

Faculty of Applied and Creative Arts

Preserving Malaysia Culture through the Street Art Project in Developing Tourism Sector

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Preserving Malaysia Culture through the Street Art Project in Developing Tourism Sector

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DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Malaysia Sarawak. It is original and is the result of my work, unless otherwise indicated or acknowledged as referenced work. The thesis has not been accepted for any degree and is not concrrertly submitted in candidature of any other degree.

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ABSTRACT

Malaysia is a country which comprises of unique and distinct culture, with multi-racial population that brings diversity to the cultural facet of the country. Therefore, such beautiful Malaysian culture should be maintained to avoid being forgotten. Preserving the culture and heritage is vital in development of the modern world. Despite the increase in attention towards technological advancement at global level, the prime role of regional tourism industry still points towards preservation of culture and heritage of local impacts. This paper presents the frequency and descriptive analysis along with factor analysis to measure the perception of the society on street art and its importance to the city at the same time preserving the Malaysian culture. Street art has emerged as a new form of public art that is starting to gain attention in different countries, including Malaysia. Street art also brings a new kind of phenomenon to the city's interactivity and vitality. Since it is still considerably something new in Malaysia, there has not been many local studies that examine on preserving Malaysian culture through street art, as a creative medium to enhance people's experience. Based on case studies conducted in Georgetown, Penang and Kuching, Sarawak, this study aims to explore people's perception on street art as one of an interactive medium to preserve our culture from being extinct. The sample size for this study was 384 samples whereby the respondents consist of residents aged 20 years and above. By conducting this research, it is hoped that it can improve the understanding and appreciation of street art as one of the tools to preserve the Malaysian culture.

Keywords: Preserve Malaysian culture, street art, perceptions, tourism sectors

Memelihara Budaya di Malaysia melalui Projek Seni Jalan dalam Membangunkan Sektor Pelancongan

ABSTRAK

Malaysia mempunyai budaya yang unik dan pelbagai, dengan populasi berbilang kaum yang membawa kepelbagaian dari segi budaya. Oleh itu, budaya Malaysia perlu diperlihara daripada terhakis. Memelihara budaya dan warisan adalah penting dalam pembangunan dunia moden. Walaupun peningkatan perhatian terhadap kemajuan teknologi di peringkat global, pemeliharaan budaya dan warisan kesan tempatan menunjuk ke arah peranan utama industri pelancongan serantau. Oleh itu, kajian ini menggunakan kaedah frequency dan deskriptif dengan analisis faktor terhadap persepsi masyarakat terhadap seni jalanan sesuatu yang penting untuk pembangunan di dalam bandar, secara langsung memelihara budaya Malaysia. Seni jalanan telah muncul sebagai satu bentuk seni awam baru yang mula mendapat perhatian di bandar-bandar yang berbeza, termasuk Malaysia. Seni jalanan juga membawa fenomena baru kepada interaktiviti dan daya hidup bandar. Memandangkan ia masih jauh di Malaysia, tidak banyak kajian tempatan yang meneliti budaya Malaysia melalui seni jalanan, sebagai medium kreatif untuk meningkatkan pengalaman orang ramai. Berdasarkan kajian kes di Georgetown, Pulau Pinang dan Kuching, Sarawak, kajian ini bertujuan untuk meneroka persepsi masyarakat mengenai seni jalanan sebagai salah satu interaktif untuk memelihara kebudayaan kita daripada kepupusan. Saiz sampel untuk kajian ini adalah 384 sampel di mana responden terdiri daripada kajian kes penduduk berusia 20 tahun ke atas. Dengan menjalankan penyelidikan, diharapkan banyak peningkatan, pemahaman dan penghargaan seni jalanan salah satu alat untuk memelihara budaya Malaysia.

Kata kunci: *Memelihara budaya Malaysia, seni jalanan, persepsi, sektor pelancongan*

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LIST OF ABBREVIATIONS

α	Cronbach's Aplha
CA	Cronbach's Alpha
(%)	Percent
N	Number
*n.a	Not Answer
SD	Standard Deviation
M	Mean
MSA	Measure Of Sampling Adequacy
KMO	Kaiser-Meyer-Olkin
ρ	Significant Value
VR	Varimax Rotation
IV	Independent Variables
DV	Dependent Variables
PCA	Principal Components Analysis
FA	Factor Analysis
EFA	Exploratory Factor Analysis
DF	Degrees Of Freedom
SIG.	Significant
<	Smaller Than
>	Bigger Than
DS	Descriptive Statistics

r̂	Relationship
H1 @ H2	Hypotheses One And Hypotheses Two
R	Regression Analyses
T	T-Test
β	Standardized Coefficients, Beta Results
G	Guideline
Ci	City Image
CC	Cultural Content
MOSTB	The Ministry of Sarawak Tourism Board
MOCAH	The Ministry of Culture, Arts and Heritage

CHAPTER 1

INTRODUCTION

1.1 Background of Study

Malaysia of the nation in Southeast Asia, covering an area of about 329,758 square kilometers includes of the Peninsular, Sabah and Sarawak. Malaysia is unique and distinct, with a multi-racial population that brings diversity to the cultural and heritage facet of the country. The total population is more than 32.4 million, consisting of the Malay, Iban, Bidayuh, Chinese, Indian, the Aborigines, etc. The ethnic groups speak different dialects and have different beliefs and forms of cultures, Zuraidah & Aliza (2010).

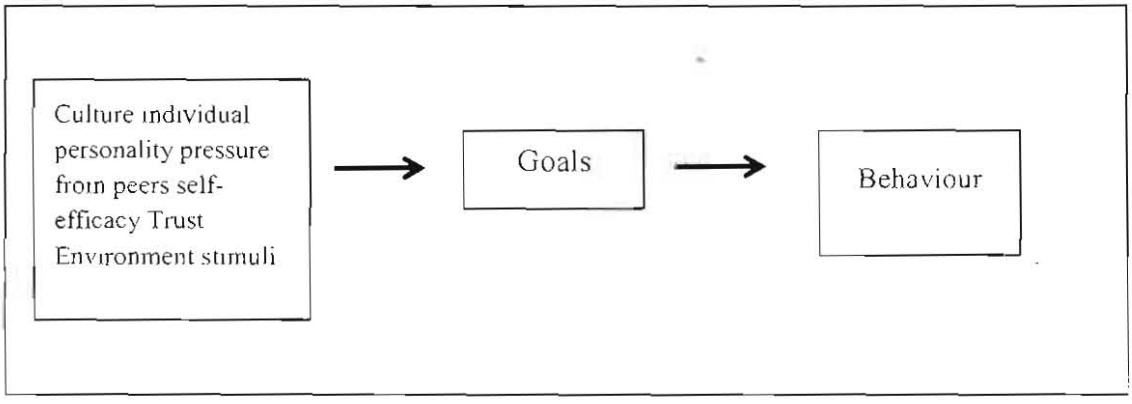


Figure 1.2: Explain on how culture exists.
Sources: Richardson (2005)

All of the above is to keep the culture in Malaysia, so that our culture will remain for another generation. What is culture? Zuraidah & Aliza (2010), stated culture is as knowledge, morals, law, belief, art, and custom. Furthermore, culture form everyday lives of the people, (Richardson, p58, 2005) Stated culture as the "programming of the mind that differentiates one group from another group". That includes four dimensions of culture, namely power

distance, individualism collectivism, masculinity femininity and uncertainty avoidance. The National Center for Cultural Competence giving the meaning of culture as the pattern of human behaviour that contains, different languages, different life practices, beliefs, thoughts, customs, ritual, festival, the way of interacting and roles, races, ethnicity, religious, Coltrane (2014). Liew (2005), mentioned culture provides links between the past, presents and the future, then culture can bring communities. Currently, traditional culture heritage is at risk of extinction. Traditional cultural practices and way in life account for various ethnic groups in our country. This includes clothing, food, customs, and art. Civilization of a nation often can be seen in its cultural heritage. This cultural heritage must be preserved because it has its own identity. Culture should be maintained for the sake of the continuity of our civilization. Through traditional culture, we know our origins. What we have today stems from the past. Hence, the younger generation should know their origin. This research intends to analyse the subjects used in preserving cultural in Malaysia through the street art project Suksodsai (2015), mentioned the street art has well and truly cemented itself, not only within the fabric of Melbourne's creative culture, but also upon the pages of art history as the single most important art movement happening today. Each year on average, Melbourne Street Tours offers its first-class knowledge to over 150 schools a year. Furthermore, according to Sara (2013), street art is the tools for artists to express their feeling express their anger and send out religious, social, or political messages. Further highlighted, the street art will represent the painting grounds for these artists and citizens. The best reasons why streets arts important to city developing because the street art helps in sending out messages to everybody very easily on a constant basis, just like official adverting and other communication tool. Ringle (2010), also added the street art will even be more effective in distributing news to the general public than the official newspapers, magazines, or television channels within a country. According to

Riggle (2010), street arts have a very strong effect on people due to their visual messages that are mostly both very attractive and shocking to their viewers. Street arts are expressed in different mediums, including spray paint, brushes, rollers, pallets, stickers, posters, installation, mosaics, and stencils, Cathay (2012). Street art movements are commonly known historically as political and ideological within cross-cultural. In Brussels, Belgium, street art scenes are influenced by famous characters such as tints, The Smurfs, Lucky Luke, Largo Winch or Blake & Mortimer. The city has also integrated its comic culture as part of the urban scene through over 40 strip walls around the city, Keulennaer (2011). With the rise in the media and the art world has started to embrace this art form, many have taken their eyes off from the significant developments that are surfacing at street level in the scene.

Street art as 'writing' is a creative method of communication between artists. Thus, it is vital because of its ability to link people regardless of cultural, unusual, or racial difference in ways nothing else can, Stowers (2005). (Burnham, 2010), Suggested that creative urban intervention creates opportunities for street – level research and development into city development. Malaysia is not an exception to the invasion of street arts. In fact, some cities have gained popularity since the creation of street arts such as cities in Penang, Malacca and Selangor. Visual street arts created in these cities demonstrate reflection of the 'everyday life' in a literal sense. Although local street artists started producing artworks several years ago, it is not until recently that their works are garnering attention. In George Town, Penang, visual street arts began popping up like mushrooms, (The Straits Times, 2013). Some street artists portrayed their families as a subject of interest ("Little Children on a Bicycle" & "Brother and Sister on a Swing") while some incorporated local Malaysian street art scene.

During the George Town Festival in 2012, the author was commissioned wall murals by the director of the festival, Mr Joe Sidek. In addition, Zacharevic (2016), has also produced

some wall murals in Johor and Singapore. While his artwork in Johor (2016) was whitewashed and removed by the Johor Baharu City Council twice (The Malaysian Insider, 2014), his drawings in Singapore and Penang are well received by the public. With the rise of street arts in Malaysia, some renowned street artists in Penang are being commissioned by patrons in other cities such as Kuala Lumpur to produce the artworks. Apart from Penang, Malacca authorities are also active in initiating art-oriented events to promote the street arts among members of the public such as in the case of the Melaka River Art Project. The project was organized by the Malacca state government in 2010 where batch of a murals and graffiti artists were assigned to produce artworks on a row of historic buildings along the river in Jalan Kampung Hulu (Khalid, 2012). It is proven to be an asset to the Malacca tourism sector where it is now a must-see landmark in the state. The role of art and artistic activities in improving the quality of the urban environment has gained more importance. Street art is new in Malaysia but yet it is only now that people are more aware of its importance in improving the city's image, further to preserve our culture. Street art is a branch of the public that will appear on the street such as mural art, graffiti and others convey stories about the city (Riggle, 2010).

1.2 Problem Statements

There are a substantial number of studies on the roles of street art and its benefit towards aesthetic, economic, social and cultural. However, (Ismail, 2014) agrees that while their researcher studies on the importance of street art to people and place for development, but has mentioned that there is limited empirical knowledge about how the general public defines street or whether they perceive any benefit from public artworks in the urban space, in addition, Lack of guideline from authorities to support of activities preserving our culture.

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This shows that there is still very little research that looks into public perception of street art will become one of the interactive to preserve our culture. This problem is observed generally in most rapidly developing cities. As people are becoming well-educated, appreciation of art begins to increase and local authorities begin to understand the importance of creating the better of street art to produce successful preserve our culture. There is very little empirical research which studies, public perception of street art, especially Malaysian context to preserve culture. Although, the installation of street art has been established for quite some time and even more today, there is little idea of the public's thought on the matter and whether the people perceive street art to be of any importance to the city, so it is important to study the significance perception of street art to preserving Malaysian culture to the city and to the people living in it. This research has established one problem that existed in preserving Malaysian culture through street arts projects. Preserving culture through street arts is one of the tools that can preserve Malaysian culture and heritage. Street art, in its original and purest form, is artwork created without authorization, usually illegally, on either private or public property, Cathay (2013). Thus, the street art has been considered a social nuisance (Ringgle, 2010), but it is now slowly becoming a "Hot Commodity" garnering press and social media attention. In recent years, street art is being copied and reprinted on clothing, posters, commercial items, and exhibited and sold at auction and galleries. According to (Reineke, 2007) Street art no longer considered merely a social nuisance, but becoming the "next big thing" in the art world and market. In the contemporary visual art environment, street arts have become one of the tourist attractions in urban spaces and preserving cultures. In Europe, America and also Australia, street arts have been part of the urban landscape apart from portraying a variety of theme and ideology of the artwork, Cathay (2013). This study focus on problem the Limited empirical knowledge about how the general public defines street or

whether they perceive any benefit from public artworks in the urban space, in addition Lack of guideline from authorities to support of activities preserving our culture.

1.3 Research Question

Based on the background of the study and problem statement, there are three main research questions have been raised to guide this research. Below are the lists of research questions;

i. What module of the guidelines that can be used to preserve culture through the street art project?

ii. Is there any significant relationship between variables (Culture Content, City Image and Guideline) to determine the successful street art project?

iii. What are the public general perceptions about preserving Malaysian culture through the street arts?

1.4 Research Objective

In order to achieve the goal, three objectives have been determined to guide and direct the whole research project. Rusli (2014), stated the objective of a research project summarizes what is to be achieved by the study. This is the key to a successful piece of research in which is to find out the research outcome. The research objective answers the question on why is this project is being conducted. As explained in the research problem, the objectives of this research are:

i. To propose the module of a guideline to the authorities for the kind and theme of street art that can be used to preserve our culture.

ii. To determine the relationship between variables (Cultural content, Guideline, City Image) successful street art for preserving our culture to extinction.

iii. To identify the public general perceptions about preserving culture through the street art project.

Table 1.1: Problem statement, research question and research objectives

Problem Statement	Research Questions	Research Objectives
Limited empirical knowledge about how the general public defines street or whether they perceive any benefit from public artworks in the urban space, in addition lack of guideline from authorities to support activities preserving our culture.	What module of the guidelines that can be used to preserve Malaysian culture through the street art project?	To propose the module of a guideline to the authorities for the kind and theme of street art that can be used to preserve Malaysian culture.
	Is there any significant relationship between variables (Culture Content, City Image and Guideline) to determine the successful street art project?	To determine the relationship between variables (Cultural content, Guideline, City Image) successful street art for preserving Malaysian culture from extinction.
	What are the public general perceptions about preserving Malaysian culture through the street arts?	To identify the public general perceptions about preserving Malaysian culture through the street art project.

1.5 Scope of Study

This study continues with some scopes. The duration to complete this research is two years. In this study, the research will be divided into four scopes.

1.5.1 Culture and Heritage in Malaysia

Culture and heritage is one of the main scope need to focus in this study. Chowdhury (2010), stated culture will define as knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by manpower as a member of society. The author further adds that heritage means "our legacy from the past, what we live with today and what pass on to

future generations". Veltman (p17, 1997), mentioned that culture is concerned with the development of viewpoints which bring a cumulative effect to the experiences of a group, making them feel special yet allowing others to have a parallel experience. Culture is a term used by theorist as a way of life; every human society has a different culture. Browne, (2008), the true definition about "Culture" is referring to the Language, beliefs, value and norms, customs, dress, rules, knowledge, skills and all the other things that people learn that make up the "way of life" furthermore culture is passed on from one generation to the next generation through the process of socialization. This study tries to focus on the four items that are important in cultural content. These are the meanings of the culture, heritage, arts and ethnic. According to Browne (2008) stated some anthropologists discussed about the meaning of culture, which have two quite different orders of thing, (can be touched and cannot be touched). The cultural heritage matters to individuals, ethnic groups, nations and the international community. In Malaysia, many ethnic groups lived together such as Malays, Chinese, Indians, Dayaks and many other ethnic groups, (Ismail, Masron & Ahmad, 2014). All these cultures have influenced each other, that will create a truly Malaysia culture, especially in Sabah and Sarawak, there are a myriad of indigenous ethnic groups with their own unique culture and heritage.

1.5.2 Locations of study

The location of the research will be conducted in various regions and states in Malaysia such as Kuching Sarawak and Georgetown Penang. The targeted respondent would be the local society, international tourist, artist and selected authorities.

1.5.3 Street Arts Project

Street art is subject or tool to preserve Malaysia culture from extinction. The definition of Street art is a branch of the public that will appear on the street such as mural art, graffiti and others convey stories about the city (Riggle, 2010). The street arts have become the landmarks and icons of George Town. In Penang, take an amazing tour around George Town to discover the unique painted walls mimicking life in the city and the wrought-iron caricatures with an anecdotal description of the streets that they adorn. They creatively symbolise the intimate relationship the people have in their daily lives with these landmarks that stand to this day. The best reasons why streets arts important to city developing because the street art helps in sending out messages to everybody very easily on a constant basis, just like official adverting and other communication tool.

1.5.4 Tourism Sector

Tourism is scope number four in this study. What is tourism? The simple word will explain the definition about tourism is "The Ideas and opinions people hold which shape their decisions about going on trips, about where to go and what to do or not to do, about how to relate to other tourists, local and service personnel. And it is all the behavioural manifestations of those ideas and opinions" (Leiper, 1995 in Richardson, 2004). According to World Tourism Organization (UNWTO), about general definition of tourism was provided by the Austrian economist Hermann Von Schullard in 1910, who defined it as, "sum total of operators, mainly of an economic nature, which directly relate to the entry, stay and movement of foreigners inside and outside a certain country, city or a region." Hunziker and Krapf, in 1941, defined tourism as "the sum of the phenomena and relationships arising from the travel and stay of non-residents, in so far as they do not lead to permanent residence and are not connected with any earning activity. "In 1976 Tourism Society of England defined it

as "Tourism is the temporary, short-term movement of people to destination outside the places where they normally live and work and their activities during the stay at each destination. It includes movements for all purposes." In 1981 International Association of Scientific Experts in Tourism defined Tourism in terms of particular activities selected by choice and undertaken outside the home environment. Understand about Tourism is important in this study, it's about the outcome, will benefit of the success street art, people who become an audience to this street art.

1.6 Significance of Study

This study is essential to find out ways to preserve the Malaysian culture from extinction, with the emphasis on the perception of the society about street art is one of the ways to preserve our culture. Below is the significance of this study:

1.6.1 Importance to the Community

It is safe to say that the community is one of the main stakeholders in preserving Malaysian culture. Without the aid and cooperation of the community, it is impossible to even produce or creating a successful street art project to preserve Malaysian culture.

1.6.2 Importance to the Creative Arts Industry

The creative arts industry is one of the industries that generate income for the country. Thus, this study will help to find out ways of improving the quality of preserving the culture. When there has a guideline to create the street arts, it is impossible they art works well appreciated by the community. Directly, they will help in developing new income to this industry.

1.6.3 Importance to Future Researcher

The documentation of this research can be used for a reference material for future researchers.

1.7 Research Limitations

In carrying out the study, a number of limitations and constraints have been identified, which include:

1.7.1 Sources of Information

The first limitation is the scarcity of local data, particularly research material on CH tourism. There are not enough archival records for most of the necessary information regarding the topic *per se*. In addition, there are very few published sources of information and data available on the study area.

1.7.2 Government Formalities and Bureaucracy

When making appointments with public officials, too many excuses and constraints tend to be made before meetings can be arranged and information made accessible. Due to these formalities, much time was required by the researcher to continue contacting the 'gatekeepers' of each personnel in order to set dates for interviews.

1.8 Structure of Thesis

The structure of this thesis organized into five chapters: Chapter 1, Introduces the background and problem definition of street art. The research objective, research question, limitations of research, and significance of the study are also presented in this chapter. This is where the design and overall structure of this study are briefly explained. Chapter 2, presents review of related literatures with regards to street art. The definitions of street art are

discussed to understanding about the concepts and the rules, theories and the importance of preserved cultural. Chapter 3, the new framework will be proposing to framework study. There have three (3) dimensions variables and then divide to sub items. Chapter 4, study structures the research methods and strategies used in this research and describing the area of the research, which is Kuching and Georgetown. The chapter discusses the profile of the study area, population sampling, the instrument used, data collection methods, and related matters. Chapter 5 presents the results and analysis of this study. Several analyses are done to answer the research questions and objective raised up in Chapter 1. Primary data collected be analyse using SPSS tools and qualitative description. Chapter 6, Concludes the research with further discussion and summary to answer the research questions raised during the research setup. Besides that, recommendations for future research are suggested to overcome the limitations and constraints identified in this research.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This part provides the background of the research problem and details out the background of study in relation to the scope of study. Findings from the past researches, models and theories are also related to this new proposed study in a wider scope. This part also aids the researcher to gain knowledge and new insights in term of exploration. This research was proposed to identify the preservation of the Malaysian culture through the street arts project in Malaysia. There are two sub topics such as the definition for cultural content, and city image. Preserving Malaysian culture through the street art project in developing tourism sector was becoming a challenge for the intro to the society. Some articles and other sources of culture and street art were discussed. In other hand, the review of the literature of these studies will explain under the following subheadings;

a. Preservation and Conservation
b. Cultural
c. Heritage
d. Cultural and Heritage Tourism
e. The arts
f. Tourism

2.2 Preservation and Conservation

Conservation and preservation from aspects of history or heritage is increasingly being taken seriously, whether at international level or at the national level. According to Sawant (2014), "Preservation is activities associated with maintaining library and archival materials for use either in their original physical form or in some other usable way." Preservation tends to include conservation, but also comprehends techniques of partial preservation of the physical object (making the new Binding), as well as procedures for the substitution of the original artifact by materials conversion, whereby the intellectual content of the original is at least partially preserved.

Conservation is one aspect of preservation activity, it implies the active use of preventative measures, or processes to repair damaged material, and ensure the continued existence of individual items. Furthermore, Sawant (2014), stated conservation and preservation are used synonymously. Technically these two words have different implications though they are related to each other. The conservation and preservation are the processes of keeping an object safe from harm or loss, damage, destruction or decay and maintaining it in a reasonably sound condition for present and future use.

The preservation is also supported by various policies and management related to the restoration and maintenance was also supported by laws that have been enacted by the government. Preservation is act or process of taking action to maintain the existing form, integrity and materials of a building or structure and form of the existing as well as the protection of a plant site, Howe (2009). This process includes preliminary work plated when necessary and ongoing maintenance of historic building materials. Zhou, (2011) stated that preserving culture is a keep the culture alive or prevent from lost or extinct. The author also says, people who are living in modern society cannot stop thinking about the past which

means their past culture and historically through researching extant material and nonmaterial cultural heritage. The Author also proved that the culture not only signify the identity of human beings, but also the best proof that assist us to understand the development of history. There are no forms of culture can survive independently. If the cultures have been destroyed their peoples' culture, we might lose our culture at the same time.

According to Kasumigaseki (2013), concluded that intangible cultural heritage cannot be recovered once it's been lost. In Africa the people on there saying that when an elder dies, a library burns, means if the main source lost the record also will lose. The Author also says that in recent years due to the aging of actions and lack of successors for their arts and crafts, great amount of intangible cultural heritage is facing the danger of extinction. The author also advised urgent step must be taken to preserve and promote intangible culture.

2.2.1 Preservation is Important to Our Culture

According to Stipe (2003), there are seven categories about the importance of preservation:

- We seek to preserve our heritage because our historic resource all that physically link as in our past. Some portion of that patrimony must be preserved if we are to recognize who we are, how we become so and most importantly, how we differ from others of our species.
- We strive to save our historic and architectural heritage simply because we have lived with it and it has become part of us
- We save our physical heritage partly because we live in an age of ever more frightening communication and other technological abilities, as well as in an era of increasing cultural homogeneity.
- We preserve historic sites and structures because of their relation to past events, eras, movements and people that we feel are important to honour and understand. The preservation of structures and places is an out-growth of our respect for the past, which created our today.
- We seek to preserve the architecture and landscape of the past simply because their intrinsic value as art.
- We seek to preserve our past because we believe in the right of our cities and the countryside to be beautiful.
- Most important of all, we seek to preserve because we have discovered-all too belatedly – that the preservation can serve important human and social purposes in our society.

Figure 2.1: Importance of preserving Malaysian culture
Sources: Stipe (2003)

From seven categories, we will know the important of preserving Malaysian culture to prevent extinction. According to Richardson (2008), preserve of culture and heritage has nothing whatever to do with tourism. If you want to preserve the culture and heritage, that is the development of a tourism product, and perhaps you would be more advised to develop from scratch out of concrete.

2.3 Cultural Definition

The National Center for Cultural Competence giving the meaning of culture as the pattern of human behaviour that contains, different languages, different life practices, belief, thoughts, customs, ritual, festival, the way of interacting and roles, races, ethnicity, and the ability to transmit the above to succeeding generation Cheung (1999). According to Browne (2008), Culture can be divided into two categories, which is tangible and intangible. Tangible culture is the thing that can be seen or can be touched. On the other hand, the intangible culture is the thing that can't see or touch. Ordinarily, when we heard about cultural heritage, pictures of buildings and other historical object tend to arrive our intellect, but in tangible cultural heritage include languages, belief, music, dance, craft technique, festivals and ritual with creation of spiritual culture by many different groups of people in the world. If explained in different approach, the importance of preserving culture becomes basic for each people's cultural identities and makes increased attention to all over the global, Browne (2008). Cultural meaning is the legacy from the past, this is about what we live with today and what we pass on to the future generations. The definition of culture is not directly content or meaning. Many definitions and theory about the culture, but in this research more to the cultural content definition by Richard (2004):

> He says the culture is defined "as knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired"

This is the rules of the culture will set up that people around can understand how to act, what they can do and how they will determine about the attitude if they be related to other people. Actually, Culture can be derived from Sanskrit, that we call "buddhayah", which is the plural of "buddhi" there same meaning with the mind or intellect, so this why defined as matters related to the human mind. Culture is defined as the pattern of values, traits, or

behaviours shared by the people within a region, Herbig (1998). One major problem in analysis culture is the vast scope of meanings implied by the term. Tomlinson (1991) notes that either there is a considerable amount of confusion or culture is so large and all-embracing a concept that it can accommodate all these definitions. Furthermore, according to Tomlinson (1991), the define culture as the appreciation of the arts, and the whole range of skills of a people at a certain period. On the other hand, defines culture as "a set of beliefs, objects and events acquired by individuals as members of society." In short, these discussions recognize that culture is a process involving human beings, and therefore does not emerge out of a vacuum.

Meanwhile, Richards (2004) views culture as involving the ways of perceiving, thinking, and evaluating the world, the self, and others relate culture to people and their surroundings, where surrounding environments also significantly impact the ways in which social groups perceive life. McKercher and Du Cross (2000) they try to explain that culture consists of the sum of inheriting values, knowledge, beliefs, and ideas, which constitute the shared notion of social action. Again, central to this definition is the notion of culture as a learned process, and the outcome of this learning process is transferable from one generation to another. Tomlinson (1991) argues that culture is a changing from one thing to another process. It is during the cultural transmission from one generation to another that culture is recreated, redefined, and restructured by those involved. In the process, it acquires new characteristics and forms, which removes the concept of culture as a static entity. Instead, it is a continuous and ongoing process that mainly refers to the ways in which a group of people live within a society. Consequently, the process itself determines the codes of conduct of each specific social group. The process, furthermore, can be associated with a group of human beings as small and personal as a family, or as one as big and powerful as a civilization. In

short, it may be concluded that culture refers to the customs, practices, languages, values, and world-views that define social groups. Today culture is seen is two ways: as a process (in a society or a nation); and as a product. The latter, however, is a more current usage of culture, which includes 'Art but also language, religion and customs.... visible productions of the society's values and beliefs', Kolb, (2000).

2.4 Heritage Definition

Heritage has everywhere accorded to Lowental (2004), on this one would add that anything can become heritage when it matters to people. According to Lowental (2004), What matter to people is a cultural process, drawing from their world views, beliefs, practices, needs and aspirations, hence, it is associated with our past, traditions, beliefs, rituals, memory, knowledge and skills, identity, pride, pain, shame and many historic, monumental and universally significant examples, but also constantly modified, locally appreciated examples that may exist as individual, or communal level of importance. Asian heritage draws more from the intangible beliefs and world heritage encompasses people, nature and culture as integral parts of a holistic concept of heritage.

The term heritage is used in a wider big picture, and it certainly does not only refer to old buildings. According to Kolb (2000), the word heritage in its wider sense is generally connected with the word something valuable you get when older relatives, meaning something moved from one generation to another. The Oxford English Dictionary (2002: 161) defines heritage in the following terms:

> "Something received at birth, anything coming from the past or tradition, historical places/locations, traditions, practice, thought of as the most valuable (something valuable you get when older relatives die) of modern society."

This definition refers to what is inherited, on a specific and individual basis, usually from one's own ancestors. What Timothy and Boyd (2003: 16) refer to as personal heritage includes things that are cared for by an individual or a community, and passed on to future generations. The level of emotional connection is high, which consequently develops into a strong sense of belonging and pride. Today, however, heritage is not just associated with individual inheritance. The idea of heritage has been broadened to include both human and natural environments, architectural complexes and archaeological sites, and not only rural heritage and the countryside but also urban contexts. Consequently, Lowenthal (1985) argues, "through time, certain heritage features come to symbolize a society's. The United Nations for Educational, Scientific and Cultural Organization (UNESCO) also defines heritage in terms of its nature, either natural or cultural (UNESCO, 2001).

