during the steaming process.

- Output





COMPANY NAME	: Margo Husodo
OWNER	: Mr. Marjono
ADDRESS	: Trangsan, RT 02/RW 05, Trangsan, Gatak.
ESTABLISH	: 1940 (first generation- Mr. Wongso Wasono) –1970-now (second generation-Mr.Marjono)
PRODUCT	: Wood, Rattan, Iron - Natural fiber : rattan, banana fiber, water hyacinth, sea grass, cyperaceae, wick stove, pandan leaves– Rattan Furniture and Handicrafts as Main Material, natural fibers as coatingsnys
STAFF	: 1 staff andassisted by housewives (neighbors)
PRODUCT CAPACITY	: 40-70 pcs /month
OMSET	: 4-7 million/month
NEED	: Fixed Human Resources
PROBLEM	: Fixed Human Resources
ADVICE	: Fund/capital assistance from the government for development and guidance in the management of rattan handicraft businesses, as well as cooperation with other business partners.

TOOLS

- Manual Tools - Hereditary tools and handmade tools

1. Rattan steamer
2. Rattan curved
3. Mal (mold the outline pattern to the pattern)
4. Several manual tools are used in the production process (hammaer, machete,



5. Some of the manual tools used in the production process are hammer, machete, meter indicator, pliers, and chisel
6. Cutter and Sandpaper

- Machine tools - handmade and made in local

1. Nail gun and its content
2. Stapler gun and its content
3. Grinder
4. Screw
3. Air compressor
4. Rattan heater or stove or oven

PRODUCT MAKING TECHNIQUES

- Criteria/Conditions : Manual Tools, Handmade Tools, Hereditary Tools, Traditional Tools.

Product Making Process Based On Type Of Product :

A. Furniture

1. Selection of Rattan Raw Materials



2. Cutting materials

3. rattan steaming process using steamer for 1-2 hours (if it necessary because the raw materials from the rattan distributor are ready for production)

4. The bending of the rattan is then tied together so that rattan doesn't return to its original shape



7. Bending the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to the mal that has been adjusted to the shape and size of the furniture design)

8. The framing between the rattan is then connected with a nail gun or screwed



7. Then the furniture is woven using rattan (according to the design) and nailed or stapled so that the webbing does not come off.
8. Then the furniture is woven using rattan (according to the design) and nailed or stapled so that the webbing does not come off.



9. Finishing (done by other craftsmen or by other factory)
15. Packing for delivering process

B. Handycraft

1. Selection of raw rattan material and base frames (rattan, wood, iron)
2. Base frame making the rattan using gol and oven/stove (rattan is easily formed in hot conditions) according to mal – materials other than rattan,

wood or iron have been done by carpenters or blacksmith, the craftspeople only weave and continue the finishing process

3. Weaving process using natural fibers such as rattan, banana fiber, water hyacinth, sea grass, cyperaceae, wick stove, raffiathen stapled or nailed so that the webbing does not come off.

4. Finishing (done by other craftspeople/other factories)

5. Packing for delivering process

MATERIALS

- Criteria/Condition : Local Natural Resources, the area around, natural, non-chemical, natural finishing, recycle, and re-use

For rattan raw materials used in the production process by buying it from an agent located in Trangsan (from Kalimantan and Sulawesi). buy by retail or per kilos, because ordering from Kalimantan and Sulawesi at least 1 ton and of course requires a high cost. For weaving raw materials, like banana stems by buying it from Bojonegoro/Gresik, West Java, and for water hyacinth by buying it from Kedung Ombo Sukoharjo. For finishing using the basic material type of waterbase. For the remaining rattan material during production, if it meets the criteria, it will be used again for other craft materials, if not, it will be used as fuel during the steaming process.

- Output





COMPANY NAME : Sumber Hidup Rotan

OWNER : Mr. Harmanto

ADDRESS : Sudan, RT 02/09, Trangsan, Gatak.

ESTABLISH : 1990 (First generation) –2000-present(second generation)

PRODUCT : Wood, Rattan, Iron - Natural fiber : rattan, banana fiber, water hyacinth, sea grass, cyperaceae, wick stove, pandan leaves– **natural fiber handicraft specialists**

STAFF : 11 staffs (3 permanent employees and assisted by 8 housewives around)

PRODUCT CAPACITY : 60-140 pcs /month handycraf (basket, vase, drawer, etc)

OMSET : 10 million/month

NEED : procurement of raw materials easier, lack of materials when purchased wholesale by large factories

PROBLEM : rainy weather inhibits the drying process of raw materials so that the amount of rattan is reduced.

ADVICE : -

TOOLS

- MANUAL TOOLS - ALL SELF MADE AND HEREDITARY

9. Presser tools for natural fiber



10. Scissor



- MACHINERY TOOLS

1. Nail gun



2. Stapler gun



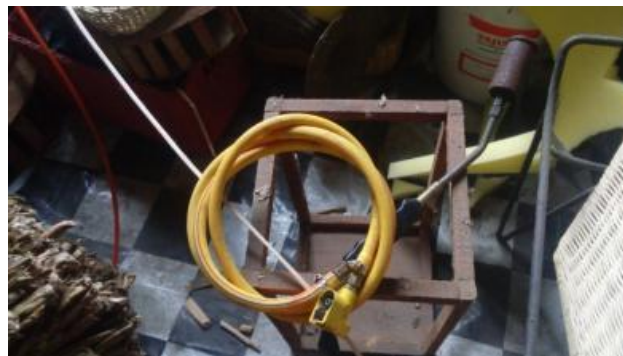
11. Chainsaw (use to cut wood for craft frame)



12. Air compressor



13. Rattan steamer (Gas)



PRODUCT MAKING TECHNIQUES

- Criteria/Conditions : Manual Tools, Handmade Tools, Hereditary Tools, Traditional Tools.

B. Handycraft

1. Framing
2. Wrap the wooden frame on the edges using woven water hyacinth, banana stems, etc.



3. Weaving process using natural fibers such as rattan, banana fiber, water hyacinth, sea grass, cyperaceae, wick stove, raffia then stapled or nailed so that the webbing does not come off.



4. Gluing
5. Finishing (done by other craftspeople/other factories)
5. Packing for delivering process)

MATERIALS

- Criteria/Condition : Local Natural Resources, natural, non-chemical, natural finishing, recycle, and re-use

For rattan raw materials used in the production process by buying it from an agent located in Trangsan (from Kalimantan and Sulawesi). For

weaving raw materials, like banana stems by buying it from Bojonegoro/Gresik, West Java, and for water hyacinth by buying it from Kedung Ombo Sukoharjo, Purwodadi, and Ambarawa. For finishing using the basic material type of solventbase. For the remaining rattan material during production, if it meets the criteria, it will be used again for other craft materials, if not, it will be used as fuel during the steaming process.

- Natural materials of fiber



Banana fronds



Banana fronds (braid motif)

- Output



Variety of basket and mats from banana fronds



Drawer from banana frond combined with woods



Variety of drawer