The term "natural heritage" is used to describe gardens, landscapes, national parks, wilderness, mountains, rivers, islands, and flora and fauna. On the other hand, "cultural heritage" is defined as consisting of traditions or living expressions that are inherited from our ancestors and passed on to our descendants. Examples of living expression include oral traditions, performing arts, social practices, rituals, festive events, as well as knowledge and skills related to the production of traditional crafts. At the same time, UNESCO defines heritage as either tangible (movable or immovable) or intangible. In conclusion, UNESCO (1989) summaries the definition by acknowledging that the term cultural heritage includes:

> The whole corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole of humankind. As a voter/part of the true and positive statement and (making better, richer, smarter, etc.) of cultural identities, as a (something given to future people) belonging to all humankind, the cultural history gives each particular place its (able to be known because of previous knowledge) features and is the storehouse of human experience (UNESCO, 1989).

The intangible Culture and heritage involves an understanding of its ability to transmit knowledge and skills from one generation to the next. Also, understanding the unable to be touched culture history of different communities may help in developing back and forth/equal between people respect for other ways of life. Unable to be touched (Intangible) Culture Heritage is defined as:

> "... They include oral traditions, customs, languages, music, dance, rituals, celebrations/parties, traditional medicine and pharmacopoeia, the food-related arts and all kinds of special skills connected with the material parts of culture, such as tools and the (home/place where something lives) (UNESCO, 2001).."

In 2003, following the definition established in 2001, UNESCO drew attention to the expansion of the idea of Intangible Culture heritage. At that, the Convention will be succeeded in raising knowledge about the importance of intangible Culture Heritage. Silberberg (1995) mentioned, 'Intangible cultural heritage something like the practices, representations, expressions, knowledge, skills as well as the test/lists, objects, artefacts, cultural spaces connected therewith that communities, groups, and sometimes, people recognize as part of their cultural history (UNESCO, 2003).

Include:

- Performing arts;
- Rituals,
- Festive events;
- Knowledge
- Traditional craftsmanship practices.

In other words, the concept of intangible Culture Heritage is included living expressions and the traditions. Today, the meaning heritage is created by the Centre for Heritage and Society (2005),

> ".. Heritage is a contemporary activity. It can be an element of urban and regional planning. It can be the platform for political recognition, a

> medium for intercultural dialogue, a means of ethical reflection, and the potential basis for local economic development. It is simultaneously local and particular, global and shared.."

People nowadays who living in modern society in the era of globalization do not know about the extinction of cultural heritage because of some reasons, people cannot stop to think about the past culture and history because if the culture was forgotten while whole the ethnic will lose its identities. To prevent the culture from extinct a good step to take which called preservation of culture through the street project as a medium. Traditionally, more investment is made to rebuild or maintaining cultural heritage and historic heritage. This because preserving not mean by keep but it also a best proof to understand the development of history, Richardson (2004).

The culture, according to Richardson (2004), which is not touchable, referred to as "intangible cultural heritage which are oral form such as dance, music, rituals, festival, craft, technique, weaving technique and performing arts which can preserve in from of media or any material, in this study, to suggest street art is one of best material did to preserve culture. Therefore, the preservation department in all countries is becoming more active in the preservation of culture.

2.5 Cultural Heritage Tourism

Cultural heritage tourism is a branch of tourism oriented toward the cultural heritage of the location where tourism is occurring. Some author say defines heritage tourism as "travelling to experience the places and activities that authentically represent the stories and people of the past and cultural heritage tourism is defined as "travelling to experience the places and activities that authentically represent the stories and people of the past and present". The national trust for historic preservation defined the cultural heritage tourism is traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present. It includes cultural, historic and natural resources". Culture is a term used by theorist for a way of life; every human society has a different culture. Culture heritage is very important to tourism. One of the most compelling motivations for people to travel is to see how other people live and to learn something of their cultural heritage.

Cultural heritage tourism can be viewed essentially as an opportunity for tourists to experience, understand and appreciate the character of a place, its richness and diversity. According to the conceptual definition of cultural tourism proposed by Richards, (2004) the distinction between cultural tourism and other forms of tourism is basically to be found in the learning function. Cultural tourists can learn about the culture of a destination and gain new experiences related to that culture in a number of ways, depending on the forms of culture they consume. Littrell (1997) argues that culture can be viewed as comprising what people think (attitudes, beliefs, ideas and values), what people do (normative behaviour, patterns, or way of life) and what people make (artworks, artefacts, cultural products). Cultural heritage tourism is composed of processes (the ideas and ways of life of the people) and the products of those processes (buildings, artefacts, art, customs). Looking at culture in this way, cultural

heritage tourism is not just about visiting sites and monuments, which has tended to be the 'traditional' view of cultural tourism, but it also involves consuming the way of life of the areas visited. Both of these activities involve the collection of new knowledge and experiences. Cultural heritage tourism therefore covers not just the consumption of the cultural products of the past, but also of contemporary culture or the 'way of life' of a people or region.

2.6 The Arts

The arts are an important part of human life and culture. They attract a large measure of attention and support from states, commercial companies and the public at large. According to Graham (2005), arts is an idea is to stimulate an interest in philosophy among those whose principal motivation in approaching these topics is a love of music, painting, film, literature, drama, dance or architecture. According to Bell, (1995) stated art is the creation of forms symbolic of human feeling. Art is created and enjoyed by many people for many reasons. Art can also be seen as pleasing the eye and the idea of beauty, like that of truth, has been challenged in the modern era. Art is also a powerful means of storytelling and art can also convey intense emotion to the expressive power of art can be seen in literal ways in the capturing of facial expression and body language. Throughout the centuries in western culture from the 11th century on through the end of the 17th century, the definition of art was anything done with skill as the result of knowledge and practice such as digital art, performance art, conceptual art, environmental art, and electronic art, (Graham, 2005).

Furthermore, the definition of art has generally fallen into three categories such as representation, expression, and form. According to Plato (2011), the art developed the idea of art as "mimesis", which, in Greek, means copying or imitation, thus making representation or

replication of something that is beautiful or meaningful the primary definition of art. Hamit (2007), stated art is related to the Latin word "ars" meaning, art, skill, or craft. The first known use of the word art comes from 13th century manuscripts. However, the word art and its many variants (artem and eart) have probably existed since the founding of Rome.

2.6.1 Street Arts

Interactive street art has emerged as a new form of public art that is starting to gain attention in different cities, including Malaysia. It is not simply just an artwork located along the street, but it also brings a new kind of phenomenon to the city's interactivity and vitality. As a creative practice, street art has a long history, drawing on a range of historical developments from murals, performance and public art to the graffiti subculture that stemmed from 'tagging' and subway art in 1970's New York. The street art practice discussed in this paper has closer ties to the spray can based graffiti movement of the end of the twentieth century than other art forms.

Although tentative connections can be made based on aesthetics, mediums and location, the street art subculture is as diverse as the range of work that can be seen within the more traditional gallery based art world (Lewisohn, 2008). The broadest definition would include tagging, murals, stencils, paste-ups, posters, stickers, performance and 'pieces' (large format, moralistic tags), along with slogan writers, and chalk drawing (Young, 2010). Street artwork is predominantly figurative or text based, but there are also artists working in abstract formats, and pieces can appear in both legal and illegal spaces.

2.6.2 Definition of Street Arts

What is street art? There is no yet simple definition about of street art. This paper is a short introduction and discussion of the term street art and related terms. This is necessary as street art often gets blurred with, for instance, Public Art, Graffiti or Urban Art. Today, the term Graffiti, a relative of street art, is associated with a particular form of Graffiti called Style Writing, contemporary graffiti, underground graffiti or subculture graffiti. The word "Graffiti" comes from the term "sgraffito" which was first mentioned by Versari in 1945's according to Blanche (2013). The word "Graffiti," a relative of the Italian word for scratching or writing, began to lose its technical meaning around 1859 in favour of its more "unofficial" characteristics, particularly for researchers in the field of ancient history and archeology like Garrucci and the archaeologists uncovering ruins in Pompei Italy Stahlm, (1990) in Blanche, 2013).

Street art was not always called street art. Reineke (2007) explains that the term first experienced a breakthrough in the media in 2005. After 2004, the terms "Post-Graffiti" and "Urban Art" competed with one another for dominance in English Language online forums in which artist and authors engaged in controversial discussions regarding terminology (Reineke, 2007). Each of the terms emphasizes different aspects to what we now call street art ten years later. Whereas street art in fact grew out of graffiti, particularly in light of the supplies and media used and the biographies of street artists (Reineke, 2007). The meaning of Street Art has changed over time. As early as 1975, Robert Sommer used the term street art to refer to wall paintings and mural art, however such art projects are in fact legal and "an art form directed towards communicating with masses of inhabitants and passers-by that is planned and approved for exhibition in public spaces" (Derwamz, 2013). Besides that, fact that such art is legal, this kind of Public Art is not street art because it is "contemporary

artwork located outside of galleries and museums as an aesthetic and a communicative object in order to democratize access to modern art (Danko, 2009). Street art History by Blanche (2013):

> In 1996 an English translation of a Russian Book, published in 1984, about early Soviet propaganda (art) is entitled "Street art of the revolution". Although some street art today has roots in propaganda or political posters of 1920s Russian, Fascist 1940s Italy, and 1960s France, this 1990s understanding of street art differs from the use of the term since 2005. A lot of propaganda pieces were not illegal for instance. In 1985 Allan Schwartzman published a book called "Street Art." Schwartzman understanding of the term is closer to the one used here, although he published photos with a mixture of legal and illegal Style Writing Graffiti together with what is called Street Art today.

Bengtsen (2014) "Street art consists of self-authorized pictures, characters and forms created in or applied to surfaces in the urban space that intentionally seek communication with a larger circle of people. The Street art is done in a formative and often site-specific, ephemeral and participatory ways. Street art is mostly viewed online. It differs from Graffiti and Public Art. The weakness in this definition, like the weakness inherent in the term street art, lies in the portion that falls under "art". According to Hoppe (2009) street art often did not develop out of the field of art, just as it differs from art in the form. Because of this, neither street art not graffiti to be categorized as art, although street art academics like Nora Schmidt (2009) see street art as art, because street art so often echoes or reflects the optical and technical sensibilities of graphic design or illustration more so than so-called fine art. Furthermore, street art not as an art historian, so much as a visual humanities scholar, who deals with images of all kinds, regardless of their relationship to the problematic label "art". According to Urban Dictionary (2006) Street art is any art developed in public spaces-that is, "in the streets". The term can include traditional graffiti artwork, though it is often used to distinguish modern public-space artwork from traditional graffiti and vandalism associated with it. Street art is an original type of art that we can find only in the street. Many people

don't recognize this artwork like art and sometimes people relate this art with vandalism. Street art includes the different kinds of terms, for example, graffiti artwork, stencil graffiti, sticker art, wheat pasting and street poster art. The artist usually tries to leave the same kind of message like political issues, feelings, their emotions and these expressions are exposed in the street where all the people can enjoy and valuate them. Usually, the people who do it are anonymous and we can refer to any person when we admire on of their works of art. It is an art inspired by the urban environment. Street art is a tool for communicating the views of dissent, asking difficult questions and expressing political concerns. Originally a tool to mark territorial boundaries of urban youth it is even seen in some cases as a means of urban beautification and regeneration. Whether it is regarded as vandalism or public art, street art has caught the interest of the art world and its lovers of beauty.

Street art is made in a variety of ways. But in this research only go over three ways of doing it; Using materials like stencils to make a piece, according to Urban Dictionary (2013) one way of producing street art is stencilling, a stencil is made by cutting out a printed or hand drawn picture in specific areas as to produce an image after applying spray paint. Street artists like Banksy use this technique a lot. The Second way of producing street art is called wheat pasting, which is when you use a homemade paste to roll over an image you printed. Shepard Fairey is a legend a wheat pasting street art. The third way of producing street arts is called sticker art, also called slap tagging or just simply slapping. Stickers are usually made with USPS Priority Mail Stickers or using homemade stickers with homemade adhesive. This is very similar to wheat pasting but it does not use wheat paste.

2.6.3 The Difference Between Street Art and Vandalism

According to Hughes (2009), Street art and graffiti art continue to slowly gain notoriety within the walls of famous galleries and museum spaces, yet still take a back seat to

that of traditional, mainstream accepted art forms. Street art and graffiti art styles are increasingly used in mass media outlets, from advertisement to product placement, in an attempt to appeal to young consumers worldwide.

The importance and prevalence of street art can be seen easily within our daily visual culture, from the largest cities worldwide to smaller rural areas on a lesser scale. Today, it seems increasingly difficult to distinguish between street art and graffiti art, as the two are so closely related and often overlap in subject matter, media, aesthetic appearance, and placement as a public form of art. Graffiti art has historically been viewed as a form of vandalism, a curious enigma, and a menace to society. Infused in the emergence of the hip hop culture, the graffiti revolution primarily took place in New York in the 1970s and 1980s (Hughes, 2009). That time, urban youth began extensively spray-painting subway cars, trains and walls, providing a voice to the disenfranchised, anti-authoritarian rebels seeking an identity to be seen, felt, and heard by all. It seems that this style of graffiti-inspired art is still present, yet transformed and altered such that it now blurs the boundary between it and another art form called street art. Street art has a foothold into contemporary, mainstream urban culture, yet still maintains its roots in graffiti art, with influences that are unmistakable.

While graffiti art is traditionally seen as an art form emphasizing self-proliferation of a namesake via use of creative, bold lettering with spray-paint, painting, wheat pasting and sticker as art forms that share a similar aesthetic. The street itself has become an explosive platform by which artists can express themselves, often transmitting their personal visions, values, and opinions on a daily basis. Something to make them think, to be in that moment" Fleming (2007), stated this form of communication has, inadvertently or not, become part of our daily visual culture and comes by way of two different forms of art; street art and graffiti art.

This part, find the different street art and graffiti art in content of the arts. According to Monco (2002), Graffiti art, as an idea, has always existed alongside other artist endeavours, the difference being that it is a mode of self-expression using method that are seen as criminal. While many graffiti artists gain experience by experimenting with forms of vandalism, some do not consider their art work to be defacing public or private property, but rather see it as bringing a voice to the disempowered (Howze, 2008). Either way, it is imperative to develop a more informed understanding of street art in contrast to graffiti art as the two sharing many characteristics but is distinctly different. How and why street art and graffiti art different? This question answered while there is a significant amount of cross-over between street art and graffiti art, there are differences as well. Collectively, street art and graffiti art both aim to convey a message and seek proliferation of a name. While graffiti art is rooted more in the traditional tags, bombs, and pieces often with a set of rules, street art more open to interpretation from an artistic standpoint. Street art makes no boundaries in media, rarely has ties to rules likes that of graffiti art, and is closer aligned to that of conventional art versus mere tags. However, both street art and graffiti art are often mistakenly identified as belonging to the community. Street artist and graffiti artist participants agreed that their work is all too often affiliated with the community when in fact it is not intended to be. The aesthetic value of street and graffiti art is not always appreciated by the indiscriminate eye of mainstream society as it is often placed under the blanket categorization of vandalism.

2.6.4 Themes of the Street Art

There are 14 Street Art themes figure 2.2. Post-Graffiti the lines between spray painting, street art and public art have started to obscure. Nowadays, work on the road includes an incredible extend of materials and styles from Driven throw and light projections to skywriting to theoretical collage.

- The tag is Wall at 5 Focuses; a stylized title or signature made with different materials, such as a marker or an airborne splash can frequently freehand.
- The Character is Sweet Device; Charming or creepy, cartoonish or reasonable, a character server as a signature or visual shorthand.
- Wild fashion is a Tag on Bogart Road; Brooklyn; Expound, interlocking letters or images utilized when labeling. Wild fashion shapes a complicated code that prohibits no-writers, as by and large as it was specialists or professionals can study the name.
- The piece is a brief for "masterpiece". The term is as often as possible utilized to portray a more labour-intensive work, more often than not with at slightest three colours.
- The roller is a work done with a roller brush. Most rollers comprise of a block-letter labels, or phrases, now and then with drop shadows or purposefulness trickles. The brush's long handle empowers specialists to paint in hard-to-reach or precarious spots, such as down the side of the building, or to total truly expansive pieces.
- Crew is a gathering of specialists who frequently get up together. The crew's collaboration might comprise of bound together pieces that tell a coherent story, or it may be an arrangement of person labels done in a concentrated area.
- Legal walls is legal walls have made a difference bring almost the change of graffiti into open art.
- The mural is a colossal work, frequently on a legitimate divider. It might be done by a person, a casual bunch, or a group. A wall painting might delineate a single scene, or it might be an arrangement of standalone or freely associated pictures or characters.
- Installation is a site-specific work, regularly 3D or sculptural.
- The sticker is a Basic way to spread a character, tag, picture or message.
- Wheat glues a cement made from break even with parts flour and water, to the title for a sort of road craftsmanship that depends on it.
- A stencil is a plan to cut into the overwhelming paper or cardboard, the spray-painted onto a divider. A stencil may be a statue, a picture, or a combination thereof.
- Yarn bombarding too called "grandma graffiti." Yarn bombarding brings a component of domesticity into the streets, counterbalancing the conventional male world of street art with a conventional female artistic shape.

Figure 2.2: Theme of the street arts
Source: Reineke, (2007)

2.7 Tourism

Tourism has become a huge phenomenon today this is because both in terms the movement of people, as well as in terms of the money spent. Based on Shinji (1994), in 1993 around 5 billion people travelled world-wide, and US$306 billion were spent on travelling so this why tourism very important to out of income in our country. Based on the figures, other

people say that tourism will become the most important industry in global. It is essentially since of these economic variables that most of the nations of Asia have endeavoured to utilize tourism an implies of improvement in our economic and social. Asking the question "what is tourism? May sound a little strange because the answer seems like the obvious, this question answer in the next point.

2.7.1 Definition of Tourism

According to Taylor (1997), Tourisms is the field of research on human and business activities associated with one or more aspects of the temporary movement of persons away from their immediate home communities and daily work environments for business, pleasure and personal reasons and order to prevent the disaccords to define *"Tourism"*, UNWTO defined it as indicated below;

> *"Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes.*

Tourism is different from travel. In order for tourism to happen, there must be a displacement: an individual has to travel, using any type of means of transportation (he might even travel on foot: nowadays, it is often the case for poorer societies, and happens even in more developed ones, and concerns pilgrims, hikers). But all travel is not tourism. The first definition of tourism was made by Feuler (1905), Tourism is a collection of activities, services and industries which deliver a travel experience comprising transportation, accommodation, eating and drinking establishments, retail shops, entertainment businesses and other hospitality services provided for individuals or groups traveling away from home, furthermore, The sum of the phenomena and relationships arising from the interaction of

tourists, business suppliers, host government and host communities in the process of attracting and hosting these tourists and other visitors

Three criteria are used simultaneously in order to characterize a trip as belonging to tourism. The displacement must be such that;

- It involves a displacement outside the usual environment: this term is of utmost importance and will be discussed later on;
- Type of purpose: the travel must occur for any purpose different from being remunerated from within the place visited: the previous limits, where tourism was restricted to recreation and visiting family and friends are now expanded to include a vast array of purposes;
- Duration: only a maximal duration is mentioned, not a minimal. Tourism displacement can be with or without an overnight stay. We shall discuss the particularity of in transit visits, from a conceptual and statistical point of view.

2.7.2 Management and Tourism

Management is known to be the integrating force whereby the coordination of activities, organization and utilization of resources take place with the aid of leadership in the production to occur (Pal, 2008). The effectiveness of management will basically develop an effective working environment despite enhancing the performance of the organization. In spite of this, since employees or members of the organization play a major role in the success of the organization, the effectiveness of the management process to influence the members is the key element, Pal (2008).

The definition clearly states the" management is the process and activities in pursuing organizational goals efficiently and effectively by planning, organizing, leading and

controlling the organization's resources" (Ali et al., 2012, p.125). Based on the definition by Kreitner (2000) stated the management is the process of working with and through others to achieve organizational objective in an efficient and ethical manner. The definition basically reflects that the word management itself is comprised of a "process" in which manager play a role in creatively driving the organization to a bold direction towards success. Thus, it involves an interrelated and interdependent process which includes:

- Planning

The management process begins with a most base and underlying phase, which is the planning phase. According to Schermerhorn (2012), planning is a handle in which the manager sets the objectives and targets of an organization and decides the ways or activities to achieve the objectives and targets. In this phase, managers start preparing the organization and analysing the environment in which the company operates.

- Organizing

Organizing is the second phase after the planning phase in the tourism management. The definition clearly states that, "Organization deals with activities that result in the formal assignment of tasks and authority and a coordination of effort. It determines the tasks to be done, how the tasks are to be grouped, who is in charge and who reports to whom (Ali, 2012, p.128)." Basically, it is the process whereby structured tasks are created or identified and are coordinated among the members of the organization. Since the tasks are normally identified in the planning phase, organizing are said to convert plans into actions and pictured as a 'bridge' which connects the planned strategies and the means to achieve them. According to Pujari (n.d), this step begins with managers dividing the work into smaller units called jobs whereby the employees in an organization are only assigned to one particular job.

- Leading

Leading as a third phase in the management functions or process, basically functions as directing the members towards competent performance in order to achieve organizational goals through motivating and inspiring them (Williams, 2013) first, managers direct the organizational members towards effectiveness and productivity. In relation to this, the expected performance is communicated clearly and briefly by the managers which direct the members to be focused and committed fully in their tasks to perform beyond what is expected (Morgeson, 2010). The loading process continues whereby managers in this stage motivate members to perform their best Managers motivate members in a way that they challenge their followers with high expectations or ambitious goals to be achieved despite strongly emphasizing on them.

- Controlling

The final phase of the management function is controlling. Williams (2013) and Ali et al. (2012), defined controlling as a process to assure that the planned strategies are towards goal achievement and taking corrective measures or actions when necessary. Controlling similarly plays an imperative part in the success of the organization in which director monitors the organization and ensure that it is always on the right track towards achieving it is mission. The controlling process is a continuous, ongoing process. This can be seen after taking corrective measures if deviations are detected, the process is repeated again from measuring the performance as according Williams (2012).

2.7.3 Tourism and Society

According to Morgeson, (2010). Tourism is presently broadly recognized to be a social phenomenon, as the nature of society in the most progressed created nations has presently changed from one that has traditionally had an economy based on fabricating and generation to one where the overwhelming shape of work is in the administrations and customer industries. Getting to be seen as an essential right in around the improvements, westernized in industrialized countries, and it is cherished in legislation with respect to holiday privilege. For the reason why we must consider almost this tour is a perpetual opportunity. Tourism is a multidisciplinary subject, which implies that a wide run of other subjects look at it around the psychology, topography and financial matters to title but a few, and at that point bring with it different thoughts and methods of study.

According to (Ali, 2012, p.59)." This implies that there is no overarching academic agreement on how to approach the study of tourism, it truly depends on how you are looking at tourism, and the point of view you receive. In reality, these partialities and attitudes are on a very basic level imperfect, obsolete and will educate in a society where relaxation and joy are presently key component in the quality of life of the population. Those included in the consider of tourism confront comparative circumstances inside the teach and organizations where they work, since numerous academics and researchers have a wide mindfulness of tourism and so have partialities and suppositions almost it as a subject.

According to Pal, (2008), The ways in which tourism as a cultural activity obscures with or blurs into other perspectives of modern social, economic, and environmental experiences. As a matter of fact, tourism is approximately delighted and satisfaction, but its worldwide development and extension are presently making genuine societal issues and

issues that require an essential understanding of tourism so that the impacts and issues it can cause can be overseen and control. One way, to get it that tourism is more than occasions is to consider why tourism is so imperative in modern society (its social and economic).

2.7.4 Concepts – Tourism, the Tourist and Travel

Many concepts about tourism that numerous attempts to define tourism and that are very often the terms travel and tourisms are used interchangeably. But there is one organization who is can truly defined about the concept of tourisms, the name of this organization is World Tourism Organization (2005);

> "..Tourism is characterized as the activities of people travelling to and remaining in places outside their normal environment for not more than one successive year for relaxation, business and other purposes not related to the work out of a movement compensated from inside the place visited. The utilize of this wider concept makes it conceivable to recognize tourism between nations as well as tourism inside a nation. "Tourism" alludes to all activities of visitors, counting both "Tourists" (overnight visitors) and 'same-day visitors'.

They have too been consequent attempt to clarify what is implied by the term "visitor" as restricted to "tourist" and the refinement between tourists who travel inside their own nation that is domestic tourists and those who travel to other nations that is international tourists. What they call the term of travel when in truth tourism is expected. There are three particular issues around tourism:-

- The movement of people
- A division of the economy or an industry
- A wide system of association connections of individuals, their needs to travel outside their communities and administrations that endeavour to reply to these needs by providing products.

With that statement issues we can begin to explore some of the complex issues in arriving at a working definition of the term's tourism and tourist.

2.8 Contribution of Street Art to the City

The part of street art in urban improvement not, as it were, brought advantage to the artist and the community, but too to the city as an entirety. Ford (2000) stated that street art is seen as contributing to an 'aura' of quality, emphasizing the uniqueness and loaning refinement to advancements. Citing the Arrangement Thinks about Established, they highlight that street art contributes to the neighbourhood peculiarity drawing in companies and speculation, having a part in cultural tourism, making employment, expanding the utilize of open space and reuse old building, diminishing wear and tear on buildings and bringing down levels of vandalism (Ford, 2000). Lewisohn (2008) encourage talk about that it's not as it were contributes to the visual attractiveness of the city and has the capacity to improve urban spaces. Separated profiting from its stylish values, cities and their occupants moreover advantage from street art's capacity to supply markers of community history and involvement, as well as roads for cultural discourse (Chang, 2008). Street art is seen to be able to contribute to attractive, utilitarian and adaptable urban environment, lanes, buildings and public spaces (Stevens, 2007). According to Kendall, (2014) street art as a basic shape of art that allows communities to express and address issues, advance community values and character, and improve neighbourhoods. In general, the old City with the street art is acknowledged to have the ability to make a place aesthetically pleasing as well as contributing to the increasing use of urban spaces and promoting community distinctiveness and local history. It helps to create a community bond that links art with local history or identity. This encourages declares that street art not only benefits the built environment in terms of physical and visual but too has social and cultural benefits.



Figure 2.3: Tourist looking for the street arts
Sources: Jimmy,2016 Street art Pulau Pinang



Figure 2.4: Respondent interspersed to the street arts
Sources: Jimmy,2016 Street art Pulau Pinang

2.9 City Image

Looking at cities can allow the extraordinary delight, be that as it may common place the locate may be. Like a piece of design, the city is a development in space, but one of tremendous scale, a thing seen, as it was in the course of long ranges of time. The City plan is subsequently a transient art, but it can rarely utilize the controlled and restricted arrangements of other worldly arts like music. Each citizen has had long affiliations with a few parts of his city, and his picture is drenched in recollections and implications Character has continuously been a prevalent research subject for different disciplines, such as psychology, reasoning, sociology, human topography and anthropology. In any case, urbanization and globalization forms, which have caused a fast alter on our situations, have brought the concept of character on the plan of the organizers and architects in the final few decades. In this think about, there has fours substance in city image its landscape, Infrastructure, Structure, and behaviour this imperative in this study, since all these things will decide the success of street extend to protecting our culture.

2.9.1 Landscape

The 21st century in urban theory and practice is characterized as the century of "Modern Urbanism". Current patterns in the practice of city structure, Urban improvement is the landscape and urban planning change of the space-planning structures. Landscape and urban planning change of the city regions and permits making an open arrange the structure of the city, at that point creating a productive transport infrastructure. So what are landscapes? Shockingly, there are numerous distinctive interpretations of the term "Landscape", the dissimilarity in that definition of the landscape, it will make troublesome communicating clearly, and indeed more difficult to set up consistent management approaches. At some point definitions of landscape constantly include a zone of land Moughtin, (2003). Concurring to Moughtin, (2003) characterized landscape as a heterogeneous arrive region composed of a culture of collaboration environments that is rehashed in comparable from all through. Landscape is a dynamic phenomenon which is mounded by both natural and cultural strengths. Thus, change is an inherent character of any landscape. Changes in the landscape may not continuously happen as a result of arranging activities, but may moreover be an unexpected effect. Garrett Eckbo (1992) in Lynch, (2007) said there have two category landscape; one is an expression of landscape, nature specifics, the other is improvement of most extreme scene openings for alteration to the human being's needs and two is landscape and urban arranging change in the time of worldwide urbanization is an effective vector and an instrument of improvement of a steady arranging city structure.

Numerous definitions about landscape, but this study focus on the landscape architecture in city. The landscape architecture of the 21st century, which is taken into thought while planning and remodeling towns, it is a fundamental component of the arranging structure which shapes a secure bio positive environment of the town at all levels. From the

point of view of modern town planning conceptions (for case, Paris, London, Berlin, and Amsterdam) landscape plays one of the most critical and in some cases indeed the most vital part in the shaping of urban arranging structure improvement. Moreover, Landscape is many-sided and twofold natured, on the off chance that we see in the city as a joined together landscape-urban arranged system, at that point in the 21st century, the century of the landscape Urbanism landscapes are 'areas as seen by people' the human scale and perspective was too a thought.

The major forces of landscape change can be defined as (Kaymaz, 2012):

- Socioeconomic driving forces (primarily economic factors; market economy, globalization etc.)
- Political driving forces (political programs, laws, policies etc.)
- Technological driving forces (information technology, developments in transportation etc.)
- Natural driving forces (changes in climate, topography, soil characteristics, etc. and natural disasters)
- Cultural driving forces

Antrop (2006) Landscape is more particular and definite when characterizing the driving sources. Concurring with him the fundamental driving powers of scene alter are:

- Mobility patterns related to accessibility of places
- Urbanization process
- Decisions affect

2.9.2 Infrastructure

Infrastructure is a term architect, engineers, and urban organizers utilize to depict basic facilities, administrations and organizational structures for cities and communities (Ramesh, 2004). Infrastructure can include;

- Roads, tunnels, and bridges, including the Interstate Highway System
- Telephone lines and cell phone towers
- Dams and reservoirs
- Waterways, canals, and ports
- Electrical power lines and connections
- Fire stations and equipment
- Hospitals, clinics, and emergency response systems
- Schools
- Law enforcement and prisons
- Public parks
- Post offices

Figure 2.5: Infrastructure items
Source: Ramesh, (2004)

2.9.3 Behaviour

On the other hand, organizational behaviour is an interdisciplinary field which studies about individuals and groups in an organization as well as managing people at work which in turn contributes to the effectiveness of the organization (Kreitner & Kinicki, 2008; Hellriegel & Slocum, 2009). Basically, it is related to knowledge on ways in effective leading of a particular organization despite encompassing proper management which leads to the organization's competitive edge.

Fundamentally, it explores the relationship between individual and the organization. Moreover, it provides an insight of the organization, members' perception and the relationship among members, as well as the organizational factors that relates to their work performance. This is indeed crucial for the leaders to note this to gain valuable intuitiveness in members'

motivation, ways to influence and create a change as well as handling performances of the members in order to improvise organizational productivity and efficiency. Thus, in relation to the organization's accomplishments which in turn leads to the success of the organization, research proved that organizational culture and sustaining it is essential (Williams, 2013).

2.10 Tourism Policies and Planning in Malaysia

Tourism policies in Malaysia have been developed in order to fulfill two main agendas: social and economic ones. The first agenda aims at utilizing tourism activities for social development. By encouraging the participation of the Malaysian population in the tourism industry, especially in economically disadvantaged areas, these policies are consistent with the objectives of the overall national development plan, which is directed towards the restructuring of Malaysian society so that close associations between race, income, employment, and geographical location will be lessened (9MP, 2006: 192). Another aim of social policies is to tap the potential of tourism in terms of sustaining and preserving local cultures and heritage. The incidence of ethnic riots in Kuala Lumpur in May 1969 is something that the nation does not wish to experience again. The NEP (New Economic Policy) programmer was launched as the result of this political unrest. It was designed to set up a framework for Malaysia's development policy, heavily emphasizing techniques for creating a sense of national unity.

As stated earlier, tourism is perceived as fulfilling dual objectives: economic and social ones. Economically, tourism is able to create opportunities for a country's financial improvement and development. To minimize the costs of tourism development, a country would normally rely upon its existing cultural and natural resources as its attractions. Thus, by promoting cultural heritage as one of its most important assets, not only could Malaysia

utilise its tourism resources efficiently, it could also serve its social obligations by promoting unity in the country. It is hoped and anticipated that understanding and appreciating other cultures through domestic tourism will promote national integration amongst Malaysians. One approach towards national integration is through the development of national culture, or what can be termed 'Malaysian culture'. This does not mean that all the different cultures have to be mixed together to form a new and unrecognizable culture. Instead, an appreciation by members of each race of the culture of other races is an aspiration. To this effect, planners and promoters have revived various traditional art forms from multiple races in Malaysia. Festivals are held and competitions between performers of traditional arts are organised. Meanwhile, traditional dances, music, and instruments are introduced to present day audiences. All of these efforts are intended to inculcate a sense of national loyalty through local awareness of cultural matters, national identity and heritage. Consequently, enhance national pride and commitments (King, 1995: 109; 5MP, 1986: 89). An example of a national cultural festival is the Citrawarna Malaysia or Colours of Malaysia. It is an annual event of street performances to showcase Malaysia's cultural heritage through music, songs and dances. It was first launched in 1999 by Tourism Malaysia. The second agenda focuses mainly on the contribution of tourism to the country's economic growth. It is envisaged that tourism will create and increase the foreign exchange earnings of the country, particularly via the expenditures of foreign tourists (9MP, 2006: 192). The foreign earnings, furthermore, are expected to flow into the local economy, via multiplier effects, and would able to influence economic growth within and outside the tourism industry. Related to the economic growth induced by the generation of income from tourism is the anticipation of employment opportunities. In addition to the earnings generated from the international and domestic tourism, it is anticipated that the tourism industry would be able to create employment

opportunities. While by promoting domestic tourism, it is hoped that the Government would discourage Malaysians from travelling abroad for holidays, which subsequently would enable a reduction in foreign exchange leakages.

Generally, the tourism industry conforms to the National Development Plan, which relates to the strategies of the New Economic Policy (NEP). The main goal in the NEP is to reduce the deficit in the balance of payments of the country's foreign exchange, as well as to encourage economic diversification. Thus, promoting tourism has become one of its main agendas. Nevertheless, the concern for serious tourism planning and development is still a new phenomenon in Malaysia. As noted earlier, the ever-increasing attention given by the government to develop a national tourism industry only arose during the mid-1980s.

2.11 Summary

The theoretical review on street art provides a clearer understanding and knowledge for this research to carry out an empirical study of the public perception of preserving culture through the street art. In addition to the street art characteristic of being openly accessible to all, this form of art is also characterized as an object that allows people to interact with it. This review clearly discusses the various functions and roles of street art which encompasses the physical, social, environmental and economic aspects. Street art, whether permanent or temporary, but also as a tool for place-making, bringing communities together, highlighting everyday issues in society and addressing community needs. Furthermore, studying the public perception of street art is essential to understand how the public perceives street art to be beneficial to the city as well as the community. By understanding the people's perception of preserving culture through the street art, we can grasp its influence on the people's decision to involve, and contribute to the preservation culture process through street art project. For that reason, public participation in the installation of street art is one of the key factors to ensure the success of the public art in public spaces and environment in city image. As street art in Malaysia is gaining more prominence, it is high time for the country to outline strategies with regards to the process and procedures of commissioning and installation of street art. A lot can be learned from street art strategies implemented in Western countries that are more experienced and established in their street art schemes. The literature review has provided an extensive body of knowledge on street art which provides a guideline for the next step in this research.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 Introduction

This chapter describes the research, theoretical framework. The framework is very important in the research because it is the key and guideline for a successful research. According to Soni and Kodali (2013), a framework is moreover a set of essential suspicions or essential standards of intellectual root in which talks and activities can continue. Generally, the framework is used as a guideline to create and produce a research. Struebing and Klaus (1998) in Soni & Kodali (2013) expressed that execution of arrange ought to define what the organization does, what it is attempting to do and how it is going to do it, guaranteeing that each step builds on the past one. To be concluded as system in this investigates, it must fulfill the taking after conditions:

- A framework must depict the complete structure of relationships between elements of the system under study.
- A framework must describe the steps of activities which are required to be used for the designated purpose.
- A framework must describe the activities involved, which connects various elements of the framework.

This framework reviews the main issues of literature supporting the conceptual framework consists of Cultural content, (Independent variables) which consists moderator guidelines (Moderator) and about City Image (Dependent variables) to determine successful

street art projects (Dependent variables). In this chapter, the researcher discusses about the theoretical framework which explore the new framework for guidelines in this research.

3.2 Flow Creates the Framework Study

The framework of this research includes the process suggested by Lee (2014) on the flow information gathering from all sources applicable in the research framework. Figure 3.1 showed the process involved in determining the research framework. There are four steps in determining the research framework. In the research framework, there are three contents which include the independent variables, moderator and dependent variables.

Research framework is important for a successful this research. The process flow shown in Figure 3.1 is basically to create the journey of obtaining information for this research framework. The step begins with the library research to find any material related to the literature review which is recorded as a first point. In this section, information related to the research area is gathered from lists of journals, articles, books and electronic media sources.

This topic is about Preserving Malaysian Cultural through the street Art projects in developing the tourism sector. Literature on the definition of Preserving the Malaysian Culture includes the explanation on what content is preserved, and how we can preserve the Malaysian culture. Other than that, researcher highlights the points of cultural content and tourists. The literature overview of the cultural content of this research is to find out the guidelines to create the good street art projects. Literature on the street art projects to determine whether the definitions related the street arts. The Cultural content, however,

belong in the independent variables, while the successful street art projects through the city images belong independent variables. Finally, the guideline belongs in moderator.

The second step is the analysis of the current item. This part of the study chooses any framework of past research project. This is to compare the frameworks that have been created by other researchers. Finally, the framework received will be analysed to ensure that it is compatible with the desired concept in this study. For example, in this study, the researcher divides cultural content to fours sub items there are culture, heritage, arts, and ethnic, all of the items of cultural content which belongs in the independent variables.

The third step is to identify the subjects and objectives of this research. The researcher determines the subjects and the objectives to be used so that the study does not go out of topic. In determining such matters, the researcher should refer to the research problem and research objectives. The subjects in the study are the moderators as a guideline for street arts to produce a successful project to preserve the Malaysian culture.

The objectives in this study is Street art project were categorized as a dependent variable, and the last part is to determine the relationships among all domains in the independent variables, dependent variables and moderator. As a result, a framework developed from the process flow indicates the variables as shown as Figure 3.1.

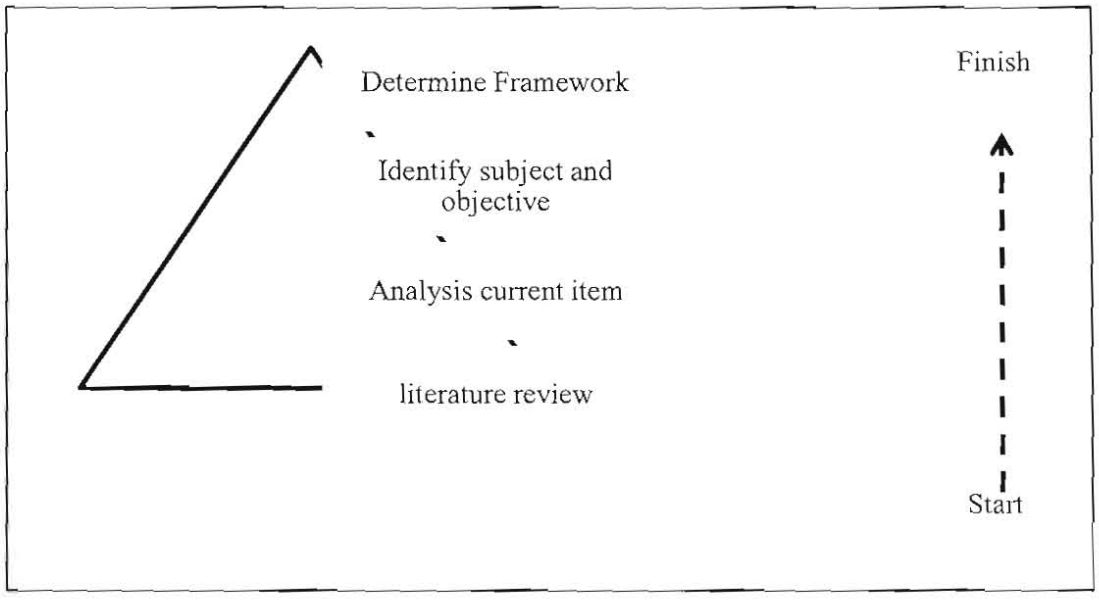


Figure 3.1: Process involved in determining the research framework

Sources: Adapted from Lee (2014)

3.3 Independent Variables

3.3.1 The Cultural Content Theories (Independent Variables)

According to Gannon (2001) culture is important when individual move to another nation or culture for an extended period of time. Culture can mean "social heredity or the things men learn when they are entity expressed by such words. A basic question which needs to be addressed before we can come much discussion about the culture is - what is culture? There are many theories about the cultural content, but in this research, researchers have identified more statistics about culture in tourism because of guidelines from the topic in this research. Richards (2001) refers to 'culture' as one of the most complicated words in the English dialect. The expanded implications can be recognized in the utilized of the word "culture' in tourism. There are four groups in cultural content which includes Cultural Tourism, Heritage Tourism, Arts Tourism, Ethnic Tourism and a host of other terms which

seem to be almost interchangeable in their usage. According to Richards (2001), the conceptual definition of cultural tourism, the distinction between cultural tourism and other forms of tourism is basically to be found in the learning function.

> "Cultural tourists can learn about the culture of a destination and gain new experience related to the culture in a number of ways, depending on the forms of culture they consume" (Richards, 2001.page 5)

According to Littrell (1997) cited in Richards (2001) contends that culture can be seen as comprising what people think, what people do and what people make. Looking at culture in this way, culture is not far around going to locales and landmarks, which has tended to be the 'tradition, but it too includes expanding the ways of life of the regions gone to.

Both exercises empower the acquirement of unused knowledge and involvement. The cultural tourism therefore covers not only the consumption of the cultural products of the past, but also of the contemporary culture or the 'way of life' of the people. This cultural tourism can be seen as covering both 'the heritage tourism' and 'arts tourism'. The Conclusion of the discussion in this study ~~is~~ can be found out of the four items parts of the cultural content that is found appropriately in this study. They can be seen in the figure 3.2 below.

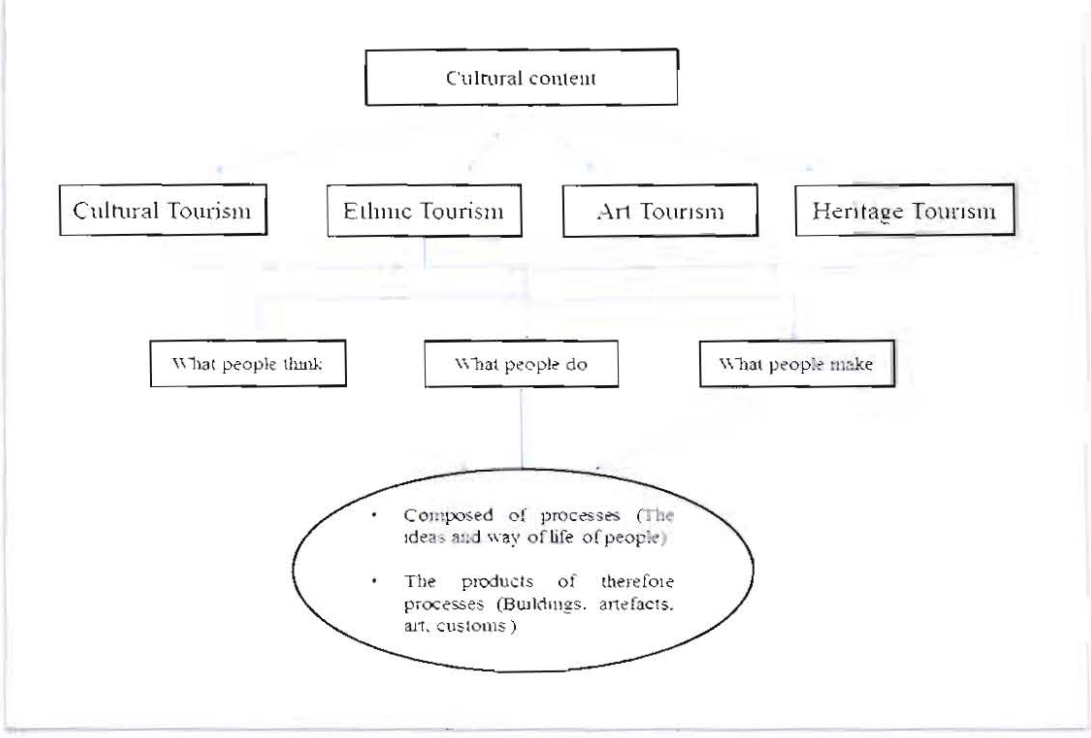


Figure 3.2: Items of cultural content

Sources: Adapted from Richards (2001) the development of cultural tourism in Europe

This study able to determine only four items in theories selected for the development of a framework in this study. They are Cultural Tourism, Ethnic Tourism, Art Tourism and Heritage Tourism.

3.4 Moderator

According to Lee (2014) a moderator variable is one that has a solid 'contingent effect' on the independent variable and the subordinate variable relationship. There are moderating variable modifies the original relationship between two items its dependent and independent variables. However, in this study, the item in moderator variable is the factor of guidelines and demographic factor audience. Statement below describes on how to select items from both theories. The first theory was from Paroissien (2009) in journal of city art

public art strategy for the sub items in the guidelines. Meanwhile, the second theory was created by Sonmez, and Graefe (1998) which about the model of international tourism decision-making process to selected the items in the audience.

3.4.1 The Guidelines Items

To determine the guidelines in this study, researcher choosing one of the theories from Paroissien (2009) in journal City Art Public Art Strategy. The City Art Public Art Strategy by Paroissien (2009) provides an overlay of cultural interpretation and art in the future planning and design of the city. The strategy is underpinned by extensive consultation. Plan and objectives are important for the development of the sustainability plan included in the research into the city cultural life in order to identify its strengths and weaknesses.

Another item will not be selected because they are not in accordance with the framework in this study. To determine the success of a street art project, the guidelines are very important. With these guidelines, the negative perceptions of the society against street arts will be reduced. They will realize that the project is good and important for preserving culture and heritage. The items in the guidelines have four important items. They are the Goals and objectives, theme, colour, function, rules and the planning process. Before start creating the street arts projects, researcher needs to consider the goals and objectives of this project. Then the planning process will be conducted to determine the theme, colours, functions and the rules of the project. These guidelines will ensure the success of the street art projects.

Public Art Policy	Street Art Guidelines:
- Acquisition & De-Accession Guidelines - Public Art In New Development Guidelines - Street Art Guidelines - Plaque Guidelines	- Goals - Objectives - Theme - Function - Rules - Process

Figure 3.3: Items of guideline (Moderator)
Source: Paroussion, (2009)

3.5 Dependent Variable (City Image)

How Theories and Concept of the City Image will be selected to produce the new framework in this study. This paragraph describes on how Kavaratzis (2004) theories will be selected. To determine the success of the street arts project, one thinks we cannot forget is about this question. Which place can be used to create the street art? Answer for this question is of course on the wall around the city. Theories about City image important to this study this because street arts will be created on the wall of the city. For example, in Georgetown, Penang, which is one of the locations used in this study, we can see the beauty of the street art when we walk around the city. From that, we know how important the image of a city to this study.

Furthermore, to determine items in the city's image, researcher trying to adapt framework from Kavaratzis (2004). There are 5 main units which include the City Image, Image communication, secondary communication, primary communication and tertiary communication. The second selected item from the city image is Primary communication and there are four items in this figure: landscape, structure, infrastructure and behaviour. In the

development of a city, four main things, namely Landscape, structure, infrastructure and behaviour are essential. To preserve the culture and heritage through the street art projects, within the city it is important to the development of the project was conducted. The city image used is an attraction to the tourism sector. Therefore, the researcher chose the theory made by Kavaratzis (2004) as a guide in making the development of the framework of this study.

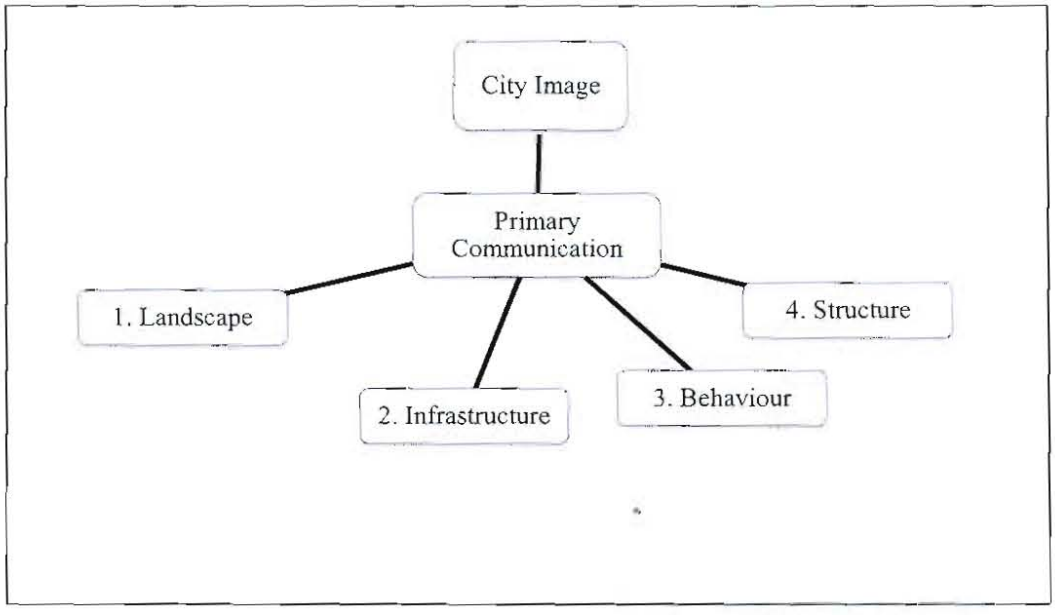


Figure 3.4: Items of City Image.
Source: Towards a theoretic framework for developing city brands (Kavaratzis, 2004)

3.6 Creating New Framework Study

As a guideline in this study, selected framework has been used to further enhance the new progress framework. The new proposed framework is shown in figure 3.5. As a conclusion, this theoretical study will give some new knowledge and guidelines to create the street arts project for preserving the cultural content. In this framework, there are three main items which are important to determine the success of a framework in our study. This includes independent variables, moderator and dependent variables. In independent variables, the cultural contents comprise of four items which includes cultural tourism, heritage tourism, art

tourism and ethnic tourism. The second main item in this framework is the moderator. There are two sub items in moderator which includes the guidelines and demographic factors. There are six sub items in the guidelines to determine the success of the street art projects in this study. They are Goals or objectives, themes, colours, function, rules and the planning process. The last main item is the dependent variables and there are two sub items to determine the success of the street art projects which includes the city image and tourist expectations. The city image has four important sub items; landscape, infrastructure, structure and behaviour. The tourist expectations in this framework have four important items to determine the successful street art project and they are past experience, external communication, internal communication and destination image. The cultural content, it should be the sub items which consist of culture, heritage, art, and ethnic. Culture tourism includes costumes and beliefs.

Heritage tourism includes historical buildings and artefacts. The Arts tourism includes artworks, sculptures, and monuments. Tourism includes multi ethnicity, dances and music. Through all these, it required artist has to look at the objectives, goals theme, colours, function, rules and planning process so their works may not deem as vandalism. The artists might determine the potential location for his art works. Hence, this research suggests that targeted location would be best in the city area. There are four aspects to consider when street artist plans to start his work. First, the artist has to choose an interesting landscape to showcase their artworks. Second, the artist has to look at the infrastructure. Third, the artist has to look at the structure of the building. Last, the artist has to look at the behaviour society and around the city, for example the majority ethnic group in Sarawak is the Iban. Hence, it is not surprising to find many artworks depict the Iban culture by showing their costumes. When all of these aspects are included only then it could be considered a success. After all the expectations are met, a tourist will go to a specific city which displays many street arts they

are then introduced to the local cultures by observing the street arts. Indirectly, the local culture can be preserved through the display of street arts. As a conclusion, this theoretical framework can give a new knowledge and guidelines for creating the street art projects to preserve our culture. Further, this framework influence three main items there are cultural content, guideline, and city image.

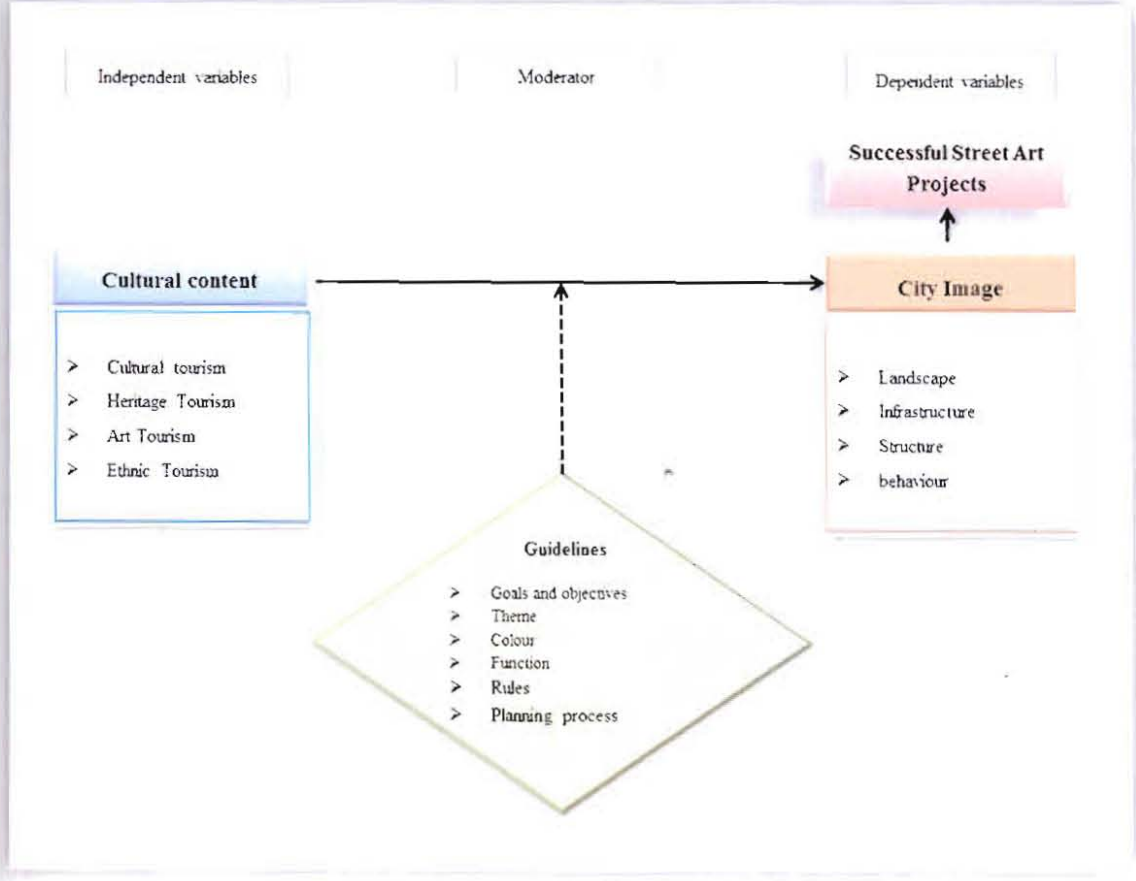


Figure 3.5: Propose new Framework Preserving Malaysia Culture through the street art projects in developing tourism sector

3.7 Conclusion

As a conclusion, the new proposed framework created in this study, is about Preserving Malaysia Culture through the Street Art Projects. The framework reviews the main issues of literature supporting the conceptual frameworks. The extension of this framework has originated the research hypotheses. The two research hypotheses are:-

H1

The more reliable item in cultural content will determine successful Street Arts through city image.

H2

The existed of items in guideline will moderate cultural content is determined successful street arts projects through city image.

CHAPTER 4

METHODOLOGY

4.1 Introduction

This chapter represented the methodology used to carry out this research. This chapter outlines the chapter provides an in-depth discussion on research design and data analysis techniques. It includes presenting an overview of Kuching and also the study area Georgetown Penang. Specifically, research design covers the research instrument, data collection methods, sampling method used and explain the population and sample size for this study. The fieldwork involving distribution of questionnaires and site observation for public art inventory was carried out in the study area during the period of April 2016 to August 2016.

4.2 Research Location

Malaysia is situated in the heart of Southeast Asia (see Figure 4.1). It consists of two parts: the west, also known as Peninsular Malaysia, and the east. The eastern part of Malaysia is located on the island of Borneo. Together, both parts cover a total land area of about 336,700 square kilometres (sq. km), with Peninsular Malaysia covering 134,680 sq. km., and Sabah and Sarawak totalling 202,020 sq. km. In the south of the Peninsula lies Singapore, joined to the Peninsula by a narrow causeway across the Straits of Johore. To the south and west of Malaysia lies Indonesia, to the north is Thailand, and to the east, the Philippines. Malaysia comprises the eleven states of Peninsular Malaysia and those of Sabah and Sarawak (see Figure 4.2). In addition, there are the Federal territories of Kuala Lumpur, Putrajaya, and

Labuan. Because of its location near the equator, the climate in Malaysia is hot and humid throughout the year, and is characterised by high temperatures and plenty of rainfall, due to maritime influences. The climate is governed by the northeast and southwest monsoons, which blow alternately throughout the year. The northeast monsoon, which lasts from October to February, marks the rainy seasons and brings heavy rainfall to the east coast of Peninsular Malaysia and East Malaysia. On the other hand, the south-west monsoon, which occurs from September to December, brings slightly less rainfall than the northeast monsoon to the west coast of Peninsular Malaysia. The annual rainfall is high and varies from 2,000 – 2,500 mm throughout the year. This study focused on Kuching city in Sarawak and Georgetown Penang.



Figure 4.1: Southeast Asia

Sources: Malaysia Tourism



Figure 4.2: Map of Malaysia

Sources: Tourism Malaysia

4.2.1 Kuching City

Kuching is the capital city of Sarawak, the largest state in Malaysia. Situated On the banks of the Sarawak River, Kuching was once a trading settlement of mainly Malays and a handful of Chinese traders (Ting, 2012), Sarawak in general was part of the Sultanate of Brunei before it was handed over to English adventurer James Brooke in 1841. Under the Brooke administration, Kuching became the administrative capital and went through significant changes. Kuching steadily grew from a small trading settlement into a model town. It was under the Second Rajah's rule where there were significant public infrastructure developments which included waterworks, sanitation and railway (Ho, 1992b). Before the arrival of James Brooke to Sarawak in 1839, Kuching was first known as Sarawak. The word "Proper" was added, thus it was known as Sarawak Proper to differentiate it from the larger Sarawak.

Under the rule of Second Rajah Charles Brooke, Sarawak Proper was officially given its present name, Kuching in 1872. There is no clear evidence on the origin of the city's name but the city name is often associated with the Malay word "kucing", meaning cat. A likely explanation to the name Kuching is that it may have been derived from the Chinese word "Cochin", which means port. Another possible explanation is that Kuching was named after a tidal stream called the Kuching River (Sungai Kuching) that ran between the present-day Tua Pek Kong Temple and the Chinese History Museum, which was once the Chinese Chamber of Commerce. The strain started from Bukit Mata Kuching where it was acknowledged that there was a wealth of a local fruit known as "mata kucing" (Ho, 1992b). Today, this stream can no longer be seen as it was filled up in 1928 to make way for the construction of Lebuh Temple and in this way the city's expansion eastwards. Kuching which includes all the areas in the Kuching District has a boundary which extends approximately 1862.8 square kilometres, bounded from Gunung Lasak in Muara Tebas to Batu Buaya in the Santubong Peninsula (Sarawak State Planning Unit, 2010). Kuching was officially conferred the City status on 1st August 1988. Kuching is generally split by the Sarawak River into North and South and with this the city is administratively divided into Kuching South and Kuching North (Figure 4.3). Kuching South is administered by Majlis Bandaraya Kuching Selatan (MBKS) or the Kuching South City Council and Kuching North is administered by Dewan Bandaraya Kuching Utara (DBKU) or also known as the Commission of the City of Kuching North. The Commission of the City of Kuching North (DBKU) covers all ranges of the city north of the Sarawak River, counting the Santubong and Bako Peninsulas, as well as the western portion of the central trade area. Kuching South City Committee (MBKS) regulates the eastern portion of the Central Commerce Locale and the urbanized heart of the city. The Total population of the administrative district of Kuching is 617,887 people based on the

2010 census (Department of Statistics Malaysia, 2010). The total area under the administration of DBKU and MBKS covers 431.01 square kilometres while the combined population within the administrative areas of DBKU and MBKS.



Figure 4.3: Kuching District of Sarawak

Sources: www.Sarawaktouirsmboard.com

4.2.2 Georgetown Penang

Georgetown Penang is a second location in this study, because this place very popular with its' the street Art. That's why Georgetown, is a suitable for this survey and the capital of the island Penang, and the city is found on the northeast side of the island and has, rural areas included, around 550,000 occupants. After Penang was given over by the Sultan of Kedah to the British, Sir Francis Light established the city of Georgetown. He instantly began the development of post Cornwallis. Over the years, this to begin with settlement advanced into an enormous city at that time. In 1957 Georgetown got authorization to be called a city and

until 1972 it was the as it were city in Malaysia with this authorization, (Penang Tourism Board 2016). Georgetown together with Melaka has created over 500 a long time of exchanging and social trades between East and West in the Straits of Malacca. The impacts of Asia and Europe have invested this city with a particular multicultural legacy that is both of substance and intangible. Numerous private and commercial buildings, Georgetown represents the British period from the conclusion of the 18th century (Penang Tourism Board), subsequently approving exceptional social legacy. Since of this Georgetown, Penang has recorded as a UNESCO World Legacy Location on the 7th of July 2008 (Penang Tourism Board). On 7 September 2009, a worldwide competition was held pointed at investigating inventive thoughts in craftsmanship and plan for public spaces in George Town (Penang Tourism Board).

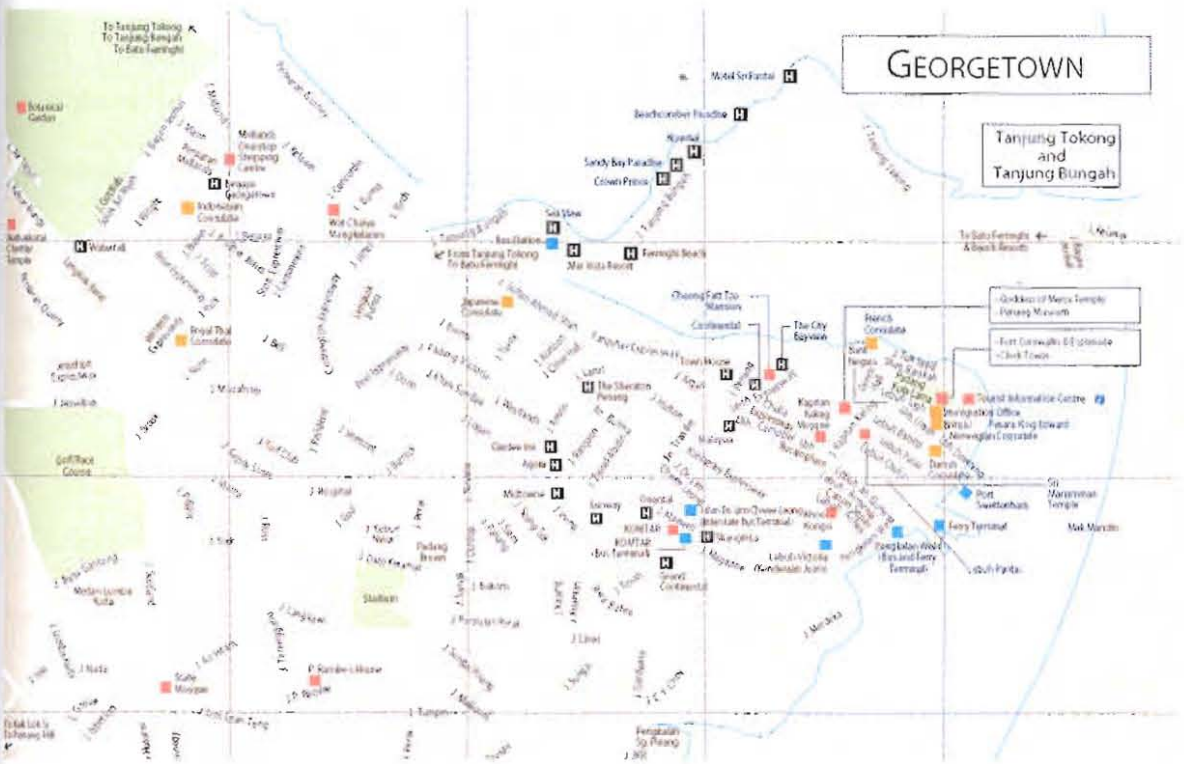


Figure 4.4: Georgetown Penang Map

Sources: www.TourismMalaysia.com

4.3 Research Design

A research design is the conceptual structure which explains the manner in which the research is conducted (Kothari, 2004). It includes an outline of how the data were collected and the choice of data analysis methods. This study incorporates both qualitative and quantitative approaches. The research operation process is shown in the flow chart (refer Figure 4.5) data collection was carried out from April 2016 to August 2016. Two research instruments are employed for data collection in this research. The first form of research instrument is the inventory sheet. The use of inventory sheet is employed to carry out field observation and produce an inventory of street art in Kuching and Georgetown. The field observation was carried out within five hotspot areas identified in the study area.

Observation includes taking pictures of the street arts, noting down the location of public art as well as recording relevant information such as type, ownership, date acquired, description, label, condition as well as the kind of interaction people have with the street arts. The location of the street art in Kuching and Georgetown was identified and noted on a map to enable some form of spatial distribution pattern analysis. Producing an inventory of street arts in Kuching provides the study with first-hand information and an understanding of the street arts as well as helping the research in preparing the questionnaire and interviewing the respondents. The other form of research instrument is the questionnaire which is the main data collection method. To gather the general perception of the city users of Kuching, questionnaires were distributed.

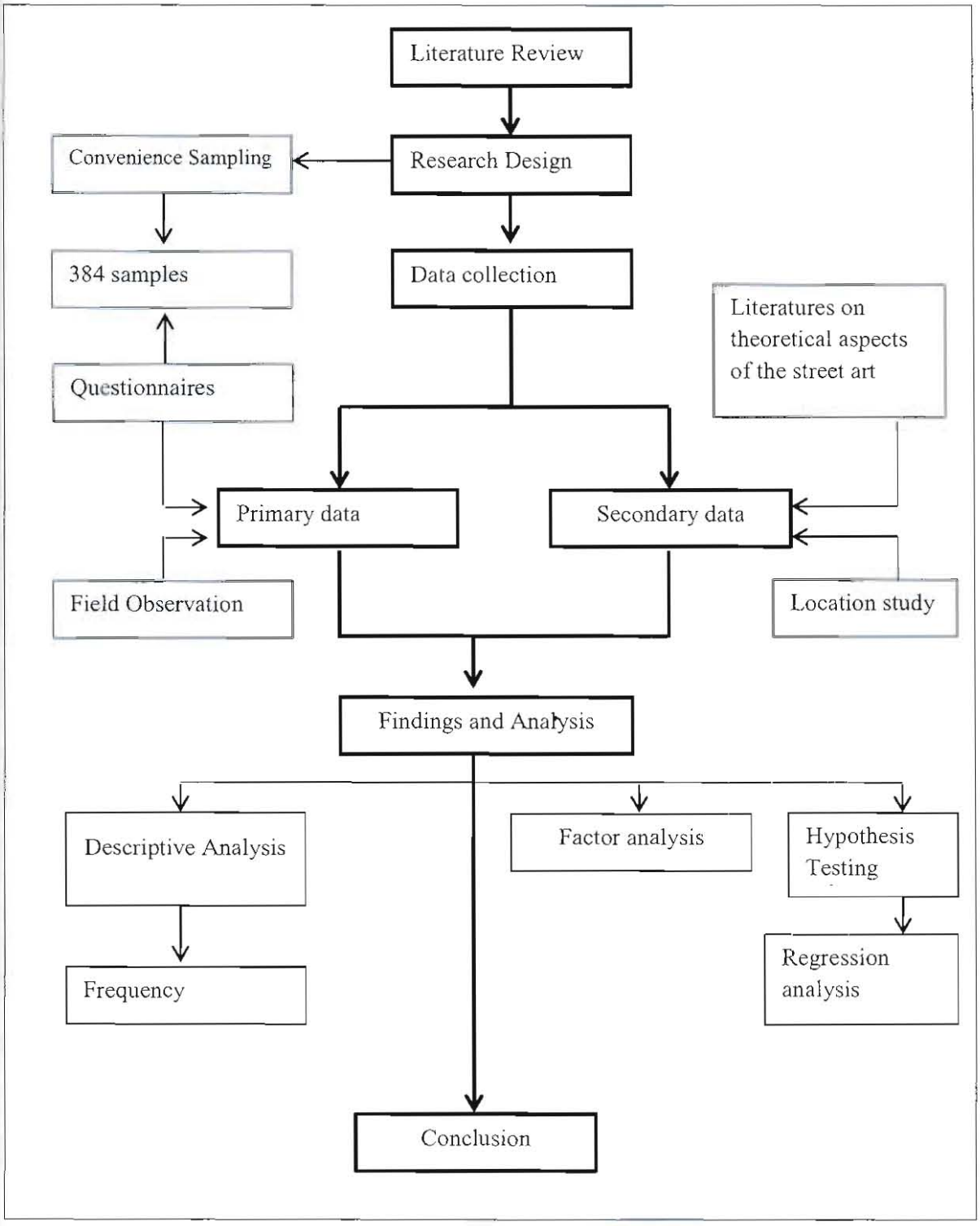


Figure 4.5: Flow of research design

The research instrument is in the form of a structured and, closed and open-ended survey instrument. This survey instrument is designed based on the literature review. In

general, a set of questionnaire includes three sections which are Sections A, B and C. General particulars about the respondents such as gender, age, level of education and occupation are included in Section A. Section B consists of different types of open and closed-ended questions to obtain information on the public's general knowledge of street art. Questionnaire items are developed using a 5-point *Likert* scale to gather opinions from the general public with regards to characteristics of street art. The *Likert* scale is used to measure the degree of agreement or disagreement from the respondents (Kothari, 2004). The five-point scale or even numbered scale is chosen whereby the scale ranges from "Strongly Disagree" at one end and "Strongly Agree" at the other end, without including the indifferent or neutral option in the middle. By using a five-point *Likert* scale, this allows for a more honest response as respondents are forced to make a choice between "agree" and "disagree" (Kother, 2009).

Table 4.1: Example of the 5-point of *likert* scale

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

Table 4.1 shows the 5-point of *likert* scale, according to Bertram (2007) defined that *likert scale* is a psychometric response scale used to measure altitude of respondents, of their preferences and level of agreement to the items in the questionnaire. The researcher used 5-point scale with two positive options; two negative options and one middle option of neutral indicating neither agree or disagree. Section C on the other hand consists of close-ended questions to get respondents' opinions, suggestions and comments about street art. This section also includes framework items, namely "Cultural content, Guidelines and City image". These aspects were chosen based on the theoretical studies done in chapter 3. Studies from the literature identified that these aspects are key elements that influence that way

people interact and appreciate street arts. Therefore, it is important to study people's perception based on the five aspects mentioned. For this questionnaire, a five-point rating scale is used. The rating scale ranges from 1 to 5 where the values will indicate "Strongly disagree", "Disagree", "Neutral", "Agree", and "Strongly Agree". The questionnaires were distributed within the city of Kuching, by direct handout to the respondents. Respondents were approached and asked if they were willing to participate. Recruitment did not involve any use of promotional material or incentives and the survey was anonymous in order to preserve confidentiality. Responses to the survey were recorded and transferred to a statistical software package for in-depth analysis. From there onwards, frequency analysis was carried out and data relationships were analysed. The result was organized in the Statistical Package for Social Science (SPSS) software with the code sheet to measure public perception of the data of the survey results.

4.4 Sampling Method

Sampling is a technique that is part and parcel of a behavioural research since studying the total population is not possible and not practical (Singh, 2006). Sampling is about selecting a subset of individuals from a population to represent an estimate the characteristics of the whole population. The sampling method used in this study is the non-probability sampling, specifically the convenience sampling. The convenience sampling is based on the assumption that the members of the target population are homogenous (Ross, 2005). In this type of sampling, items in the sample are selected deliberately by the researcher and that the individual may be drawn into the sample because they just happen to be situated near to where the researcher is conducting data collection (Kothari, 2004; Ross, 2005). In other words, the researcher purposefully chooses the particular units or samples to represent the

whole population. Some notable advantages from employing convenience sampling include an easy method of sampling, commonly used in behavioural studies and it is economical (Singh, 2006). The questionnaire survey was carried out on weekends and weekdays between 9:00 a.m. and 6:00 p.m. at various public locations, including the area's street art within the city. Sample size is part of the population, which is able to represent the total population in the study. The Population of the study was determined preceding sample size can be calculated. According to Krejcie and Morgan in Lee Abdullah (2012) constructed a formula for determining sample size:

Table 4.2: Simple size

Table for Determining Sample Size of a Known Population

N	S	N	S	N	S	N	S	N	S
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	1000000	384

Note: N is Population Size; S is Sample Size *Source: Krejcie & Morgan 1970*

Source: Krejcie & Morgan (1970) in Lee (2012)

The population size increases result in the sample size reduces in increasing rate as shown in Table 4.3 based on Krejcie and Morgan (1970) in Lee Abdullah (2012) as cited in Cohen et al. (2000).

Table 4.3: Sample size reduces in increasing rates as population size increases

Size of total population	Sampling error of 5% with a confidence level of 95% Size of Simple population	Sampling error of 1% with a confidence level of 99% Size of sample population
50	44	50
100	79	99
200	132	196
500	217	476
1,000	278	907
2,000	322	1,661
5,000	357	3,311
10,000	370	4,950
20,000	377	6,578
50,000	381	8,195
100,000	383	8,926
1,000,000	384	9,706

Source: Lee (2012)

4.5 Population

Population is described as the entire mass of observations. In particular, it is the parent group from which a sample is to be formed (Singh, 2006). In this study, the studied population consisted of all permanent tourist arrivals to Sarawak, aged 20 years old and above. As the study area covers the administrative areas of Sarawak, especially Kuching area, therefore, the studied population is more than 4 million tourist arrivals from 2011 until 2015 (Department of Statistics Sarawak Tourism, 2016). This population size only includes

individuals aged 20 years old and above. It is important that the respondents are aged 20 years old and above because the age groups are considered matured to think critically and are able to express their views based on their observation, knowledge and experience, Kothari (2004).

Since it is not possible to study almost 4 million people, a sample size is identified to represent the total population. It is important to note that sample sizes should not be extremely large that it is difficult to extract thick, rich data and neither should it be too small that it is difficult to achieve data saturation (Kothari, 2004). In this study a convenient sample of 384 respondents has been obtained. The computation of sample size is shown in the following (Kothari, 2004: p.175). The estimation of the tourist population for states of Sarawak is based on the adjusted population of tourist arrival in Sarawak.

4.5.1 Sarawak Population:

Table 4.4: Population of the tourist of Sarawak

Year (Y)	Total (Tourist) (X)
2015	4,517,179
2014	4,857,867
2013	4,371,748
2012	4,069,023
2011	3,795,373

Source: Sarawak Tourism Statistics

A). $\underline{X \div Y = Z}$

X = *Total of Tourists*

Y = **5** *Total of the years*

Z = **6, 239,062** *Overall total*

4.5.2 Penang Population:

Table 4.5: Population the tourist arrived to Penang

Year (Y)	Total (Tourist) (X)
2015	4, 702,099
2014	6, 093,189
2013	6, 019,954
2012	5, 990,864
2011	5, 960,329

B). $\underline{X \div Y = Z}$

X = **28,766,435** *Total of Tourists*

Y = **5** *Total of the years*

Z = **5, 753,287** *Overall total*

Source: Penang Tourism Statistics (2015)

4.5.3 Sample Size Formula:

After collecting overall total for the tourist population on the Sarawak then add the overall total to find the real population average simple in this study:

Table 4.6: Average sample size

Formula Simple Size:

$X^2 + Y^2 = Z^2$
X^2 = Overall Total
Y^2 = Total of States (Sarawak)
Z^2 = Average sample size.

$$\frac{\mathbf{11,992,349}}{\mathbf{2}}$$

= **5, 996,174.5** Average sample size, More than 1million so that,
= **384** Respondent refer to Krejcie & Morgan (1970) in Lee Abdullah (2012)

4.6 Development of Questionnaire

The questionnaire is divided into five (5) categories, listed as Part A to Part E as the following:

Table 4.7: The Questionnaire Developing

Part A	: Demographic Background
Part B	: Perception's Public about preserving our culture through the street art
Part C	: Independent Variable B1: Cultural Content
Part D	: Moderator C1: Guidelines
Part E	: Dependent Variables D1: City Image

The online survey link is another way of collecting primary data which function is similar to the conventional method of questionnaire. It is an approach that is competence to the development of technology. Nowadays, it is a convenient approach for information technology users as it saves time and does not encounter problems such as geographical barrier. The Online survey link can be accessed through Google Form or https://docs.google.com. The link can be accessed by using a computer or mobile phone.

4.7 Factor Analysis (FA)

FA using for analyses data in this study. FA is used to find patterns in the correlation between variables. After that, patterns are used to cluster the variables into the groups, and we call that is factored. The factor can be treated as new composite variables, Paul (2007). Factor

analysis can be used to explore patterns among any set of correlated variables. FA, are methods utilized when the analyst is in recognizing a fewer number of components, basic a huge number of watched factors Gaur (2009).

Factors have a tall relationship between them, and are to a great extent independent of other subsets of factors, are combined into variables. Therefore, Factor analysis is a correlation method used to find and describe the underlying factor driving data values for a large set of variables are it identifies correlations between and among variables to bind them into one underlying factor driving their values.

There are two broad categories of factor analysis: *Exploratory Factor Analysis* (EFA) and *Confirmatory Factor Analysis* (CFA) Paul (2007). EFA focus on finding structures (Pattems) of correlations in the data. It is used most often in the early stages of research in an area to construct measurement scales.

CFA is a key component of structural equation modelling. However, this research focuses on EFA concept. Researchers find patterns of correlations among data, and after detecting them, it discovers ways of describing and explaining them. In this study, it begins with EFA in which is used to help researchers find the patterns of correlations among data, and after detecting them, it discovers ways of describing and explaining them. Factor analysis (FA) is a correlation-based technique. This is because FA are based on correlations, all the data are significant to make correlation analyses is valid. Figure 4.8 shows the process of data analysis using factor analysis.

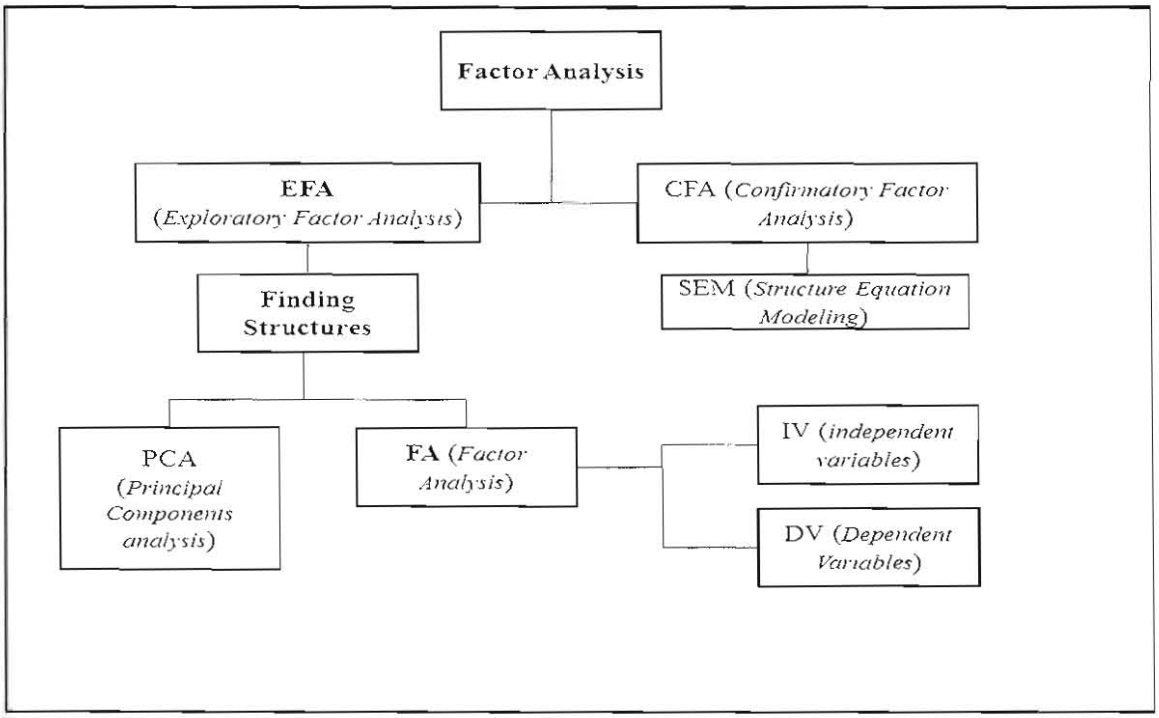


Figure 4.6: The process of data analysis using Factor Analysis
Sources: Paul (2007)

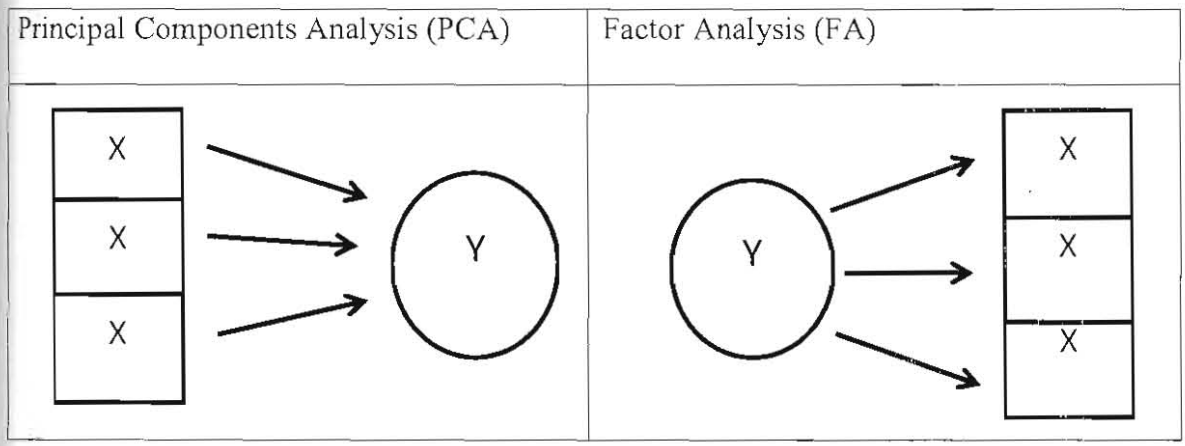


Figure 4.7: Differences of PCA & FA
Sources: Paul (2007)

Figure 4.7 illustrates the same concepts graphically. The convention is to use circles for components, factors, and constructs. Boxes are used for indicators, items and observed variables. In PCA they move from the items to the component, and FA they point from the factors to the items. In this study, FA because 1 factor there have sub-items to produce a

strongly Figure 4.8 shown how to write factor analysis in the reports, the first sector is total variance, the second report of after rotation, third report about scree plot and last sector is KMO report.

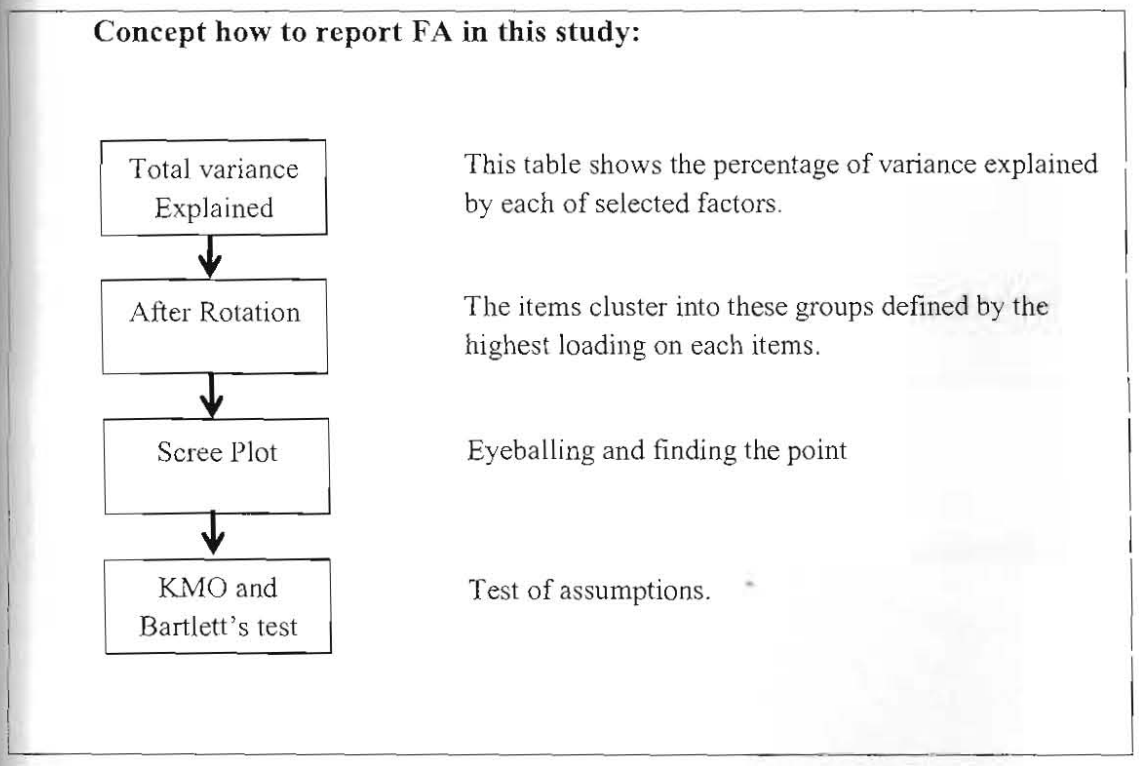


Figure 4.8: FA report concept

Sources: Paul (2007)

4.8 Pilot Test

Pilot test was carried out for items in the questionnaire. Oppenheim (1992), Morrison (1993), and Wilson and McLean (1994) as cited in Cohen et al. (2000) stated that a pilot test as pre-testing is carried out to increase the reliability, practicability and validity and of the questionnaire. The Pilot test ensures the clarity of instruction of items. It is also a tool to test if there is a redundant question, biased question or leading question being asked in the questionnaire. Pilot test of survey questionnaire on 30 respondents was carried out before the

questionnaires distributed to the sample size respondent. This pilot test was carried out to test for the validity and reliability of items of the questionnaire. The 30 pilot test respondents were selected randomly excluding from 384 sample size respondent. The result of the pilot test was evaluated based on Cronbach's Alpha value as shown in Table 4.8.

Table 4.8: Reliability statistics results Pilot test

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.893	.913	53

The Cronbach's alpha value of pilot test showed a value higher than 0.9. According to George and Mallery as cited in Lee (2012),

Table 4.9: Showed a Value higher

a > 0.9 – Excellent
a > 0.8 – Good
a > 0.7 – Acceptable
a > 0.6 – Questionable
a > 0.5 – Poor
a > 0.4 - Unacceptable

Sources: Lee (2012)

4.9 Conclusion

As a conclusion, the location of study was used to determine the population of the study area. Krejecie and Morgan in Lee (2012) table for determining sample size used to get appropriate sample size for the study and discussed as part of the design of the study as well as a sample of the study, data collection method and data analysis method. This chapter discussed and explained how the research would achieve the objectives. It also explains the methods and tools used in data collection as well as analysis techniques used for analyses the data collected. This study employs the use of quantitative research. The use of questionnaires as the main data collection method allows data with regards to public perception to be obtained and framework study. Meanwhile, data from field observation were used to produce an inventory of street arts in Kuching and Georgetown.

Furthermore, the data collected were analysed by means of descriptive analysis, factor analyses, regression and frequency analysis. In the next chapter, the analysis was conducted based on the data tabulated in SPSS.

CHAPTER 5

DATA ANALYSIS

5.1 Introduction

This chapter is structured in two sections based on the implementation of the street art project to analyse data collected through the quantitative method. The data collected from the fieldwork were analysed using SPSS version 20. The layout of this chapter is based on the following. The first content is a brief data cleaning process. Secondly, is the presentation of the demographic background. Third, the measures used in this study are thoroughly discussed using factor analysis, reliability analysis, the descriptive statistics and correlation analysis. After that, the results of the regression analyses testing the hypotheses are presented. Finally, the summary of hypotheses assessment is presented.

5.2 Data Cleaning

This section of data cleaning, data was checked for missing values. For this study, the missing data was low as 5.0 percent for an individual case or observation. According to (Lee, 2012) "The missing data under 10 percent for an individual case or observation can generally be ignored, except when the missing data occurs in a specific nonrandom fashion".

5.3 Descriptive Analysis of the Sample

Survey questionnaires had been distributed to 384 respondent minimum of the sample size completed and valid to be analysed. By using the Krejcie and Morgan sampling method, respondents of the survey questionnaire are people who have been in the area of Street Arts.

The sample chosen was used to represent the population of people from the states of Sarawak and some respondent from Georgetown Penang. Survey questionnaires were printed out and distributed to the public and distributed via online survey link powered by Google Form or Https;//docs.gogle.com.

5.4 Reliability Analysis

The reliability analysis was conducted by computing software of statistical package for social science (SPSS) version 20. According to Sekaran and Bougie (2013), the reliability of a measure is an indication of stability and consistency with which the instrument measures the concept and helps to assess the "goodness" of a measure.

Further, the Cronbach's Alpha (CA) value of pilot test showed a value than 0.9. According to George and Mallery as cited in Lee (2012), the results of the study were evaluated based on Cronbach's Alpha value as shown in Table 5.2.

Table 5.1: Value of pilot test showed

$\alpha > 0.9$ – Excellent	$\alpha > 0.6$ – Questionable
$\alpha > 0.8$ – Good	$\alpha > 0.5$ – Poor
$\alpha > 0.7$ – Acceptable	$\alpha > 0.4$ - Unacceptable

Table 5.2: Reliability Statistics of Study

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.890	.889	30

The finding revealed that Cronbach's Alpha (CA) value of 0.890 is significance through Reliability test analysis on 30 items. This analysis was counted based on 384 valid respondents. Therefore, CA value is significant for further SPSS analyses to find the correlation items using factor analysis.

5.5 Section A: Demographic Respondent

This section consists of five demographic questions which have been answered by respondent and the data was analysed consequently. The items involved in the participant demographic background were age, gender, status, qualification, and nation. In this section, the gathered demographic data of the participants had been analysed in order for discussion in terms of frequencies and percentages to be done.

5.5.1 **Age**

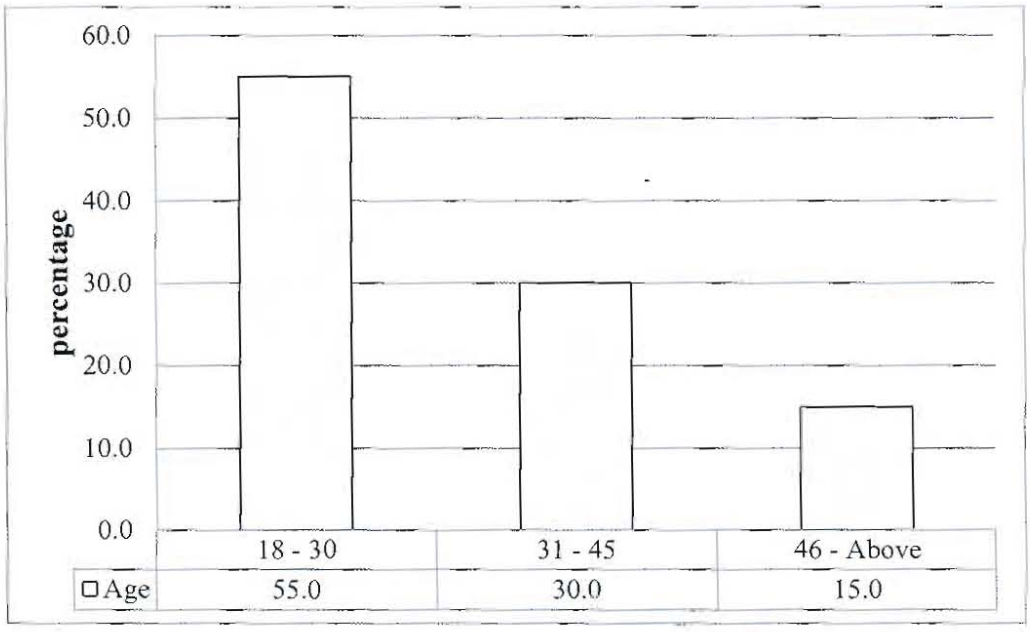


Figure 5.1: Respondent Age

Figure 5.1 shows the percentage of respondents by age. It can be proved when 18-30 years old represented 211 respondents or 55%, then chart of 31-45 years old represented 115 respondents or 30%, and last once, chart of 45-Above years old represented 15% or 58 respondents. The Percentage of respondents in the age of 18-30 years old were the highest, while the percentage of respondents in the of 31-45 years old and 45 years old and above was the lowest in answering survey questionnaires. This chart aimed to study about respondents from which categories, of age group have that higher tendency to participate in this research. The age of 18-30 more than other age will answer this question its 55%.

5.2 Gender

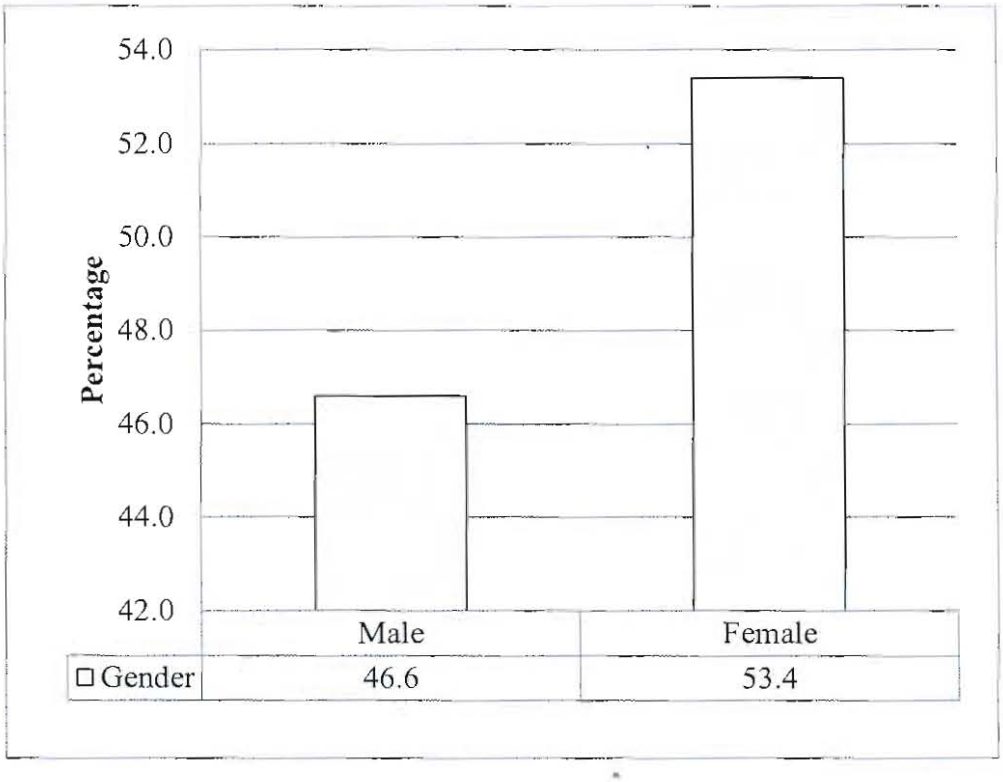


Figure 5.2: Gender

Figure 5.2 shows the percentage of respondents by gender. It can be proved when a chart bar of male showed 46.6% or 179 respondents, while, chart bar of female showed 53.4% or 205 respondents. Percentage of female respondents was approximately one time of the male respondents. This chart bar aimed to analysed which group of gender has the higher the tendency to answer the survey questionnaires in this research.

5.3 Nation

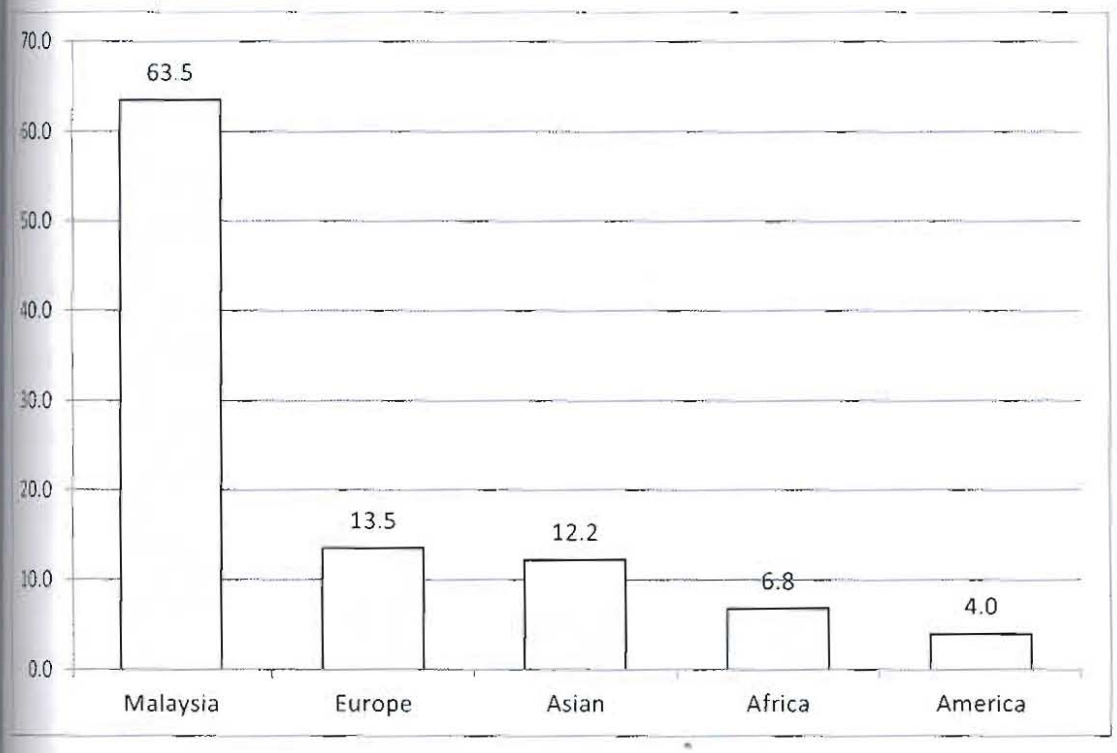


Figure 5.3: Nation

Figure 5.3 shows the nation of the respondents in this study. Meanwhile, the majority respondents from Malaysia with 63.5% equivalent to 244 respondents and second high respondent from Europe with 13.5% equivalent to 52 respondents, then respondent from Asian with 12.2% equivalent to 47 respondents, while, from Africa 6.8% equivalent to 26 respondents. The lowest number of respondents which consists of 4% or 15 respondents was from America. From the results shown above, it can be concluded that most of the respondents from Malaysia.

5.6 Respondents Knowledge of Street Art

This part of the paper provides a discussion and analysis on the perception of respondents about street art based on closed-ended questions and Likert-scales. In the first few questions, respondents were required to provide information regarding their general knowledge and understanding of street arts. For the open-ended questions, the questions include the level of knowledge about street art, opinion of what street art is and what makes a good street art, the importance of street art as well as benefits of street art. In addition, respondents were required to express their views with regard to characteristics of street art by agreeing or disagreeing to a set of giving statements through the use of the four-point Likert scale. Another set of scale is used to identify the perceived degree of importance to a set of giving criteria that indicate good street art.

Table 5.3: Frequency distribution of respondents' level of knowledge about street art

Level of knowledge	Frequency	Percent (%)
Know very little	215	56
Not sure	113	29.4
Know quite well	56	14.6
Total	384	100

Table 5.3 shows the distribution of the respondents in terms of their level of knowledge about street art. The results revealed that 56 percent (215 people) of the respondents admitted that they know very little about street art. The remaining 29.4 percent (113 people) and 14.6 percent (56 people) of the respondents acknowledge that they are unsure and know quite well about street art respectively. This indicates that a majority of the respondents have very little knowledge about street art and this is a reasonable response since based on their field of profession, the majority was non art and design related fields.

5.7 Respondents Opinion of Good Street Art to Preserve Our Culture

From the survey, respondents were also asked about what they think makes a good street art. Specifically, good street art here refers to successful and is received well by the public. This is to identify elements or characteristics of a good street art from the respondents' point of view. Based on Table 5.4, 23.2 percent of the participants are of the opinion that a good street art has to be attractive. This gives an impression that aesthetic quality is an important success factor for street art. This finding is supported by a study conducted by Wang (2009) where it is found that street art is expected to have aesthetic value and creates a pleasurable experience for its audience.

Table 5.4: Perception of good street art frequency of response

Label	Responses	
	N	Percent (%)
Attractive	89	23.2
Represent history/ Culture	71	18.5
Meaningful & Unique	67	17.4
Tourist attraction	51	13.3
City beautification	82	21.3
Others	24	6.3
Total	384	100

The second most answered response is the ability of street art to portray city identity with 21.3 percent response from the respondents. This gives the notion that a good street art must have the ability to express the identity of the city. Additionally, this also supports claims by Hall and Robertson (2001) that street art is able to develop a sense of identity and place as

well as enhance civic identity. A good street art is able to help the city acquire a sense of definition in terms of what kind of a city it is, thus differentiating it from other cities.

5.8 Respondent Perceived Importance of Street Art to Preserve Our Culture

As seen in Table 5.5, the participants were asked about the importance of street art. This is to identify whether the existence of a street art has any importance, to a place or community as well as the reasons for its importance. A large portion of the response reveals that street art is important with 90 percent response from the respondents, from the results, it is identified that the two main reasons for the importance of public art are beautifying the city and preserving history/culture. Meanwhile, 10 percent of the respondents say that street art is not important. They believe that street art is merely for the purpose of aesthetics and does not serve other functions.

Table 5.5: Respondent perceived importance of the street art

Importance of street art	Frequency	Percent
Yes	346	90
No	38	10
Total	**384**	**100**

Table 5.6: Perceived reasons for importance of street art frequency of response

Labeling	Responses	
	N	**Percent**
Beautify city	116	30.2
Preserve history/ culture	90	23.4
City identity	78	20.3
Not important	17	4.4
Tourist attraction	54	14.1
Other	22	5.7
*n.a	7	1.9
Total	**384**	**100**

*n.a – not answer

As seen in Table 5.6, about 30.2 percent of the respondents say that street art is important to beautify the city. This is followed by 23.4 percent of the respondents that answer street art is important to preserve the history and culture of the place and community. Hence, in this sense street art further expand its role in urban regeneration because of its ability to make a place more interesting and creates a richer visual environment. While street art is not only regarded for its ability to enhance the visual quality of the environment, it is gaining greater importance as a mean to preserve history and culture. The result where are majority says that street art is used as a means to show history, culture and identity of the city is consistent with the findings by Mustafa (2009) whereby street art is seen as a tool to honour and promote local history and culture, the result of this study to support these claim. Not only does street art remind them of the history that has taken place and the culture that the community holds on to, it serves to educate younger generations about the place and the community in which they live in.

5.9 Levels of Agreement on the Characteristics of Street Art

As seen on Table 5.7 Analysis the respondent level of agreement regarding the characteristics of street art project. Overall, the respondent shows high levels of agreement for all the items listed that reflects the characteristics of the street art. The respondents strongly agree that street art contributes to enjoy its presence and show history of community with means scores of 3.52 (SD = 0.545) and 3.45 (SD = 0.663) respectively. The respondent strongly agrees that the street art as a landmark, created for the public and place beautification with mean scores 3.34 (SD = 0.652), (M = 3.27, SD = 0.529) and (M = 3.50, SD = 0.563). On the other hand, respondent merely agrees that the decision regarding street art contributes to people can interact with it with (M = 2.91, SD = 0.581). This is somewhat an unexpected response from the respondent whereby it is assumed that people enjoy something that they can interact with, be it passive or active.

Table 5.7: Characteristics level agreement about the street art

Characteristics	mean (M)	Std. Deviation (*SD*)	Indicator
1.Audience enjoy and like its presents	3.52	.545	Strongly agree
2.Show history/culture/identity of community	3.45	.663	Strongly agree
3.Should serve as a landmark	3.34	.652	Strongly agree
4.Should be created for the public	3.27	.629	Strongly agree
5.People can interact with it	2.91	.581	Agree

5.10 Analysis and Measure Types

To determine the measurement of scales and items for this study, factor analysis was applied to evaluate the items of variable. This study also utilizes the Principle Component Factor Analysis with Varimax rotation to distinguish a set of the underlying dimension of the constructs. According to Hunter and Tan (2010), explaining the items with loadings higher than 0.50 on one factor are retained for further analysis, however, items with a loading of 0.4 and above are logical and sufficient. Further, the values of a Measure of Sampling Adequacy (MSA), Kaiser-Meyer-Olkin (KMO) and Barlett's Test of Sphericity were examined to decide the suitability of items. The MSA value of the individual things was set to be 0.50 and over, as well KMO for by and large thing's value should be 0.60 and over. The Barlett's Test is observed to identify the nearness of significant relationships among variables. It is vital to continue with figure analysis in case the value of the test is huge and significant ($\rho < .050$).

5.10.1 Factor Analysis

In this study, the dimensions in the independent variables, moderating and dependent variables were identified using the Varimax rotation in the principal component factor analysis. The application of factor analysis is vital in order to recognize whether a common factor or more than a single factor exists in response to the items. Thus, in order to comprehend the fundamental structure in the data matrix, factor analysis was applied to distinguish the most practical set of variables, and finally to verify the goodness of measures for testing the hypotheses (Hair et al., 2010). According Robert Ho (2006), factor analysis is used to find patterns in the correlation between variables. The pattern is used to cluster the variables into groups, was called the factors. The factor can be treated as new composite

variables. Generally, there are 3 variables in this study with is the Independent variables (*Cultural*), Dependent Variables (*City Image*) and items in moderator (*Guidelines*), there main items will determine success factors in preserving the Malaysia cultural through the street arts project in the tourism sector. Based on extensive literature review, there have identified a list of important factors derived forms 26 questions, to determine of successful suggestion of items in preserving the culture through street arts in developing tourism sector in Malaysia. This quantitative method has 384 respondents were asked to rank the credibility of some suggestion, question on a linker scale *(Strongly agree – Strongly Disagree)* these qualities to determine the successful street art project.

5.10.2 Culture Content Analysis (*Independent Variables*)

The Culture Content has been assessed its validity using Exploratory Factor Analysis. There were 12 items of the proposed culture content. The items are divided into four sections; Three, items for culture, three items of heritage, three items for art and three items for Ethnic.

Cultural content - Cultural tourism - Heritage tourism - Art tourism - Ethnic Tourism	Culture : Three questions Heritage : Three questions Art : Three items questions Ethnic : Three items questions

Figure 5.4: Items in Cultural content (Independent Variables)

As can be seen from Figure 5.4, the Kaiser-Meyer-Olkin (KMO) value of 0.792 is great results for this correlation items in culture content. Result of Bartlett's Test of Sphericity is 0.000 is significance through factor analysis on 12 items and was counted on 384 valid

respondents. This data has answered the first objective to identify of the cultural content of street arts commonly displayed by the street artists to find correlation items after rotating.

Table 5.8: KMO and Bartlett's Test (Cultural content)

Kaiser-Meyer-Olkin (KMO)		.792
Bartlett's Test of Sphericity	Approx. Chi-Square	1492.467
	Df	66
	Sig.	.000

Table 5.8 is the results of factor analysis above signified that few items need to be rearranged under the new names of variables. Results of factor analysis with varimax rotation revealed the existence of four (4) components with initial Eigenvalues greater than one that explained 65.13 percent of total variance.

Table 5.9: Total Variance Explained

Component	Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %
1	2.900	24.169	24.169
2	2.056	17.130	41.298
3	1.513	12.612	53.911
4	1.346	11.219	65.130
Extraction Method: Principal Component Analysis			

The first component comprised five (5) items related to the cultural tourism. This factor with loadings ranging from 0.546 to 0.803 accounted for 24.17 percent of the variance in the data. The original name of the main items was changed to the cultural content because all items after rotation were revealed as one component under culture content. The second component accounted for 17.13 percent of the total variance with loadings ranged from 0.554 to 0.849. This factor consisted of four (4) items, a mixture of three (3) items from heritage

tourism, and one (1) item from the cultural tourism. The original factors stay with the original name of heritage tourism. The third component which included one (1) item related to the art tourism. This factor accounted for 12.61 percent of total variance in the data with loadings ranged with .915. The last component which included two (2) items related to the ethnic tourism. This factor accounted with 11.22 percent of total variance in the data with loading ranged with 0.573 to 0.837.

Table 5.10: Factor Analysis of Cultural Content Independent Variables (IV) after rotation

Items	Component			
	1	2	3	4
Traditional cultural will be represents the pluralistic nature of our society	.803			
Art tourism is a medium attraction to the arts society	.741			
Ethnic tourism represents the identity of indigenous or traditional group of people	.686			
Art tourism is a term used when people travel to specific places to visit, explore and engage in activities related to arts	.675			
Art tourism is an instrument that facilitates harmony and understanding among people	.546			
Cultural heritage is an identity that represents a country.		.849		
Heritage tourism involves visiting historical or industrial site and the overall purpose is to gain an appreciation of a past		.730		
Heritage tourism is a search for new experience carried out in new places, especially related to artifacts and activities that reflect the history of mankind in the past until now		.571	.491	
Religious beliefs translated into street arts will reflect the city image.		.554		
The specific culture of a place reflects the image of the city's cultural content through successful Street Arts Project			.915	
Tourists can learn about the culture of a place destination and gain new experience or knowledge				.837
Ethnic tourism will refers to the travel motivated by performances, presentations and ethnic attraction	.502			.573

5.10.3 Items of Guidelines (Moderator)

To establish the validity of successful of guidelines, which was also evaluated by the respondent in this study, principle component factor analysis was performed. To determine the validity of component of the items in the Guidelines which was also evaluated by the respondents in this study, principle Component Factor analysis was performed. Initially, there was only one component of this variable which is the guideline with six items all together.

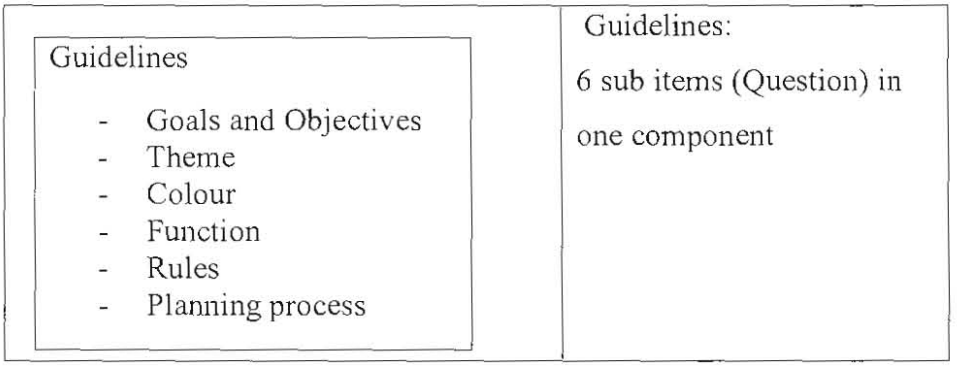


Figure 5.5: Items in Guideline Moderator

The KMO results at Table 5.11 for guideline factors with 0.792 and Barlett's test shows a significant value (Approx., Chi-square = 435.193, $p < .001$) indicating the significance of the correlation matrix and appropriateness for factor analysis.

Table 5.11: KMO and Bartlett's Test (Moderator)

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.792
Bartlett's Test of Sphericity	Approx. Chi-Square	435.193
	df	15
	Sig.	.000

The result of the scree plot test also supported a one-factor solution. Since only one component was extracted, the solution could not be rotated. Therefore, the original name of the Guidelines was maintained.

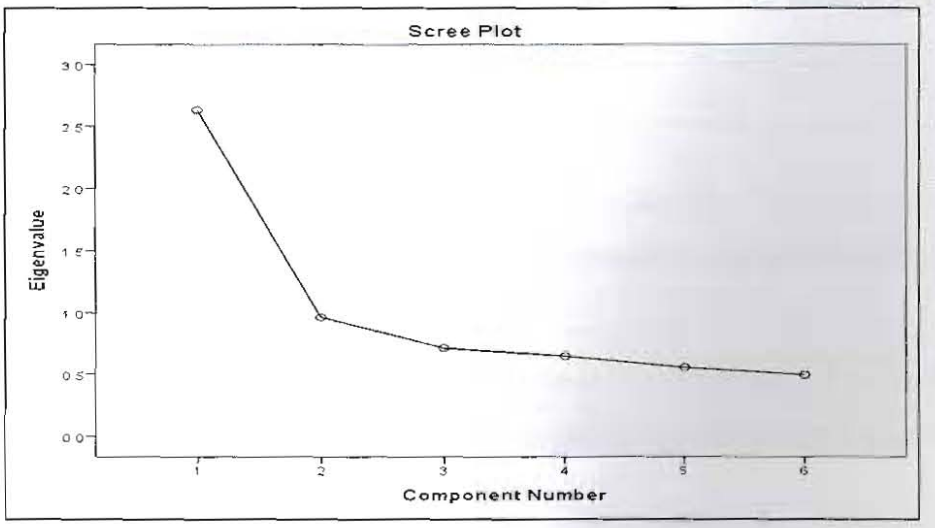


Figure 5.6: Result of the scree plot to support the results validity of items in the guidelines.

Table 5.12 : Factor analysis of moderator: Guidelines

Items	Component
	1
To selected theme of colour must be appropriate to the local culture context.	.724
The Street artist who's created the Street Arts Project, they need to follow the laws set by the authorities.	.701
The Planning process is very important before executing the Street Arts Project.	.673
The correct and appropriate theme is very important to ensure the success of the street arts project.	.658
Objectives and goals must be accurate and reliable.	.635
When somebody wanted to create Street arts they must have a specific function and not to be treated as vandalism.	.534

5.10.4 Factor Analyses of Item in the City Image (Dependent Variables)

As seen this part, the item in the city image will analyse with validity using Exploratory Factor Analysis to find the correlation items. There have 4 components for the proposed city image contrast from the literature review chapter. Other hand, 8 items divided from 4 components to produce the successful street art.

<table>
<tr><td rowspan="2">City Image :
- Landscape
- Infrastructure
- Structure
- behaviour</td><td colspan="2">City image:
There have 4 components (landscape, infrastructure, structure and behaviour) and then 8 items (Question) in that component.</td></tr>
<tr><td>Landscape = 2 questions
Infrastructure = 3 questions</td><td>Structure = 3 questions
Behaviour = 3 questions</td></tr>
</table>

Figure 5.7: Component of the City Image as dependent variables

The Principle Components Factor Analysis of the city image, with varimax rotation indicated the existence of four (4) components with initial Eigenvalues greater than one that explained 63.58 percent of total variance as can be seen Figure 5.13. The total variance results as well support by this results of KMO with value 0.783 and Bartlett's Test is significant value (Approx. Chi-Square = 947.186, $p < .05$), indicating the significance of the correlation matrix and appropriateness for factor analysis.

Table 5.13: KMO and Bartlett's Test (City Image)

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.783
Bartlett's Test of Sphericity	Approx. Chi-Square	947.186
	df	55
	Sig.	.000

Table 5.14: Total Variance Explained (City Image)

Component	Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %
1	1.921	17.460	17.460
2	1.837	16.704	34.163
3	1.824	16.581	50.744
4	1.412	12.836	63.580
Extraction Method: Principal Component Analysis			

The first component comprising three (3) items was related to component 1. This factor has items loading ranging from 0.618 to 0.820 accounted for 17.46 percent of the variance. The second component comprised also three (3) items. This factor has items loadings ranging from 0.640 to 0.800 accounted for 16.704 percent of the variance in the data. Third, component three (3) has Loadings ranging from .693 to .807 accounted for 16.581 percent of the variance in the data. The last once, component four (4) comprised also two (2) items. This factor has a loading ranging from .618 and .665 accounted for 12.836 percent. To determine which one the first component name, that looks at the items, which more items (questions) same in one component, that is will determine the name of the component. After doing the rotation component matrix, the first component comprised three (3) items related to the Structure factors, this because there have two (2) question from Structure factors with high value, and then one (1) question from Behaviour Factor. The second component comprised also three (3) items, this item related to the landscape factors, which two (2) questions from landscape factors with high value, and then one (1) from infrastructure factors. The third component comprised also three (3) items, this also related to the behaviour factors, because two (2) questions in Behaviour factor with high value and one (1) question from structure

factor. And the last, component comprised with two (2) items, related to infrastructure factors, with high value. Below is Table 5.15, Rotated component matrix.

Table 5.15: Rotated Component Matrix[a] City Image as a dependent variable

Question	Component			
	1	2	3	4
A proper and well-organised development of the structure of the city attracts tourists to visit the city.	.820			
The local community's attitudes and behaviour will give an effect for tourist attraction to our city.	.685			
Attractive and unique structures related to the culture and heritage of the city affect tourist arrivals.	.618			
The Landscape is referring to urban design, architecture, green spaces and generally public spaces in the city.		.800		
An ordered and structured landscape symbolizes the success an image of the city.		.690		.414
Well-developed infrastructure is also one of the tourist attractions for a city and will give an effect of the success of street arts as a medium to preserve culture and heritage.		.640		
Influenced by the attitude of wanting to know about a new place.			.807	
The visitors who revisit a specific place are influenced by their experience engaged with the place.			.699	
Visitors also influenced by experiences that have been travelled with the surrounding people.	.410		.693	
The sufficient infrastructure in urban development will improve the living standard of the community.				.665
The attitude or behaviour of people in a city also represents their identity.				.618

5.10.5 New framework After Analysis

As a conclusion, the creation and the existence of street art is mainly for a human being to experience the story of a city is also important in creating a vibrant and cheerful environment in preserving the Malaysian culture.

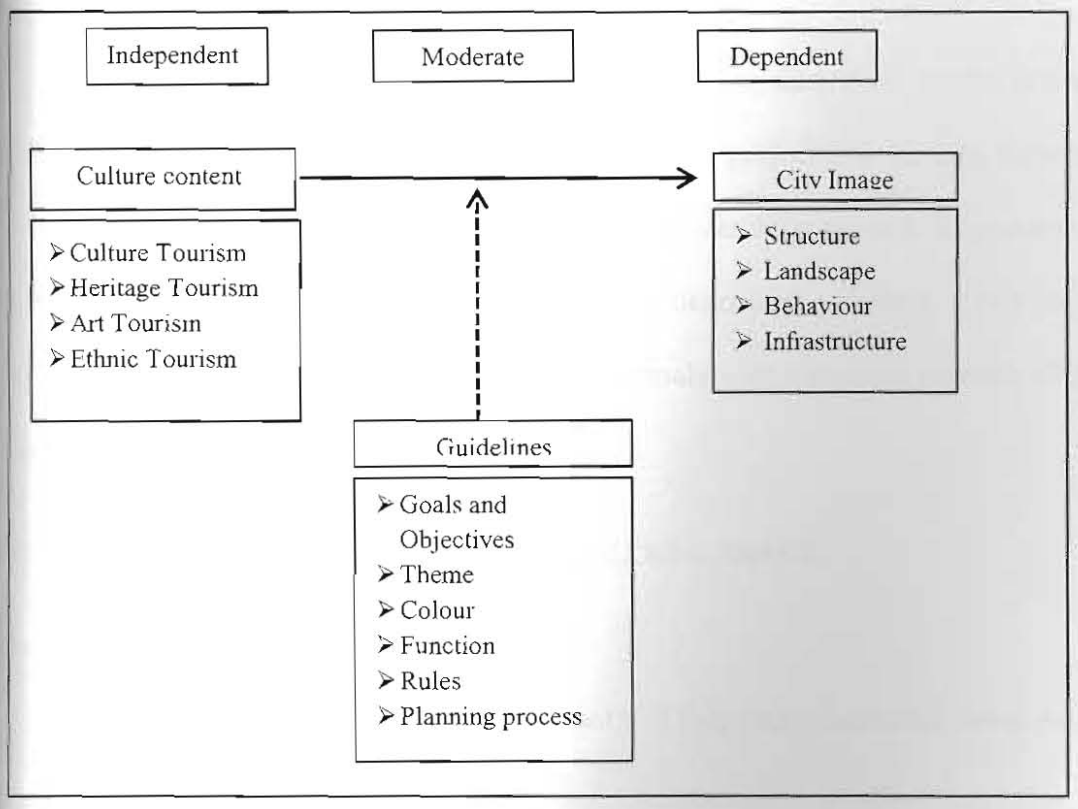


Figure 5.8: New framework after analyses

Street art project will also make the street arts as one of the favourable venue attractions. As the city needs some additional creative art to enrich the area as well as stimulate and built the positive social environment, therefore preserving cultural has significant potential to act which a medium for people to interact and appreciate their surrounding while at the same time creating a playful and memorable place for the community. On the other hand, based on the result, new guideline has been proposed accordingly (Figure 5.8) to determine the success factors in preserving Malaysian culture through the street art projects which could give better framework guidelines for the local authorities in developing the city area as part of the tourism attractions, after finding significant variables.

5.11 Restatement of Hypotheses

Based from the factor analysis results, the existing theoretical model is maintained with minor changes with regard to successful street arts project. The revised hypotheses are shown below with changes in variable names of the research framework. Regression analysis is used to assess the relationship between one's dependent variables (DV) and several independent variables (IVs). This is the most commonly used technique in much of the social sciences research.

Restatement of Hypotheses based on the result of Factor Analysis.

Hypotheses 1:

> The more reliable item in cultural content will determine successful Street Arts through city image.

Hypotheses 2:

> The existed of items in guideline will moderate cultural content in determining successful street arts projects through city image.

5.11.1 Reliability Analyses

The reliability analysis was conducted by computing the Cronbach's alpha value for the measure. Concurring to Sekaran and Bougie (2009), the reliability of measures shows the stability and consistency of the instrument in measuring a concept and makes a difference to survey the goodness of a measure. Hair et al, (2010) shown that reliability is an evaluation of the degree of consistency between different estimations of a variable. Nunnally (1978) in Lee Abdullah, (2012) proposed that the least worthy reliability be set at 0.60. This explanation was bolstered by Hair et al. (2010) in his writing, which built up that 'the generally concurred upon lower constrain of Cronbach's alpha is 0.70, in spite of the fact that it may diminish to

0.60 in exploratory research. The Table below illustrated the Cronbach's alphas for independent variables are in the ranged from .834 the highest alpha for twelve (12) items in component the Culture content. The figure is presented that the measure has high internal consistency and stability. The moderating variables, the measure also have high with Cronbach's alpha of.732 for six (6) items in the guidelines. The measures of the dependent variables have high Cronbach's alpha, which were ranged from .764 to eight (8) items in City image. Therefore, based on the reliability analyses findings, the measures employed in this study are highly reliable, thus allowing subsequent analyses to be conducted.

Table 5.16: Reliability Analyses Hypotheses

Variables	Number of items	Cronbach's alpha
Independent Variables: Culture Content	12	.834
Moderating Variables: Guidelines	6	.732
Dependent Variables: City Image	11	.764

5.11.2 Descriptive Statistics (Means and Standard Deviations)

Table 5.17 shows the means, standard deviations and number of cases for each variable in the study data.

Table 5.17: Means and standard deviations

Variables	Means (M)	Std. Deviations (S.D)	Number (N)
Independent Variables: Culture Content	50.34	5.50	384
Moderating Variables: Guidelines	25.40	2.88	384
Dependent Variables: City Image	33.78	3.51	384

The table above indicates the varying range of respondents' feedback on the data variables. As for the independent variables, the highest value is for Culture content which specified M = 50.34, SD = 5.50. On the other hand, as the moderating variable there have two (2) variables, which is the Guidelines with the mean value of M = 25.40, SD = 2.88. The final variable is the dependent variable items of city image the lowest mean value of M = 33.78, SD = 4.34.

5.11.3 Correlation Matrix

Correlation analysis is used to describe the strength and direction of the linear relationship between two variables (Pallant, 2005). In this study, the Pearson product moment correlation was used to examine the interval level, or the continuous variables. It was stated in, Pallant (2005) that Pearson correlation coefficient (**r**) can range on values from -1 to +1. On the other hand, a correlation of "**0**" indicates no relationship between the two variables. Cohen (1988) in Lee Abdullah (2012) suggests the following guidelines in order to explain the strength of relationships:

$\hat{r}$ = .10 to .29 or $\hat{r}$ = -.10 to -.29	**(relationship strength is small)**
$\hat{r}$ = .30 to .49 or $\hat{r}$ = -.30 to -.49	**(relationship strength is medium)**
$\hat{r}$ = .50 to 1.0 or $\hat{r}$ = -.50 to -1.0	**(relationship strength is large)**

Figure 5.9: Explain the strength of relationships
Source: Cohen (1988) in Lee Abdullah (2012)

The result of the correlation analysis as displayed in Table 5.18 indicates that variables are highly correlated with each other. Therefore, the high values of correlation verify that the variables have significant relationships among them.

Table 5.18: Correlation Matrix

No	Variables	1	2	3
1	Cultural Content	*	.527	.435
2	City image	.527		.512
3	Guideline	.435	.512	

From the correlation result at Table 5.18, all items are significantly correlated with each other with the highest correlation is between cultural content and city image with (**$\hat{r}$ = .527, ρ < .01**). Further, this was followed by the correlation between city image and guideline (**$\hat{r}$ = .512, ρ < .01**), then between cultural content and guideline with (**$\hat{r}$ = .435, ρ < .01**). As a result, the overall variables in determining the successful street arts, if referred to Cohen's (1988) in Lee Abdullah, (2012) guidelines, are strongly related to each other. So, all variables in Independent, Dependent and Moderating variables reveal strong relationships among variables by presented a significant correlation matrix.

5.12 Hypotheses Testing

There are two (2) parts in the hypotheses validity of this study;

- Firstly, it is to test the influence of the independent variables (Cultural Content) on the dependent Variables (City Image).
- Secondly, it is to analyse the influence of moderating effects (Guideline) on the relationship between independent variables (Cultural Content) and dependent Variables (City Image).

The Influence of the Independent Variables on the dependent Variables

(Return on Objective)

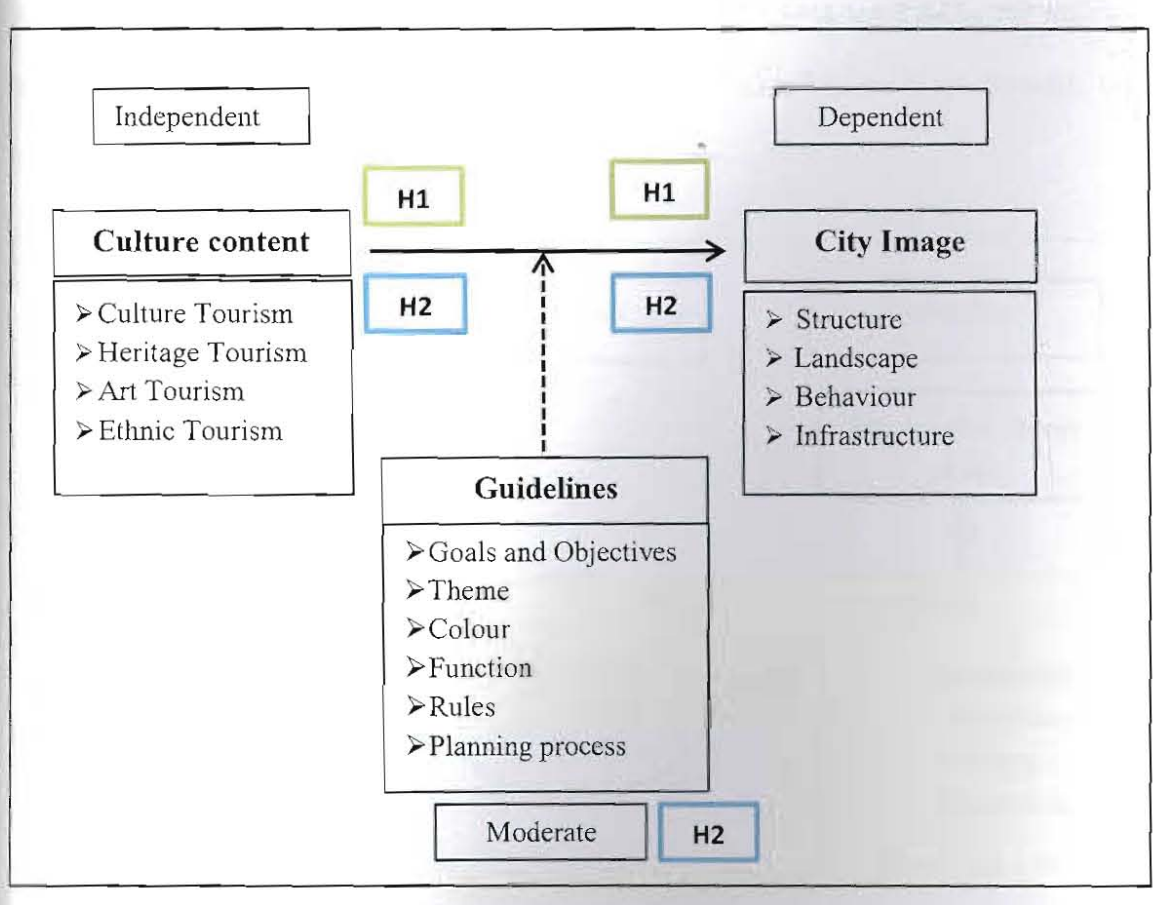


Figure 5.10: The Hypothesis testing between the independent variables on the dependent variable

Table 5.19: Labeling Hypotheses;

H1	The more reliable item in cultural content will determine successful Street Arts through city image.
H2	The existed of items in guideline will moderate cultural content in determining successful street arts projects through city image.

*H1 – Hypotheses one *H2 – Hypotheses two

5.12.1 Hypotheses 1 (H1)

To test the hypotheses H1 and H2, stated above, a regression analysis of Independent variables (Cultural Content) with Dependent Variables (City image) to determine success of the street arts project. In this part of hypothesis validity, it is to investigate the influence of the independent variables (Cultural Content) which successful street art through the city image as dependent variables.

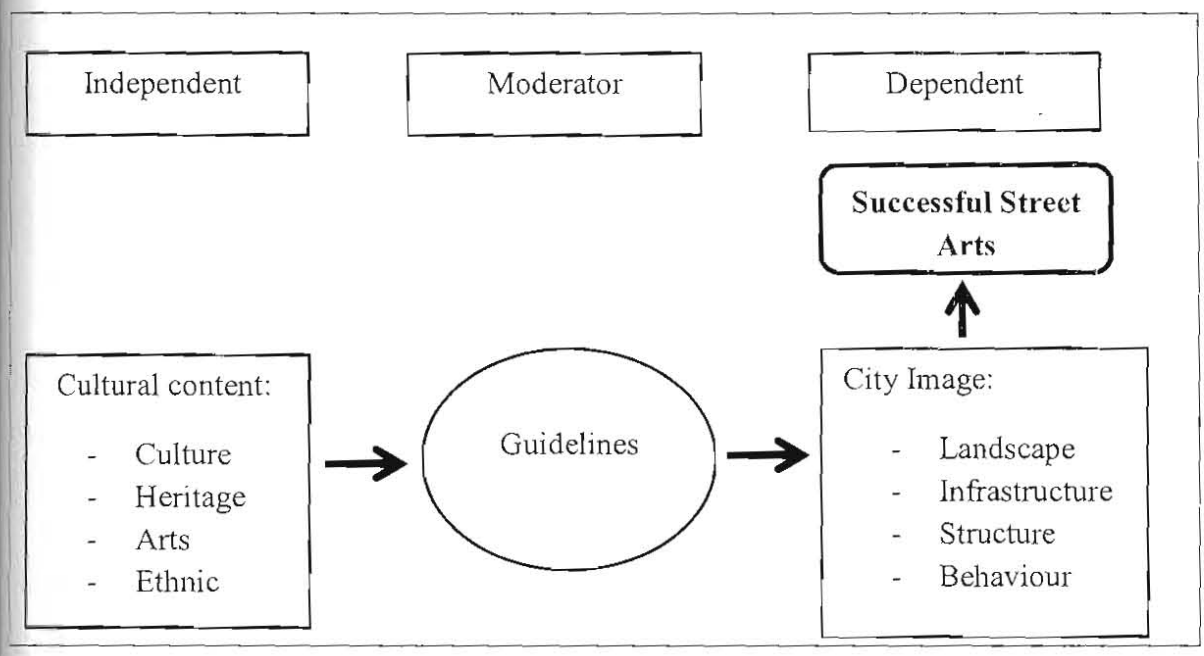


Figure 5.11: H1 - Influence of the Independent Variable on the Dependent variables

Table 5.20: Summary of the relationship of independent variables (Culture Content) and dependent variables (City Image)

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
.527[a]	.278	.277	2.98740	1.784

Table 5.20 summarizes the results of multiple regression analyses between Culture Content and City Image as the dependent variables. Based on those results, the model summary displayed the variance in the dependent variable (Successful Street art through the city image) is explained by the independent variables (which includes Culture, heritage, art and ethnic). The above table presents the R Square value of .277, which means that the independent variables explain 2.78 percent of the variance in successful street art through the city image.

Table 5.21: Coefficients[a]

Independent Variables	Standardized Coefficients	t	Sig.
	Beta		
Cultural content - Culture - Heritage - Arts - Ethnic	.527	13.067	.000

Table 5.21 present the result of which independent variables, the cultural content displayed the largest beta coefficient value of .527. This means that cultural content makes the strongest unique contribution to explaining the dependent variables. To verify the significant unique to the equation, the significant values in Table 5.21 were closely monitored. According to Pallant (2005), "if the significance value is less than .05 for instance, .01, .0001,

etc., then the variable is making a significant unique contribution to the prediction of the dependent variable'. Values above .05 can be reckoned that the variable is not making a significant unique contribution to the independent variables in the model (Pallant, 2005). Hence, looking at Table 5.21 the cultural content (independent variables) is significant unique contribution to the City Image (dependent variables) with the results is ($\beta = .527$; $\rho = .00$).

5.12.2 Hypotheses 2 (H2)

The second part of the hypothesis testing is to examine the influence of the Moderator (Guidelines), which is between independent variables (Cultural Content) and dependent variables successful street art through the City image.

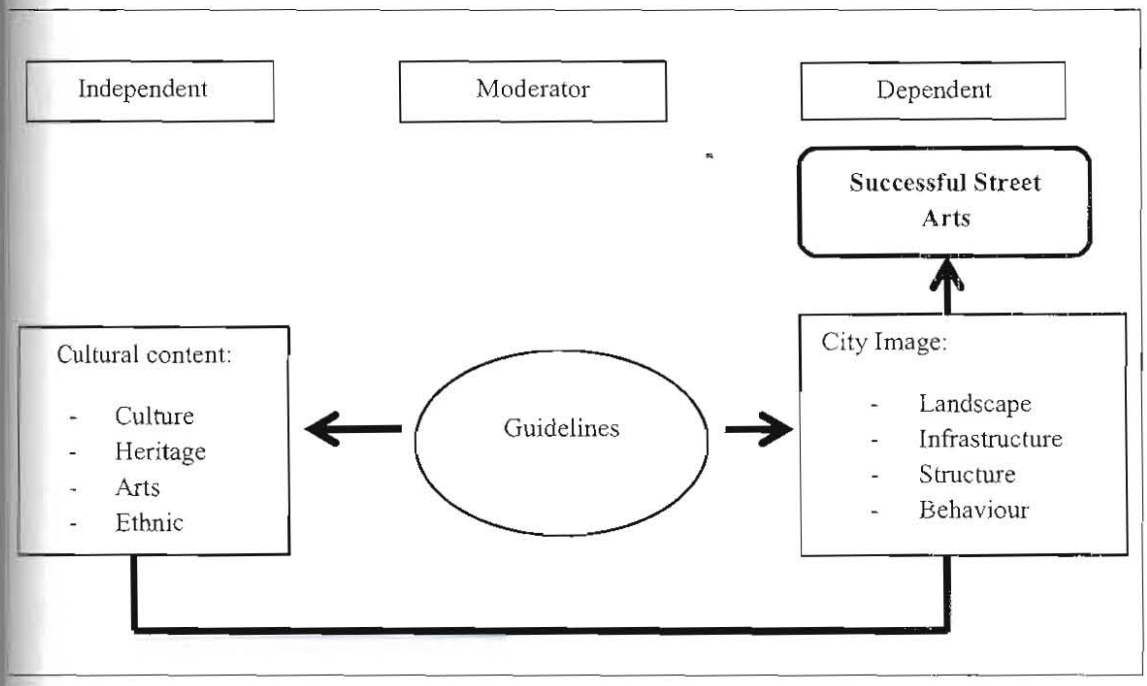


Figure 5.12: H2 - Influence of the moderator (Guidelines) on the relationship Between Independent Variables (Cultural Content) and Dependent Variables (Successful Street arts through the city Image)

Table 5.22: Summary of the influence of the moderator (Guidelines (G) on the relationship between independent variables (Cultural Content (CC) and dependent variables (City Image (CI)

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1 (G – Ci)	.512	.262	.260	2.48086	1.859
2 (Cc – Ci)	.527	.278	.277	2.98740	1.784

*G – Guideline *Ci – City Image *CC – Cultnral Content

5.13 Summary of Hypotheses Testing

After all data have been analysed, Table 5.23 summarizes the result of hypothesis testing.

Tables 5.23: Summary of hypotheses validity

Hypotheses	Statements	Remarks
H1	The more reliable item in cultural content will determine successful Street Arts through city image.	Supported
H2	The existed of items in guideline will moderate cultural content in determining successful street arts projects through city image.	Supported

Overall, two hypotheses were tested and from the results, two hypotheses were supported. There has a positive relationship with dependent variables successful street arts through city image.

5.14 Summary

Chapter five discussed the data analyses, which first embarked on the data cleaning, followed by generating data on respondent background. The first section of this chapter discussed on the demographic profile of the respondents with respect to their gender, age, and education level. The second section of this chapter focused on analyses the knowledge and understanding of respondents with regards to street art in general. The third section of this chapter focused on analyses, variables items in framework study and the last is to analyse the hypotheses study. From the analysis, it can be concluded that while respondents claim to be less knowledgeable about street art, to some degree they were adequately informed about what street art is and were able to express the importance and benefits of street art. Additionally, the chapter also discussed on analyses of the public perception of street arts in Kuching and Georgetown. The people's perception of street arts in Kuching is generally positive where they mentioned street art to be attractive and relates to the history and culture of the city image. Respondents also suggested improvements in existing street art as well as recommendation for future street art in the city. The analysis identified that a majority of the respondent is of the opinion that regular maintenance on street arts should be done to improve existing street arts. This chapter also examined the relationship between variables and identifying the significant differences between the means of two variables. Two hypotheses were formulated regression to tests were employed to validate the hypotheses. Results from the Chi-square test show that there is a significant relationship between variables. In addition, there are not a relationship between the respondents' level of education and their basic knowledge of street art. In the final part of this chapter the analysis of rating the street arts found in framework study was presented and discussed.

CHAPTER 6

DISCUSSION AND CONCLUSION

6.1 Introduction

Chapter six is the final chapter in this research. This chapter begins with the recapitulation of research findings as mentioned in the previous chapter. The chapter also summaries the major findings and the implication to the research conceptual framework, then the deliberation on the main findings subsequent from the hypothesis testing of direct relationship between cultural content (culture, heritage, arts, ethnic) and successful street arts through the city image (landscape, infrastructure, structure, behaviour), as well as the moderating effects of guidelines on the relationship between cultural content and successful street arts through the city images. In addition, the research seeks to study people's perception on the contribution of street art at Kuching and Georgetown to preserving Malaysian culture. In order to answer these research questions, quantitative research approaches were applied. Through these approaches, the researcher developed a questionnaire that would gather relevant data. Literatures to support the findings were also integrated. The answers given by the 384 respondents were then analysed by using descriptive statistics which are frequency counts. Statistical tests such as the factor analyses were used to find collaboration variables items in framework study, then regression analyses were used to test the hypotheses study. The results were then presented in tables to facilitate the analysis. Towards the end of this chapter, will be discussed and recommendations for further research and possible studies will be suggested.

6.2 Summary of Findings

In this section, the achievement of the research objectives set at the beginning will be explained. Three aims were established in this research; 1) study to propose the module of a guideline to the authorities for the kind and theme of street art that can be used to preserve our culture. 2) To determine the relationship between variables (Cultural content, Guideline, City Image) successful street art for preserving our culture to extinction. 3) To identify the people's general perceptions about preserving culture through the street art project. From this study, it was concluded that the development of CH tourism in Malaysia is gaining momentum, but has not firmly adopted the sustainable approach. Based on the aims of this study, cover proposes a model of a guideline to the authorities (The role of authorities in planning and managing CH tourism). And second aim to determine the relationship between, after analyses that variables there have a strong relationship model, so will become a prop used in the guideline.

Apart from exploring the direct relationship between cultural content as an independent and then city image as dependent variables, this study also examined the influence of the moderating effects of guidelines on relationships between Cultural content and successful street art project through the city image. Cultural content is further divided into four distinct dimensions, which comprise of culture, heritage, art and ethnic. Apart from Cultural content which were executed as the independent variables, the dependent variables which is the successful street art project through city image is further divided into four items, which comprise of landscape, infrastructure, structure, and behaviour. The study also examined the role of moderator which is the guidelines in moderating the relationships between the independent variables and the dependent variables.

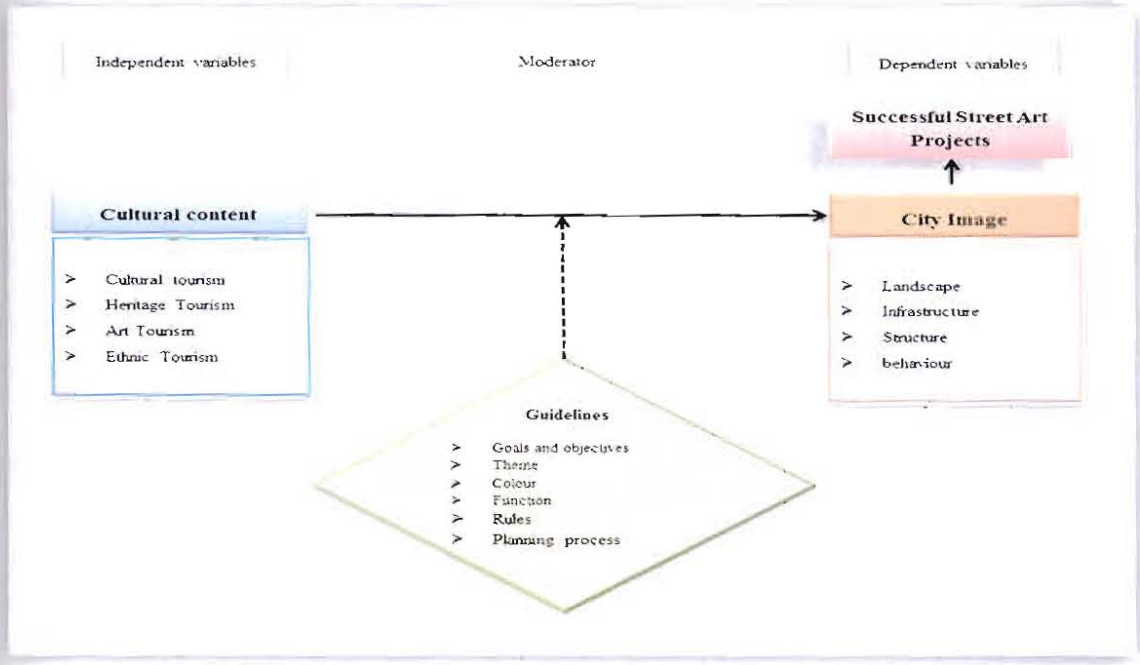


Figure 6.1: Framework of study
Source: Salau (2016)

Based on the hypothesis testing, two (2) hypotheses were supported. The supported hypotheses were H1 and H2 indicating the significant influence of independent, dependent and moderator variables. As a summary, there are two (2) hypotheses that are supported which are listed below:

H1 - The more reliable item in cultural content will determine successful Street Arts through city image.

H2 - The existed of items in guideline will moderate cultural content in determining successful street arts projects through city image.

The concept of preserving culture and heritage tourism development takes into account the integration of the physical environment (tourism destination), the host community, and the tourists. The concept also emphasizes on being more competitive, offering quality products and attracting more tourists. Consequently, it can reduce detrimental impacts from tourism. Thus, sustainable tourism development is seen as the key strategy that

can provide the necessary balance between economic, social, cultural and environmental needs in all tourism planning and implementation. Overall, there appears to be no comprehensive policy on this matter. Consequently, the development of CH tourism has been taking place without clear policy guidelines, and is prone to add his decision-making processes.

6.2.1 The Authorities Definitions of Cultural Heritage

Three senior government officers were interviewed in total from The Ministry of Sarawak Tourism board (MSTB) and The Ministry of Culture, Arts and Heritage (MOCAH). For discussion focuses on broad cultural heritage tourism planning and development issues as seen by the officers. Each of the three respondents was first asked to explain their understanding of heritage and cultural heritage; and each gave their own version. Generally, all of them associated heritage with everything passed down from one generation to the other, but the degrees of explanation differed from one respondent to the other. Both Respondent 1 and Respondent 2 provided the researcher with a general version of the definition. According to Respondent 1:

> "..We refer to something or anything that is inherited from one generation to another.."

In contrast, Respondent 3 expanded on this and explained that:

> "..Heritage does not only refer to a monument, an old building, or even an old dagger. These are only a small part of the country's heritage. It is also about norms and values, traditions, and our past. It portrays the traditional lifestyles and history of a nation. Some we may be proud of, but others may leave us with bitter memories. It is about the past that helps shape the country and its nation today.

6.3 The Roles and Functions of Street Arts

From the literature review carried out in Chapter 2, street art is a branch of public art that appears on the street such as mural art, chalk art, graffiti and others that can be found in remote area up to urban spaces (Riggle, 2010) seen to have a wide range of roles and functions. The roles of street art have gone beyond solely for aesthetic functions. This does not mean that the aesthetics of street art are entirely not important. The aesthetic role of street art is still significant as it provides an aesthetic improvement to a public space and enhances the attractiveness of a place, making it more valued by the public (Hall and Robertson, 2001). Being a form of urban ornamentation, street art is able to contribute to the making of the image of the city (Mustafa, 2009).

These claims are supported in the analysis where street art is commonly assumed the basic notion of beautifying spaces. Street art has also expanded its roles and functions into other aspects such as social and economic. In the social sense, street art is able to create and promote the sense of community and increases civic pride. It has the ability to bring people together by reflecting shared history, identity, needs and aspiration values of the community has increased its importance in culture-led urban regeneration of an area (Hall and Robertson, 2001). Furthermore, street art can be used to share our history and identity reflected through street arts also indicates that street art serves some form of political roles by telling a country's history. Such form of art is effective in narrating tradition, memory and history of a place (Pollock and Paddison, 2014).

Results from the analysis are consistent with these claims where respondents view that street art is used as a mean to show and preserve culture, history and identity. Preserving the culture through street arts not only strengthens the city's sense of identity, but also helps to educate and create awareness among younger generations. In addition, street art is seen as

having a positive impact on the local economy (Wang, 2009). From the analysis, street art is seen as a tool to attract tourist to an area. The attractiveness of street art brings in visitors, be it local or international, and this increases investment and benefits local businesses in the area where the street art is located.

6.4 The people's General Perceptions of the Street Art

In recent years, communities have started to embrace street art in their neighbourhoods. Communities embrace street art not only because they may beautify their streets and "offer aesthetic pleasure in place of Blight," but also because they bring communities together and can add to the cultural identities of neighbourhoods. Street art can also bring tourism and economic development to an otherwise overlooked community.

The characteristics of street art essentially make it part of considered illegal vandalism and a social nuisance in public daily life in the city. But now street art has become more like a traditional art market and hot commodity. This is the reason behind understanding and appreciating the public opinion of street art to preserve our culture. Studying the similarities and differences between the opinions of the public allows an in-depth understanding of street art and its importance and contribution to the urban environment.

The public generally has positive views about preserved our culture through the street arts in locations of this study. A majority of the respondents (90 percent) agrees that the street has become the way to preserve our culture from extinction. Other hand, street art has attractiveness and uniqueness of street art enhances the visual quality of space and place. This indicates that the public genuinely appreciate the presence of street art in the city. Analysis was also carried out to identify respondents' general perceptions of street art in Georgetown and Kuching and their agreement to participate in the creative process. It is found that that the

respondents' view of street art does not greatly influence their decision to participate in the street art process. This further supports the study done by Setiawan (2010) that the general perception of the street art is not directly related to the citizens' decision to participate in a street art project.

Additionally, street art in Kuching and Georgetown is well received by the public because the people can relate to the street art. The analysis finds that about half the respondents believe that they are able to relate to the street art in location study in terms of historical and cultural identity of the place and community. The people are able to relate history and culture to the design and meaning of street art. Particularly, street art in Kuching generally portrays the diverse and unique culture of the Sarawak people were of the artworks incorporate native designs and elements.

This truly reflects the words mentioned by Mohd. Fabian et al. (2012) where street art celebrates the community and highlights past memories. It is also in line with M.Mustafa's (2009) assertion that street art in Malaysia has been used as a tool to traditional art market, the many attributes the commercialization and commodification of street art. Other hand, as a tool to honour the local culture by promoting harmony, respect and a sharing of knowledge across cultures and communities, so this moment will preserve our culture from extinction.

Meanwhile, people do show some concern over the condition of street arts in Georgetown and Kuching. The respondents (30 percent) viewer that the street art in location study requires some form of beautify city. When asked to provide improvement measures with regards to existing street arts, slightly more than half (54 percent) suggest that regular maintenance should be carried out. Besides that, respondents gave a constructive response when providing recommendations for future street arts in location study.

Around 75% respondents indicate they wish to see more creative and unique street arts created in the future, this shows that the citizens of location study are becoming more well-informed about the arts. Regardless of their educational background, people do have some understanding of street art, especially with respect to include importance, function, benefit and types of street art in general. Further analysis shows that there is no relationship between respondents' education level and their knowledge about street art. It can be deduced that people without formal education on arts are also somewhat knowledgeable about street arts.

6.5 Recommendation for Future Research

The researcher realizes that this research is still far from perfection. There are several aspects that need to be improved if other researchers are ever interested in conducting research on this topic, either in the context of Kuching or in different contexts or course of study. Firstly, the theoretical framework to study the preserved of culture through the street art in urban contexts is still open for possible development. More valid variables and indicators need to be developed to study different aspects of street art in urban context. One such aspect open for further research is the impact of street art to the image of the city. Questions for this study includes how does the street art contribute to place making and do street arts play significant roles as design elements in the city? This contributes to greater understanding of the roles of street art in urban regeneration or revitalization programs.

Secondly, studying the influence of surrounding landscape or environment towards people's perception of street art may also be a potential research area. People may not entirely evaluate a certain artwork as a stand-alone object, but as a whole with its immediate surroundings. The study finds that although the street art may seem visually

unappealing and is expected to be rated lower in terms of visual quality, observed results may be contradicting to the assumption. Further analysis finds that the overall quality of the surroundings may have influenced people's perception. Such research should identify whether there is a significant relationship between the street art itself and the surrounding environment.

Thirdly, future research on this topic may consider expanding the boundary of the study area to include the whole inside area of Malaysia. Because this study only focuses on the city area of Kuching and George Town, not much can be said about the distribution pattern of street arts in Malaysia. There are a number of street arts located in Malaysia and it would be interesting to study residents' perception street arts located in residential areas. This will also extensively contribute to preserving culturally through the street art in this study, thus potentially producing a comprehensive preserving culture through the street arts in Malaysia.

Another suggestion to improve this study is to also study the perception of the professionals, artists and local authority. In addition to public perception, this may provide an expanded understanding of what professionals, the authority and the artists think about street arts in the country. There may be differences in view about what they think about street art. It would be interesting to carry out a comparison study between the artists' view about street art and the public opinion. This is an example of aspects that has yet to be studied, specifically in the Malaysian context.

6.6 Cultural Heritage Product Development

In this sense, the two ministries in Malaysia need to work together in order to enhance the interpretation process. While MOSTB could develop sites to become more attractive and entertaining, MOCAH, as the caretaker of the country's CH resources, could

provide educational value for the interpretation work, emphasising what and how people can learn from them. In doing so, the tourist experience could be enhanced by educational entertainment, which could increase the tourists' respect for CH, as well as their sense of responsibility for caring for it. In short, cultural heritage product needs to be developed in such a way that it enhances visitor experience and is sustainable. The two aspirations could be fulfilled through: The promotion of educational activities in which tourists could participate. Authorities could encourage more 'interactive learning' types of activities to take place. For example, during cultural festivities, the focus should be on hands-on activities, on daily traditional practices (cooking, crafts making, wood carving, dancing), and friendly and informal talks and presentations by local volunteers.

At the same time, the authorities could encourage local events (either traditional or religious festivals) to be performed by local communities themselves. However, the performances of religious festivals are subject to community consent, as issues concerning religion may be quite sensitive to some. Local events could also include street performances of traditional music, and songs by local artists.

6.7 Education in Cultural Heritage Related Matters

Education is the basis of good CH tourism development. Areas that could be looked into include: A re-evaluation of education and teaching of culture and heritage study in schools. Education, in this sense, would be geared more towards disseminating knowledge and information about the subject matters. It is hoped that education will stimulate public interest and support for the preservation of cultural heritage, and at the same time, enhance the public's general understanding of cultural heritage itself. An introduction of public events by MOCAH to promote the value of local as well as national heritage such events

could include talks, demonstrations, or other types of social gatherings with local communities. MOCAH should also involve local communities by inviting the elderly and people with years of experience in local heritage to share their knowledge and talk about their past experiences. A re-assessment of guides training courses. Training related to communication skills, particularly English and other selected foreign languages are important. At the same time, guides' training should give more attention to the social, cultural, historical and archaeological aspects of the landscape, local communities and customs. Well trained and experienced local guides with good communication skills are essential. They can be considered an added value to an attraction, as tourists may perceive their knowledge of the CH attractions as more authentic.

6.8 Contributions to Knowledge

This thesis has acknowledged the complex nature of Cultural heritage preserve. The management of Culture Heritage tourism involves political, economic, and socio-cultural processes, developing between various levels of interaction. In addition, it has been observed that while definitions of Culture Heritage (CH) tourism development and street art in tourism appear too different from one author to another, they share one common theme, which contains a few fundamental concepts – environment (including physical and social aspects), quality and equity. In brief, this study has offered a better conceptual clarity of the related term. The results of this research demonstrate that there is a need to realize that CH is a shared responsibility and need to preserve before their will extinction.

This responsibility becomes even more crucial when certain elements of CH are turned into tourist attractions. While every community member is expected to assist in appreciating, protecting, and managing CH tourism, the government will need to shoulder

greater responsibility and contribute more substantially to sustainable causes. This is because the development of CH tourism in Malaysia should not be viewed solely as an income generator for the country. Development should provide members of local communities with a means of maintaining their ways of life and values, and fostering a sense of pride and belonging. CH tourism also has the power to transform communities, bringing about development through the introduction and presentation of local arts and crafts, and the same time assisting in the enhancement of cultural identity. More importantly, CH tourism should be conducted in tandem with the communities within which it is developed. However, the crucial point in developing CH tourism lies in understanding the meaning of cultural heritage, for all those involved. Sustainable models of development will only be worked out when local communities have control over their own resources, understand them and are committed to preserving them. It is vitally important for those involved in policy setting and tourism planning to recognise and give equal consideration to the potential positive and negative effects of tourism. Communities are not passive spectators of their own CH; rather they are the ones who will transmit their CH to the next generations, and ensure that the CH it is sustainable. In turn, CH tourism, if well developed, could provide tourists with unique experiences based on high quality products and services. However, for this to occur, CH tourism should not be perceived by the government merely as another tourism product (Street art) to be developed and sold. CH tourism is different from other types of tourism products. It consists of a country's legacy, history, and identity. The presentation of CH attractions should be able to create an increased awareness, understanding, and hopefully appreciation on the part of the tourists as well.

6.9 Conclusion

Throughout all six chapters in this study, it can be concluded that the research has successfully achieved the research objectives, which was set at the beginning of the study. The research was able to identify and discuss the various roles and functions of street art which encompasses the preserving Malaysian culture aspects. In addition to making an aesthetically pleasing and attractive environment, street art also serves as a place-making tool, which brings communities together and celebrates the uniqueness and diversity of a community. Although this study has examined the public perception of street arts, there are still some limitations to this study. Therefore, the proposed extension study comes with modifications needed to be done by including other variables and indicators such as contribution of street arts to the image of the city and influence of the surrounding environment to public art. Moreover, future studies could expand the boundary of the study area to include the whole Kuching District and Georgetown or make comparisons of public art between several cities, particularly in the context of Malaysia.

The broader message of this study is that while CH tourism will preserve could provide the country with economic benefits, careful planning and implementation policies are required in order to limit its detrimental impacts. Treating cultural heritage resources as tourism products does not simply mean pricing and selling them in the market. It is about our initiative to proudly introduce our cultural heritage to our guests (tourists), both locally and internationally, and to disseminate this information accessible and informative ways. The goal is for tourists to have gained a wealth of experience by the end of their visit, and at the same time, to feel that their trip was enjoyable.

In addition, CH attractions need to be developed in such a way that management can reduce potentially harmful impacts on the local communities, and at the same time, protect their interests and well-being. In this sense all parties involved must make much greater efforts to mobilise local resources to directly benefit local communities in the name of sustainable development. It is not enough for them to participate in economic activities alone. The sustainability of the CH tourism industry depends to a considerable extent upon the preservation of cultural and social attributes. In other words, it is time that the authorities at federal and state levels delivered in practice what the MOSTB claims as its missions and objectives of tourism development; that is to develop and manage tourism in a sustainable manner. This is not as easy as it sounds, but as a starting point, a good working relationship must be established in order to develop trust and commitment from the local community members. This is vital in order to preserve cultural heritage itself. The concluding remarks bring the study to a full circle in better understanding the development of cultural heritage tourism in Malaysia, with the notion that tourism development encompassing non-replaceable resources should be practiced in a sustainable manner. Finally, can CH in Malaysia ever be fully preserved? The answer is: yes, it can be, but only with great efforts. If we have some model and guidelines a lot way to preserve our culture, even that the failure of current national tourism policies to be sensitive to local issues and to recognise that different problems require different solutions may be the potential source of conflict and failure. Nevertheless, through understanding, recognising, and accepting that heritage attraction fulfil a number of different roles, and serve a number of different aims, it is possible to provide attractions that successfully aid the experiences of both community members and tourists, as well as provide a strong sense of continuity between the past, present, and future.

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APPENDICES

Appendix A

Acts and Legislations Related to the Development of Cultural Heritage in Malaysia

Antiquities Act (1976)

- Section17 (a), (b) and (c) empower the Museum authorities to conserve gazetted historical buildings through inspections, preservation and maintenance activities
- Empowers the Museum authorities buy, lease and transfer the ownership of the building for public use, and pay compensation to their owners
- National Museum with its legislative power to gazette buildings above 100 years old for conservation

Treasure Trove Act (1957)

- An act to regulate the law relating to treasure trove and other matters connected to therewith
- The title Director General is referred to the Director General of Museums
- Responsible on the ground of:
    - o Ancient monuments and historical sites
    - o Excavations
    - o Archaeological reserves

National Archive Act, 1966 (Revised 2003)

- An act to provide for the custody and preservation of public archives and public records for Malaysia

National Art Gallery Act (1959)

- An act to provide for the establishment and management of a National Art Gallery

Local Legislations

Town and Country Act 1976

- Defines the powers conferred to the state government for the purpose of conservation
- Promote the conservation, use and development of all lands in the State

Malacca Enactments no. 6 (1988)

- An enactment to make provisions for the preservation, conservation and enhancement of cultural heritage and; to provide for matters connected therewith.

Continue

- A committee shall be established by the state authority in order to advise on matters of policy, administration and management of cultural heritage and conservation areas

Johore Enactments no. 7 (1988)

- An enactment to establish a body corporate by the name of Badan Warisan Negeri

  (BWN) for the preservation of the cultural and historical heritage of the Johore State and; to provide for matters connected therewith.

- BWN has the authority to do research and inspection on monuments, advice and control on any alterations, repairs and renovations of any kind to ensure better preservation.

Appendix B (Questionnaire form)



(Master of Arts Management)

JIMMY SALAU

16020056

(Questionnaire / *Borang Soal Selidik*)

Title: **Preserving Malaysian Culture through Street Arts Project in Developing Tourism Sector.**

Instructions:

The questionnaire contains four parts, A, B, C. and D. Part A is the background information of respondents, while Part B, C and D involve the opinion of respondents. The information obtained will be used for academic purposes and all information from the respondents will be kept confidential. Please answer all questions completely based on instructions given. Your cooperation is very much appreciated. Thank you.

Arahan : Borang soal selidik ini mengandungi empat bahagian iaitu bahagian A,B, C dan D. Bahagian A merupakan soalan latar belakang responden, manakala Bahagian B, C dan D ialah mengenai pendapat Responden. Maklumat yang diperolehi akan digunakan untuk tujuan akademik dan segala maklumat responden akan dirahsiakan. Sila jawab semua soalan dengan lengkap berdasarkan arahan yang diberi. Kerjasama dari pihak anda amat dihargai. Terima kasih.

Part A: Demographic Background (*Latar belakang demografi*)

Instructions: Please tick (/) the box or fill in tbe appropriate blanks.

Arahan: Sila tandakan (/) dalam kotak yang telah disediakan dengan betul.

1. Age / *Umur* :

18 – 25	☐
26 – 33	☐
34 – 41	☐
42 – 49	☐
50 – 58	☐
58 – Above	☐

2. Highest Academic Qualification / *Taraf pendidikan* :

SPM	☐
STPM / Diploma	☐
Degree	☐
Master Degree	☐
PhD	☐
Other	☐ :_____ (Please stated)

3. Monthly income / *Pendapatan bulanan*:

0 – 1000	☐	5000 – 10000	☐
1000 – 5000	☐	10000 and above	☐

4. Gender / *Jantina*:

☐ Male / *Lelaki* ☐ Female / *Perempuan*

5. Status :

☐ Single / *bujang*

☐ Married / *berkahwin*

☐ Others / *lain-lain* :_____

6. Nation of Origin / *Negara asal*:

	Malaysian
	Europe
	Asian
	Africa
	America

Part B: General Perception about street arts

7. How much do you know about street art?

Know very little	
Know quite well	
Not sure	

8. What do you think street art is? Please choose one (1) or more answers listed below.

It is an artwork located in public spaces	
It is created to beautify the city	
It has to be a functional object (e.g.: street lamp, bench, etc.)	
It is commissioned using public funds	
It is an artwork that shows the history/identity/culture of the city	
It is made for the public to enjoy	
Others. Please specify.	

9. Please state your opinion by ticking (/) only ONE box for each of the following statements.

Use the choices given as a guide.

1 - *Strongly Disagree* 2 – *Disagree* 3 – Moderate 4- *Agree* 5 - *Strongly Agree*

Measuring the characteristics of street art

Questions	**1**	**2**	**3**	**4**	**5**
It should be created for the public.					

The making of street art should involve public participation					
Decisions regarding public art should be made with the public's consent.					
Its location should be stable and easy to get to.					
Its design should be suitable according to its location.					
It addresses social, community and urban issues.					
It should be visually pleasing.					
It should contribute to the beautification of the place.					
It should show the history, culture and identity (uniqueness) of the community.					
It should serve as a landmark (familiar sight/marker) in the city.					
It should serve as a guide for people to travel around the city.					
People like and enjoy its presence.					
People can interact (touch, play, etc.) with it.					

10. Below are several criteria of a good street art. Please rate the criteria based on its importance

(1 - least important, 3 - most important) by ticking (/) only ONE box for each of the following criteria.

Measuring the perceived importance of criteria that indicates good street art

Questions	**1**	**2**	**3**
It is pleasant to me compared to other urban amenities.			
It stimulates my thought.			
It makes me feel proud of the community/culture/city I live in.			
It helps me become more aware of social/environmental issues.			
It helps to educate the people.			
It attracts visitors.			
It attracts people's attention.			
It helps me identify with the community and place.			
It increases the property/land value of the area.			
It brings in more investment/business to the area.			
It makes the places beautiful and attractive.			

It makes the place culturally sophisticated.			
It makes the surrounding area safe.			

Part C: Independent Variables (Cultural Content and Audience/*Kandungan Budaya dan Pengunjung*)

Instructions: All of following statements refer to Cultural Content that will determine the successful Street Arts Project. Please circle the number that corresponds most closely to your level of agreement.

Arahan: Semua kenyataan di bawah merujuk kepada kandungan budaya yang akan menentukan kejayaan projek Seni Jalanan. Sila bulatkan skala yang disediakan bertepatan dengan jawapan anda.

1. **Strongly disagree** *Sangat tidak Setuju*
2. **Disagree** *Tidak Setuju*
3. **Moderate** *Sederhana*
4. **Agree** *Setuju*
5. **Strongly agree** *Sangat Setuju*

Cultural Content / *Kandungan budaya* :

Items in Cultural Content will determine the image of the city through the successful Street Arts Project.

Item di dalam Kandungan Budaya akan menggambarkan kejayaan projek seni jalanan dalam sesebuah Bandar.

Scale / *Skala*

Cultural tourism/ *Pelancongan budaya*

11. Tourists can learn about the culture of a place destination and gain new experience or knowledge. 1 2 3 4 5

Pelancong belajar tentang budaya destinasi tempat dan mendapat pengalaman atau pengetahuan yang baru.

12. The specific culture of a place reflects the image of the city's cultural content through successful Street Arts Project. 1 2 3 4 5

Budaya sesebuah tempat menggambarkan imej sesebuah bandar melalui projek seni jalanan.

13. Religious beliefs translated into street arts will reflect the city image. 1 2 3 4 5

Kepercayaan agama yang diterjemahkan ke dalam seni jalanan menggambarkan imej sesebuah bandar.

Heritage tourism/ *Warisan Pelancongan*

14. Cultural heritage is an identity that represents a country.	1	2	3	4	5

Warisan budaya adalah identiti yang melambangkan sesebuah Negara.

15. Heritage tourism involves visiting historical or industrial site and the overall purpose is to gain an appreciation of the past.	1	2	3	4	5

Warisan pelancongan melibatkan tapak bersejarah atau perindustrian dan bertujuan untuk menghargai pengetahuan tentang masa lalu.

Art Tourism / *Pelancongan Seni*

16. Art tourism is an instrument that facilitates harmony and understanding among people.	1	2	3	4	5

Seni adalah asas keharmonian dan persefahaman di kalangan rakyat.

17. Art tourism is a medium of attraction to arts society.	1	2	3	4	5

Seni Pelancongan sebagai medium untuk menarik minat masyarakat terutamanya peminat seni.

Ethnic Tourism / *Pelancongan Etnik*

18. Traditional cultural practices represent the pluralistic nature of our society.	1	2	3	4	5

Amalan budaya tradisional mewakili sifat majmuk masyarakat setempat.

Audience / *Pengunjung* :

Audience is important to determine image of the city and the stakeholders that reflect successful Street Arts Project. Scale / *Skala*

Pengunjung sangat penting bagi menentukan imej sesebuah bandar dan pihak yang berkepentingan bagi menentukan kejayaan projek seni jalanan.

Local tourist & local community's / *Pelancong Tempatan dan penduduk tempatan.*

19. Local community's and local tourists attitude towards beauty and cleanliness of the environment is important in determining the image of the city. 1 2 3 4

Sikap penduduk tempatan dan pelancong tempatan terhadap keindahan dan kebersihan persekitaran berperanan penting didalam memastikan imej sesebuah bandar.

International Tourist / *Pelancong Asing*

20. A high number of foreign tourists will affect the success of Street Arts Project through image of the city. 1 2 3 4

Peningkatan bilangan pelancong asing akan mempengaruhi kejayaan projek seni jalanan yang dilihat melalui imej Bandar.

21. The increase in the number of foreign tourists will affect and improve the tourism sector as well as to determine the successful Street Arts Project. 1 2 3 4

Peningkatan bilangan pelancong asing yang datang melawat akan memberi impak dan memperbaiki sektor pelancongan disamping menentukan kejayaan projek seni jalanan.

22. Ethnic tourism represents the identity of indigenous or traditional group of people. 1 2 3 4 5

Pelancongan etnik melambangkan identiti asli ataupun tradisi sesuatu kaum masyarakat.

Part D: Moderator (Guideliues and Demographic Factors/*Garispanduan dan Faktor Demografi)*

Instructions: All the following statements refer to the guidelines and demographic factors that will determine successful Street Arts Project. Please circle the number that corresponds most accurately to your level of agreement.

Arahan: kesemuaan kenyataan di bawah merujuk kepada garis panduan yang menjadi factor kejayaan dalam projek Seni Jalan. Sila bulatkan yang disediakan yang bertepatan dengan jawapan anda.

1. **Strongly disagree** *Sangat tidak Setuj*
2. **Disagree** *Tidak Setuju*
3. **Moderate** *Sederhana*
4. **Agree** *Setuju*
5. **Strongly agree** *Sangat Setuju*

Guidelines/*Garis panduan*:					
Clear and accurate guidelines will determine the success of Street Arts Project. *Garis panduan yang betul dan tepat, akan menentukan kejayaan projek seni jalanan.*	Scale / *Skala*				
23. Objectives and goals must be accurate and reliable. *Objektif dan matlamat mestilah tepat dan bersesuaian*	1	2	3	4	5
24. The correct and appropriate theme is very important to ensuring the success of street arts project. *Tema yang betul dan bersesuaian sangat penting untuk menentukan kejayaan projek seni jalanan.*	1	2	3	4	5
25. The theme colours selected must be appropriate with the local culture context. *Pemilihan tema bagi warna mestilah bersesuaian dengan konteks budaya tempatan.*	1	2	3	4	5
26. Street artist who created the Street Arts Project, need to follow the laws set by the authorities. *Artis jalanan yang menghasilkan projek seni jalanan perlulah mengikuti undang-undang yang telah ditetapkan oleh pihak berkuasa.*	1	2	3	4	5
27. Planning process is very important before executing the Street Arts Project. *Perancangan yang rapi sangat penting sebelum menghasilkan projek seni jalanan.*	1	2	3	4	5
Demographic factors / *Faktor demografi* :	Scale / *Skala*				
Demographic factors affecting the planning of tourist expectations determine the success of Street Arts Project. *Faktor demografi akan mempengaruhi perancangan jangkaan pelancong yang menentukan kejayaan seni jalanan melalui imej Bandar.*					
28. The increase in the number of tourists is affected by high income of the tourist. *Peningkatan jumlah pelancong dipengaruhi oleh ketinggian pendapatan yang diperolehi oleh pelancong.*	1	2	3	4	5
29. The increase in the number of tourists is affected by gender and	1	2	3	4	5

age of the tourist.

Peningkatan jumlah pelancong juga di pengaruhi oleh jantina serta umur pelancong itu sendiri.

30. The increase in the number of tourists is affected by marital status of the tourist. 1 2 3 4 5

Peningkatan jumlah pelancong dipengaruhi oleh perbezaan status perkahwinan.

Part E: Dependent Variables (City Image and Tourist Expectations/ *Imej Bandar dan Jangkaan Pelancong*)

Instructions: All the following statements refer to city image and tourist expectations will determine the successful Street Arts Project. Please circle the number that corresponds most closely to your level of agreement.

Arahan: kesemuaan kenyataan di bawah merujuk imej bandar dan jangkaan pelancong yang mempengaruhi kejayaan didalam menghasilakan projek Seni Jalan. Sila bulatkan yang disediakan yang bertepatan dengan jawapan anda.

1. **Strongly disagree** *Sangat tidak Setuju*	2. **Disagree** *Tidak Setuju*	3. **Moderate** *Sederhana*	4. **Agree** *Setuju*	5. **Strongly agree** *Sangat Setuju*

City Image / *Imej Bandar*

A well-planned urban development influences the success in producing street art for the purpose of preserving the culture and heritage.

Pembangunan sesebuah Bandar yang teratur dan tersusun mempengaruhi kejayaan didalam menghasilkan seni jalanan yang bertujuan untuk memelihara budaya dan warisan

Scale / *Skala*

Landscape / *landskap*

31. Landscape is referring to urban design, architecture, green spaces and generally public spaces in the city. 1 2 3 4 5

Landskap merujuk kepada reka bentuk Bandar, seni bina, kawasan taman dan ruang awam di sesebuah Bandar.

Infrastructure / *infrastruktur*

32. Well-developed infrastructure is also one of the tourist attract to the city. This will affect the success of street 1 2 3 4 5

arts as a medium to preserve culture and heritage.

Infrastruktur yang lengkap juga merupakan salah satu tarikan pelancong yang datang berkunjung. Yang akan mempengaruhi keberhasilan seni jalanan sebagai medium untuk memelihara budaya dan warisan.

Structure / *struktur*

33. Attractive and unique structures related to culture and heritage of the city affect tourist arrivals.	1	2	3	4	5

Struktur Bandar yang menarik dan unik juga mempengaruhi kedatangan pelancong terutamanya berkaitan dengan kebudayaan dan warisan.

Tourist Expectations / *Jangkaan Pelancong* :

An increasing number of tourists affected by the tourist expectation of is determined by the success of Street Arts Project through the image of the city.

Scale / *Skala*

Peningkatan jumlah penonton dipengaruhi oleh faktor jangkaan pelancong bagi menentukan keberhasilan projek seni jalanan melalui imej Bandar.

Past Experience

34. The visitors who revisit a specific place are influenced by their experience engaged with the place.	1	2	3	4	5

Pelancong yang berkunjung ke sesuatu tempat yang telah dipilih mungkin dipengaruhi oleh pengalaman yang pernah dilalui olehnya.

35. Influenced by the attitude of wanting to know about a new place.	1	2	3	4	5

Dipengaruhi oleh sikap yang ingin tahu tentang sesuatu tempat yang baru.

Internal communication

36. The internal factors such as income and also a self-achievement influence the tourist expectation.	1	2	3	4	5

Pengaruh factor dalaman seperti pendapatan dan kejayaan seseorang individu itu sendiri juga mempengaruhi keputusan jangkaan pelancong.

External communication

37. The external factor such as friends who persuade us to	1	2	3	4	5

try something new influences the tourist expectation.

Dipengaruhi oleh rakan-rakan untuk mencuba sesuatu yang baru.

38. The external factor such as promotion from a tourism company influences the tourist expectation.	1	2	3	4	5

Promosi yang dijalankan oleh syarikat pelancongan juga salah satu pengaruh luaran didalam jangkaa pelancong.

Destination image

39. Tourist destination image is also influenced by the tourist's attitude of curiosity.	1	2	3	4	5

Sikap yang ingin tahu juga merupakan pengaruhi didakan perbincangan destinasi pelancongan.

40. Tourist destination is influenced by history and culture, especially at the place that has a lot of history and culture.	1	2	3	4	5

Destinasi pelancongan dipengaruhi oleh sejarah dan budaya. Dimana tempat tersebut mempunyai banyak sejarah dan budaya tersendiri.

Thank You / Terima Kasih

Appendix C (SPSS DATA)

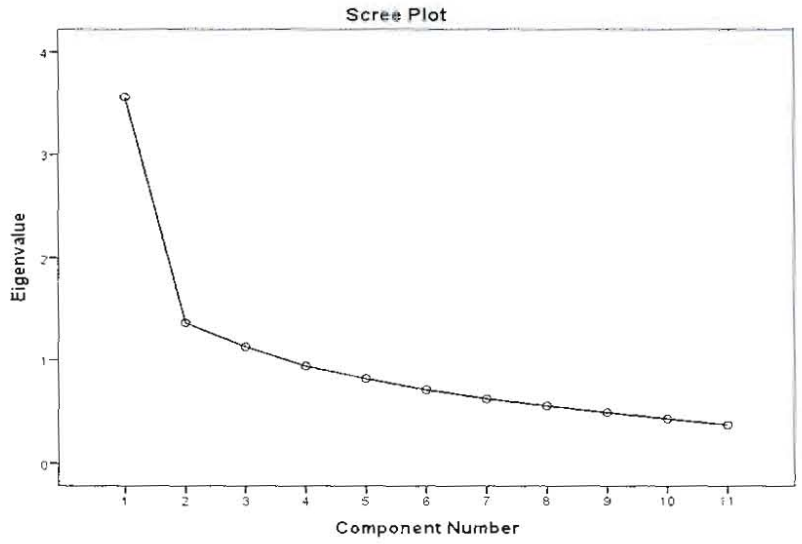
City Image

Case Processing Summary			
		N	%
Cases	Valid	384	100.0
	Excluded[a]	0	.0
	Total	384	100.0
a. Listwise deletion based on all variables in the procedure.			

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.787	.788	11

Descriptive Statistics			
	Mean	Std. Deviation	Analysis N
Landscape is referring to urban design, architecture, green spaces and generally public spaces in the city.	4.11	.738	384
An orderly and structured landscape symbolizes the success an image of the city.	4.23	.649	384
Well-developed infrastructure is also one of the tourist attraction to a city and will give a effect to the successfull of street arts as a medium to preserve culture and heritage.	4.18	.635	384
The sufficient infrastructure in urban development will improve the living standard of the community.	4.25	.740	384
A proper and well-organised development of structure of the city attracts tourists to visit the city.	4.19	.831	384
Attractive and unique structures related to culture and heritage of the city affect tourist arrivals.	4.22	.723	384
The attitude or behaviour of people in a city also represents their identity.	4.16	.708	384
The local community's attitudes and behaviour will give an effects for tourist attraction to our city.	4.26	.735	384
The visitors who revisit a specific place are influenced by their experience engaged with the place.	4.13	.744	384
Visitors also influenced by experiences that have been travelled by the surrounding people.	4.24	.753	384
Influenced by the attitude of wanted to know about a new places.	4.10	.740	384

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.783
Bartlett's Test of Sphericity	Approx. Chi-Square	947.186
	df	55
	Sig.	.000



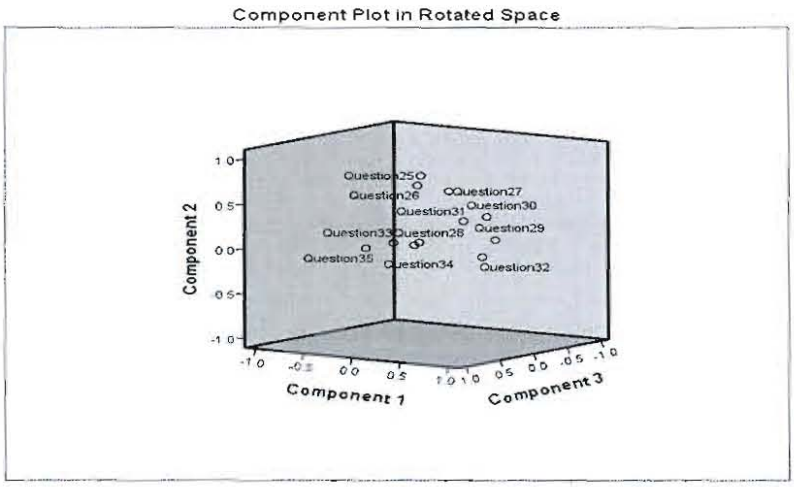
Rotated Component Matrix[a]				
	Component			
	1	2	3	4
A proper and well-organised development of structure of the city attracts tourists to visit the city.	.820			
The local community's attitudes and behaviour will give an effects for tourist attraction to our city.	.685			
Attractive and unique structures related to culture and heritage of the city affect tourist arrivals.	.618			
Landscape is referring to urban design, architecture, green spaces and generally public spaces in the city.		.800		
An orderly and structured landscape symbolizes the success an image of the city.		.690		.414
Well-developed infrastructure is also one of the tourist attraction to a city and will give a effect to the successfull of street arts as a medium to preserve culture and heritage.		.640		
Influenced by the attitude of wanted to know about a new places.			.807	
The visitors who revisit a specific place are influenced by their experience engaged with the place.			.699	
Visitors also influenced by experiences that have been travelled by the surrounding people.	.410		.693	
The sufficient infrastructure in urban development will improve the living standard of the community.				.665
The attitude or behaviour of people in a city also represents their identity.				.618
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.				
a. Rotation converged in 7 iterations.				

Rotated Component Matrix[a]				
	Component			
	1	2	3	4
A proper and well-organised development of structure of the city attracts tourists to visit the city.	.820			
The local community's attitudes and behaviour will give an effects for tourist attraction to our city.	.685			

Attractive and unique structures related to culture and heritage of the city affect tourist arrivals.	.618			
Landscape is referring to urban design, architecture, green spaces and generally public spaces in the city.		.800		
An orderly and structured landscape symbolizes the success an image of the city.		.690		.414
Well-developed infrastructure is also one of the tourist attraction to a city and will give a effect to the successfull of street arts as a medium to preserve culture and heritage.		.640		
Influenced by the attitude of wanted to know about a new places.			.807	
The visitors who revisit a specific place are influenced by their experience engaged with the place.			.699	
Visitors also influenced by experiences that have been travelled by the surrounding people.	.410		.693	
The sufficient infrastructure in urban development will improve the living standard of the community.				.665
The attitude or behaviour of people in a city also represents their identity.				.618
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.				
a. Rotation converged in 7 iterations.				

Total Variance Explained			
Component	Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %
1	1.921	17.460	17.460
2	1.837	16.704	34.163
3	1.824	16.581	50.744
4	1.412	12.836	63.580
Extraction Method: Principal Component Analysis.			

Component Transformation Matrix				
Component	1	2	3	4
1	.569	.548	.459	.406
2	-.232	-.290	.884	-.284
3	-.762	.624	.057	.161
4	-.204	-.475	.065	.854
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.				



Cultural content

Case Processing Summary			
		N	%
Cases	Valid	384	100.0
	Excluded[a]	0	.0
	Total	384	100.0
a. Listwise deletion based on all variables in the procedure.			

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.837	.832	12

Descriptive Statistics			
	Mean	Std. Deviation	Analysis N
Tourists can learn about the culture of a place destination and gain new experience or knowledge	4.02	.695	384
The specific culture of a place reflects the image of the city's cultural content through successful Street Arts Project.	4.14	.668	384
Religious beliefs translated into street arts will reflect the city image.	4.02	.885	384
heritage tourism is a search for new experience carried out in new places, especially related to artefacts and activities that reflect the history of mankind in the past until now.	4.12	.709	384
Cultural heritage is an identity that represents a country.	4.17	.736	384
Heritage tourism involves visiting historical or industrial site and the overall purpose is to gain an appreciation of a past.	4.19	.816	384
Art tourism is an instrument that facilitates harmony and understanding among people.	4.17	.787	384
Art tourism is a term used when people travel to specific places to visit, explore and engage in activities related to arts.	4.27	.750	384
Art tourism is a medium attraction to the arts society.	4.29	.785	384
Traditional cultural will be represent the pluralistic nature of our society.	4.17	.877	384

Ethnic tourism represents the identity of indigenous or traditional group of people.	4.20	.866	384
Ethnic tourism will refers to the travel motivated by performances, presentations and ethnic attraction.	4.22	.742	384

Summary Item Statistics							
	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	4.165	4.016	4.294	.279	1.069	.007	12
Item Variances	.607	.446	.783	.337	1.754	.013	12
Inter-Item Correlations	.292	-.025	.635	.660	-25.608	.018	12

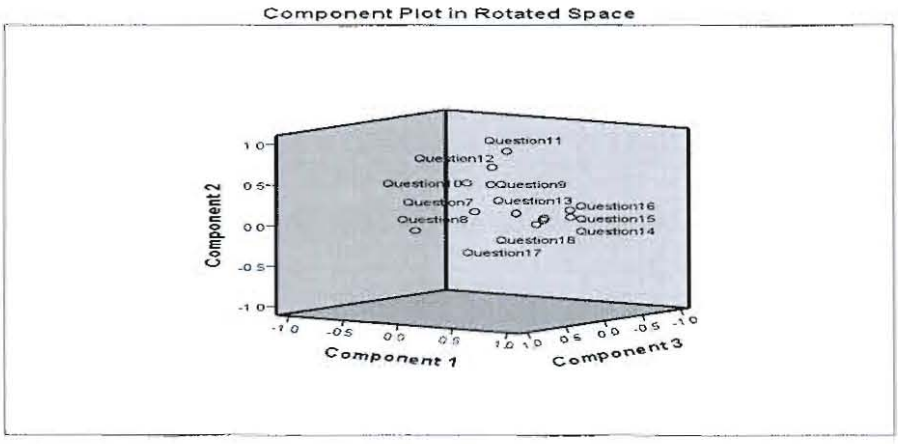
KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.792
Bartlett's Test of Sphericity	Approx. Chi-Square	1492.467
	df	66
	Sig.	.000

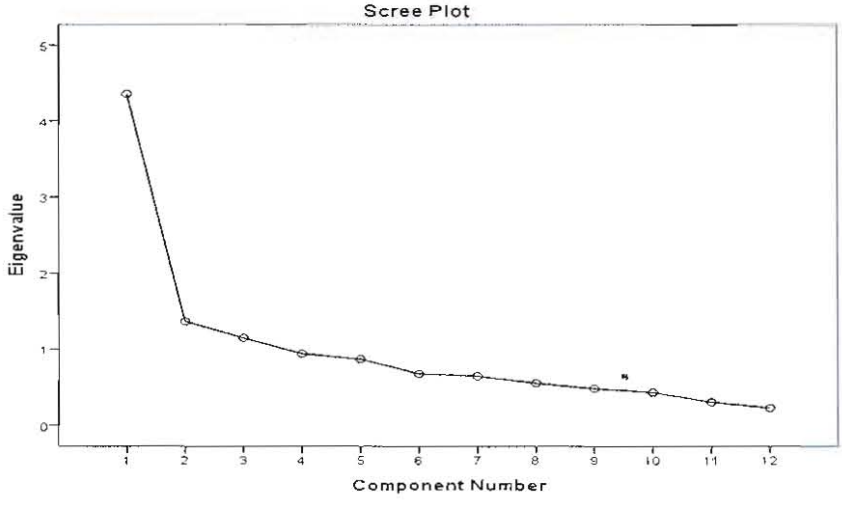
Rotated Component Matrix[a]				
	Component			
	1	2	3	4
Traditional cultural will be represent the pluralistic nature of our society.	.803			
Art tourism is a medium attraction to the arts society.	.741			
Ethnic tourism represents the identity of indigenous or traditional group of people.	.686			.420
Art tourism is a term used when people travel to specific places to visit, explore and engage in activities related to arts.	.675			
Art tourism is an instrument that facilitates harmony and understanding among people.	.546			
Cultural heritage is an identity that represents a country.		.849		
Heritage tourism involves visiting historical or industrial site and the overall purpose is to gain an appreciation of a past.		.730		

heritage tourism is a search for new experience carried out in new places, especially related to artefacts and activities that reflect the history of mankind in the past until now.		.571	.491	
Religious beliefs translated into street arts will reflect the city image.		.554		
The specific culture of a place reflects the image of the city's cultural content through successful Street Arts Project.			.915	
Tourists can learn about the culture of a place destination and gain new experience or knowledge				.837
Ethnic tourism will refers to the travel motivated by performances, presentations and ethnic attraction.	.502			.573
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.				
a. Rotation converged in 6 iterations.				

Total Variance Explained			
Component	Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %
1	2.900	24.169	24.169
2	2.056	17.130	41.298
3	1.513	12.612	53.911
4	1.346	11.219	65.130
Extraction Method: Principal Component Analysis.			

Component Transformation Matrix				
Component	1	2	3	4
1	.725	.513	.323	.326
2	-.618	.552	.558	-.048
3	-.030	-.636	.634	.439
4	-.303	.165	-.427	.836
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.				





Guidelines items

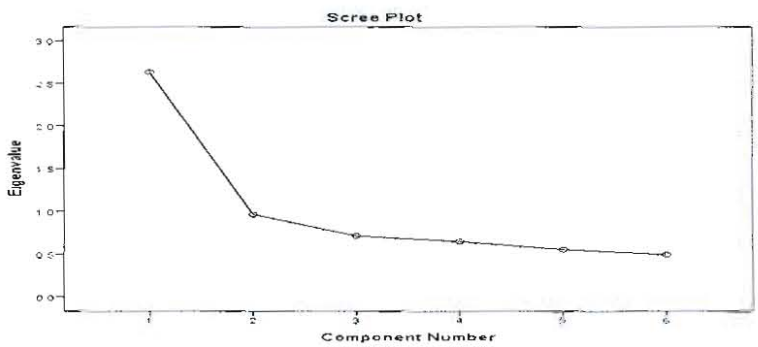
Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.739	.741	6

Summary Item Statistics							
	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	4.222	4.120	4.318	.198	1.048	.006	6
Item Variances	.557	.467	.628	.161	1.344	.005	6
Inter-Item Correlations	.323	.173	.471	.298	2.720	.007	6

Descriptive Statistics			
	Mean	Std. Deviation	Analysis N
Objectives and goals must be accurate and reliable.	4.26	.741	384
The correct and appropriate theme is very important to ensuring the success of street arts project.	4.29	.683	384
To selected theme of colour must be appropriate with the local culture context.	4.12	.792	384
When somehody wanted to create Street arts they must have a specific functions and not to be treated as vandalism.	4.16	.789	384
Planning process is very important before executing the Street Arts Project.	4.32	.767	384

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.792
Bartlett's Test of Sphericity	Approx. Chi-Square	435.193
	Df	15
	Sig.	.000

Case Processing Summary			
		N	%
Cases	Valid	384	100.0
	Excluded[a]	0	.0
	Total	384	100.0
a. Listwise deletion based on all variables in the procedure.			



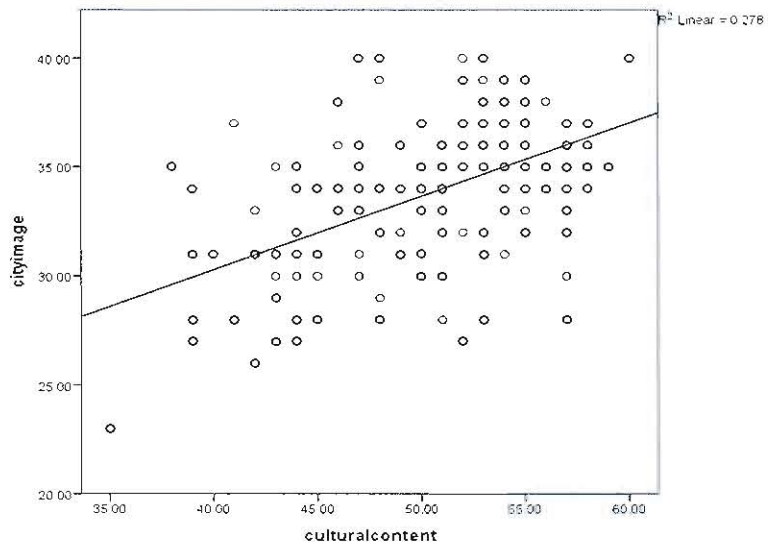
Item-Total Statistics					
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted

Objectives and goals must be accurate and reliable.	21.07	6.444	.453	.233	.708
The correct and appropriate theme is very important to ensuring the success of street arts project.	21.04	6.520	.490	.301	.699
To selected theme of colour must be appropriate with the local culture context.	21.21	5.995	.535	.318	.684
When somebody wanted to create Street arts they must have a specific functions and not to be treated as vandalism.	21.17	6.588	.367	.159	.734
Street artists who's created the Street Arts Project, they need to following the laws set by the authorities.	21.15	6.365	.525	.298	.689
Planning process is very important before executing the Street Arts Project.	21.01	6.217	.495	.282	.696

Correlations

		culturalcontent	cityimage	Guidelines
culturalcontent	Pearson Correlation	1	.527**	.435**
	Sig. (2-tailed)		.000	.000
	N	384	384	384
cityimage	Pearson Correlation	.527**	1	.512**
	Sig. (2-tailed)	.000		.000
	N	384	384	384
Guidelines	Pearson Correlation	.435**	.512**	1
	Sig. (2-tailed)	.000	.000	
	N	384	384	384

**. Correlation is significant at the 0.01 level (2-tailed).



REGRESSION ANALYSIS

City image

Case Processing Summary			
		N	%
Cases	Valid	384	100.0
	Excluded[a]	0	.0
	Total	384	100.0
a. Listwise deletion based on all variables in the procedure.			

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.764	.766	8

Summary Item Statistics							
	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	4.222	4.126	4.279	.153	1.037	.003	8
Item Variances	.511	.396	.689	.292	1.738	.008	8
Inter-Item Correlations	.291	.132	.497	.365	3.767	.009	8

Scale Statistics			
Mean	Variance	Std. Deviation	N of Items
33.78	12.337	3.512	8

Hotelling's T-Squared Test				
Hotelling's T-Squared	F	df1	df2	Sig
24.289	3.423	7	438	.001

CULTURAL CONTENT

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.834	.829	12

Summary Item Statistics							
	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	4.195	4.031	4.301	.270	1.067	.007	12
Item Variances	.592	.441	.744	.303	1.688	.011	12
Inter-Item Correlations	.288	-.035	.626	.661	-17.981	.019	12

Scale Statistics			
Mean	Variance	Std. Deviation	N of Items
50.34	30.207	5.496	12

Hotelling's T-Squared Test				
Hotelling's T-Squared	F	df1	df2	Sig
94.010	8.354	11	434	.000

GUIDELINES CRONBACH'S ALPHA

Case Processing Summary			
		N	%
Cases	Valid	384	100.0
	Excluded[a]	0	.0
	Total	384	100.0
a. Listwise deletion based on all variables in the procedure.			

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.732	.734	6

Item Statistics			
	Mean	Std. Deviation	N
Objectives and goals must be accurate and reliable.	4.26	.736	384
The correct and appropriate theme is very important to ensuring the success of street arts project.	4.31	.670	384
To selected theme of colour must be appropriate with the local culture context.	4.14	.786	384
When somebody wanted to create Street arts they must have a specific functions and not to be treated as vandalism.	4.17	.784	384

Street artists who's created the Street Arts Project, they need to following the laws set by the authorities.	4.19	.684	384
Planning process is very important before executing the Street Arts Project.	4.33	.746	384

Summary Item Statistics							
	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	4.234	4.137	4.335	.198	1.048	.007	6
Item Variances	.541	.450	.619	.169	1.376	.005	6
Inter-Item Correlations	.315	.151	.461	.310	3.052	.007	6

Scale Statistics			
Mean	Variance	Std. Deviation	N of Items
25.40	8.323	2.885	6

Hotelling's T-Squared Test				
Hotelling's T-Squared	F	df1	df2	Sig
44.310	8.782	5	440	.000

REGRESSION ANALYSIS

H1

Descriptive Statistics			
	Mean	Std. Deviation	N
cityimage	33.7753	3.51237	384
Culturalcontent	50.3393	5.49606	384

Correlations			
		cityimage	culturalcontent
Pearson Correlation	cityimage	1.000	.527
	culturalcontent	.527	1.000
Sig. (1-tailed)	cityimage	.	.000
	Culturalcontent	.000	.
N	cityimage	384	384
	Culturalcontent	384	384

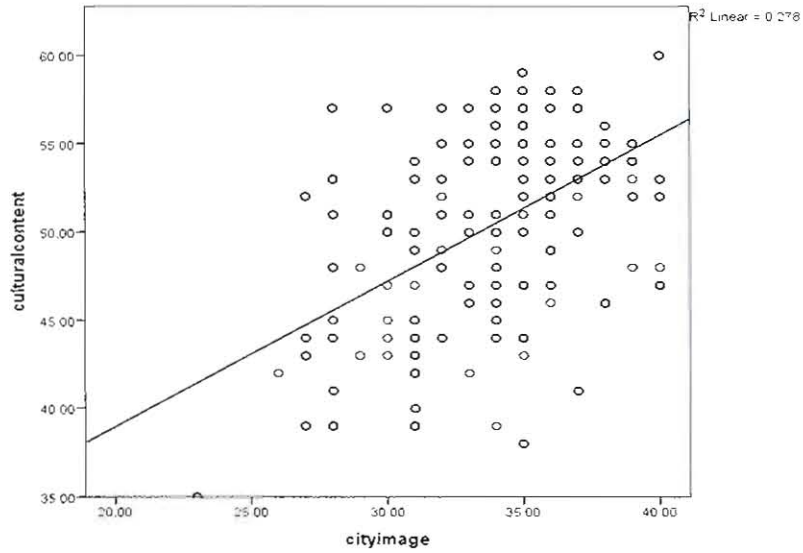
Variables Entered/Removed[a]			
Model	Variables Entered	Variables Removed	Method
1	culturalcontent[b]	.	Enter
a. Dependent Variable: cityimage			
b. All requested variables entered.			

Model Summary[b]					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.527[a]	.278	.277	2.98740	1.784
a. Predictors: (Constant), culturalcontent					
b. Dependent Variable: cityimage					

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	16.807	1.306		12.866	.000
	Culturalcontent	.337	.026	.527	13.067	.000
a. Dependent Variable: cityimage						

Coefficient Correlations[a]			
Model			culturalcontent
1	Correlations	culturalcontent	1.000
	Covariances	culturalcontent	.001
a. Dependent Variable: cityimage			

Residuals Statistics[a]					
	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	28.6046	37.0318	33.7753	1.85265	384
Residual	-8.02051	7.35036	.00000	2.98403	384
Std. Predicted Value	-2.791	1.758	.000	1.000	384
Std. Residual	-2.685	2.460	.000	.999	384
a. Dependent Variable: cityimage					



REGRESSION ANALYSIS

H2

Descriptive Statistics			
	Mean	Std. Deviation	N
Guidelines	25.4045	2.88487	384
cityimage	33.7753	3.51237	384

Correlations			
		Guidelines	cityimage
Pearson Correlation	Guidelines	1.000	.512
	cityimage	.512	1.000
Sig. (1-tailed)	Guidelines	.	.000
	cityimage	.000	.
N	Guidelines	384	384
	cityimage	384	384

Variables Entered/Removed[a]			
Model	Variables Entered	Variables Removed	Method
1	cityimage[b]	.	Enter
a. Dependent Variable: Guidelines			
b. All requested variables entered.			

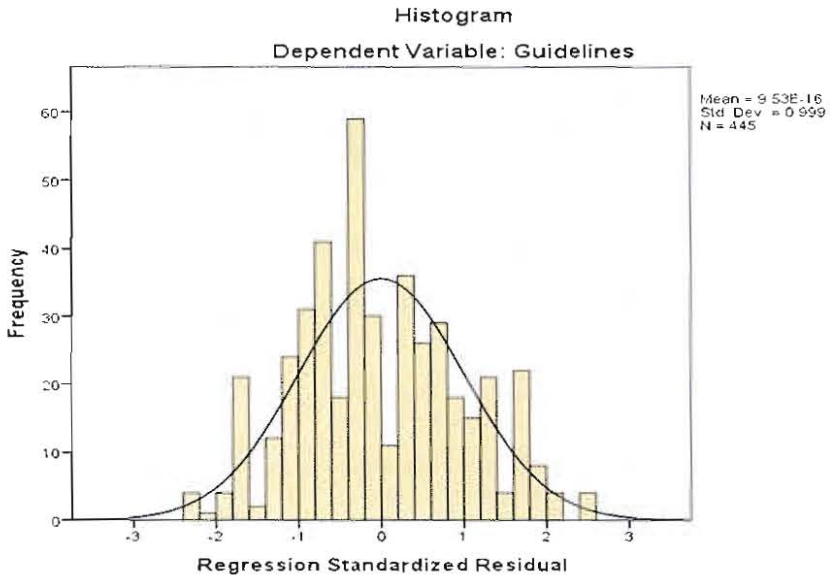
Model Summary[b]					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.512[a]	.262	.260	2.48086	1.859
a. Predictors: (Constant), cityimage					
b. Dependent Variable: Guidelines					

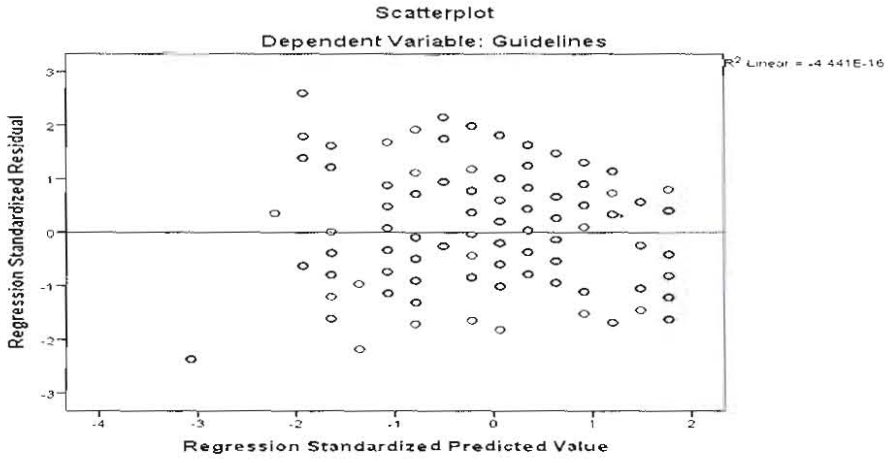
ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	968.663	1	968.663	157.386	.000[b]
	Residual	2726.528	443	6.155		
	Total	3695.191	444			
a. Dependent Variable: Guidelines						
b. Predictors: (Constant), cityimage						

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	11.201	1.138		9.841	.000
	cityimage	.421	.034	.512	12.545	.000
a. Dependent Variable: Guidelines						

Coefficient Correlations[a]			
Model			cityimage
1	Correlations	cityimage	1.000
	Covariances	cityimage	.001
a. Dependent Variable: Guidelines			

Residuals Statistics[a]					
	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	20.8732	28.0222	25.4045	1.47705	384
Residual	-5.87320	6.44470	.00000	2.47807	384
Std. Predicted Value	-3.068	1.772	.000	1.000	384
Std. Residual	-2.367	2.598	.000	.999	384
a. Dependent Variable: Guidelines					


Histogram
Dependent Variable: Guidelines
Mean = 9.53E-16
Std. Dev. = 0.999
N = 445
Frequency
Regression Standardized Residual


Scatterplot
Dependent Variable: Guidelines
R² Linear = -4.441E-16
Regression Standardized Residual
Regression Standardized Predicted Value

Appendix D

Research Activity:

Theoritical Analysis of Street arts in Sustaining Malaysian Cultural Content (FRGS/SS101(01)/1297/2015(14)

	Chart Guideline By Year
January	✓ Additional to fieldwork find new data ✓ Journal publication feedback
February	✓ Additional to fieldwork find new data ✓ Journal publication feedback
March	✓ Additional to fieldwork find new data ✓ Journal publication feedback
April	✓ Discussion and write up ✓ Journal publication feedback
May	✓ Discussion and write up ✓ Journal publication feedback
June	✓ Conclusion and finding

Table for Data Cleaning

The sample size of study is = 384 respondent.

Total for respondent from questionnaire = 357

Total for Google form = 138

Total respondent "OK" = Q – 318 / G – 112

Total respondent "NOT Ok" = Q – 39 / G – 26

Items	Total Target	Total	Ok	Not Ok
Penang	150	121	109	12
Kuala Lumpur	150	104	98	6
Johor	150	132	126	16
Other (Google Form)		138	112	26
Total overall		495	445	60

Itinerary for fieldwork on 9 – 15 April 2016

Day	Activity
9 April 2016 (Saturday)	- Meet and greet at Kuching international Airport for morning flight and transfer to Pulau Pinang. - Arrival at Pulau Pinang *Georgetown - Check-in At Shineville Condominium Park, 61A, 1,, Solok Thean Teik, 11400 Ayer Itam, Pulau Pinang, Malaysia - Lunch - Fieldwork (Shooting/Interview/Questionnaire) - Small walk around the Georgetown especially area Penang 3D trick Art Museum and other area. - Dinner, Relaxing and free at hotel
10 April 2016 (Sunday)	- Wake up and breakfast - Walk around for the fieldwork (Shooting/Interview/ Questionnaire) - Lunch - Continue the program - Dinner, relaxing and free at hotel
11 April 2016 (Monday)	- Wake up and breakfast - 8.00 am check-out from Shineville Condominium. - Proceed to Ipoh area at Wall Art Mural (Old Town). - Fieldwork and walk around - Lunch - Get ready proceed to Kuala Lumpur - Arrival at Kuala Lumpur. - Check-in at Hotel *Bukit Bintang Area (_____) - Fieldwork(shooting/Interview/Questionnaire) and Walk around area Flea Market Petaling street (7 minure from Bukit Bintang) - Dinner, relaxing and free at hotel
12 April 2016 (Tuesday)	- Wake up and breakfast (8.00 am) - Get ready to fieldwork (Shooting/Interview/Questionnaire) - Area Art Square / SS2 - Lnnch - Continue the program (Area Laman Seni and Nando's China Town) - Dinner, relaxing and free at hotel
13 April 2016 (Wednesday)	- Wake up and breakfast - Get ready to Melaka - Arrival at Melaka 3D street Art - Get ready to fieldwork (Shooting) - On the way to Johor Baharu - Check-in at hotel - Dinner and relax
14 April 2016 (Thursday)	- Wake up and breakfast (8.00 am) - Get ready to fieldwork at Johor baharu - Shooting/Interview/Questionnaire - Lunch - Continue the program - Dinner and relax
15 April 2016 (Friday)	- Wake up and breakfast (8.00 am) - Transport back to airport and transfer to Kuching international Airport for last flight.