DEVELOPING A CONCEPTUAL FRAMEWORK OF STREET ARTS PROJECT IN PRESERVING THE MALAYSIAN CULTURE
(MEMBANGUNKAN RANGKA KONSEPTUAL YANG BERKAITAN DENGAN PROJEK SENI JALANAN BAGI PEMELIHARAAN BUDAYA MALAYSIA)

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Abstract: Malaysia has unique and distinct culture, with a multi-racial population that brings diversity to the cultural facet of the country. Therefore, Malaysian culture should be maintained to prevent extinction. Preserving the culture and heritage is vital in the development of the modern world. Notwithstanding the increasing attention on technology advancement at the global level, the preservation of culture and heritage of local impacts points towards a prime role for regional tourism industry. This paper presents a conceptual framework that describes the street arts projects in Malaysia. It addresses the following key independent variables such as cultural content and audiences; moderator variables such as guidelines and demographic factors; and dependent variables such as city image and tourist expectations. The aim of this paper is to analyse and create new set of guidelines for Street Arts Project to preserve the Malaysian culture in the tourism sector. Through preliminary research, the main problems have been identified such as limited study on cultural and themes of street arts. From this paper, researchers suggested that culture Malaysian culture can be preserved through the street arts project.

Keywords: Preserved culture, street arts, multi-racial.

Introduction
Malaysia is not an exception to the invasion of street arts. In fact, some cities are gaining 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 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 in 2012, (The Straits Times, 2013). Some street artists portray their families as subject of interest.
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(“Little Children on a Bicycle” & “Brother and Sister on a Swing”) while some incorporate local Malaysian street art scene. During the George Town Festival in (2012), he was commissioned wall murals by the director of the festival, Mr Joe Sidek. In addition, Zacharevic has also produced some wall murals in Johor and Singapore. While his artwork in Johor was whitewashed and removed by the Johor Baharu City Council twice, (The Malaysia 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 their 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 organised by the Malacca state government in 2010 where a batch of mural and graffiti artists were assigned to produce artworks on a row of historical buildings along the river in Jalan Kampung Hulu David, (2012). It is proven to be an asset to Malacca tourism sector where it is now a must-see landmark in the state. Therefore, the objectives of this paper are (a) to identify the cultural content of street arts commonly displayed by the street artists and (b) to propose a framework guideline to the authorities and local artists for the theme of street art that can used in preserving culture.

Literature Review

Culture is defined as knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by a member of society, Zuraidah and Ismail (2010). Further, according to Rodrigue and Richardson (2005) culture is the “programming of the mind that differentiates one group from another group”. Classic model found four dimensions of culture, namely power distance, individualism-collectivism, masculinity-femininity and uncertainty avoidance. Culture is defined as a pattern of way of thinking to something, about the feeling and reacting acquired and transmitted through symbols this theory according Kluckhom (1951) in Budin and Wafa (2013). According to Chen (2005), culture provides links between the past, present and the future. Cultural information can bring communities together as well as to promote understanding among a culture and society. Thus, the protection and enhancements of the cultural and heritage diversity should be promoted as an essential facet of human development. Currently, traditional cultural heritage is at risk of extinction. This includes clothing, food, customs, and arts.

According to Griffith, (2015) 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. According to Alison (2014), the definition of street art is the tool for artists of a country as well as all its citizens to express their feelings, thoughts, anger and send out religious, social, or political messages. It is further highlighted that the streets represent the painting grounds for these artists and citizens. The reason why streets represent the main place for graffiti is their openness and visibility to the general public which thus helps in sending out messages to everybody very easily on a constant basis, just like it would be the case with official advertising and other communication tool Riggle (2010) on the other hand suggests that graffiti and street art can even be more effective in distributing news to the general public than the official newspapers, magazines, or television channels within a country.

Street arts particular considered by Riggle (2010) to have a very strong effect on people due to their visual messages that are mostly both very attractive and shocking to their viewers. It can be added hereunder, that through the positive messages that these visuals carry, through their colourful depiction, and due to the fact that they are mostly large drawings on huge walls, people within a country are attracted
and revived with hope for a better future in their home countries Donnettte, (2010). Street arts are expressed in different mediums, which include spray paint, brushes, rollers, pallets, stickers, posters, installation, mosaics, and stencils. In spite of its illicit past, local communities are increasingly beginning to value street art in their neighborhoods, and the arts world has also caught on to the street arts trend Cathay, (2014).

Research Framework

What is framework? According Gunjan and Rambabu, (2013) a framework is a set of basic assumptions or fundamental principles of intellectual origin in which discussions and actions can proceed. A framework is a real or conceptual structure intended to serve as a support or guide for the building of something that expands the structure into something useful. In the research framework there are three content; the independent variables, moderator and dependent variables. Generally, the framework is used as a guideline to create and produce research. Therefore, to determine the framework in this study includes the process at the flow information gathering from all sources applicable in the research framework.

Figure 1 shows the process to determine the research framework. The process flow shown in Figure 1 is basically to create the steps in obtaining information for to research framework. The step begins with the library research to find material related with the literature review. In this section, the information related to the research area was gathered from lists of journals, articles, books and media electronic sources.

The second step is to analysis current item in the framework. In this part, a researcher trying finds other material related with framework, especially from the analyze researches that have been done by other researchers compare with the framework. Other than that, framework received will be analyzed to ensure that the framework is compatible with the desired concept of this study.

The third step is to identify subject and objective in this research. This is to determine the subject and the objectives to be used so that the study does not go out of the main topic. In determining such matters, the researcher should refer to the research problem and research objectives. The subjects in this study are items in moderators as a guideline for street arts to produce successful project to preserve the Malaysia Culture. The objective of this study is the successful street art projects are categorized as to dependent variables.

The last step is determining framework when researcher tries to compare with any other framework. Then, determine which one is related with the characteristic in this study the relationships among all items in the independent variables, dependent variable and a moderators study. As a result, the new framework will come out after following this step. A new framework developed from this process flow shown in Figure 8.
Guideline Created A New Framework

Cultural Content

The first item in this framework is cultural content which includes Cultural, Heritage, Arts and Ethnic. According to Richards, (2001) ‘culture’ is one of the most complicated word in the English language. The inflated meanings can be identified in the used of the word ‘culture’ in tourism. There have four groups in cultural content According to Richards, (2003) the conceptual definition of cultural tourism, 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). According to Martin, (2001) culture is important when individual moves to another nation or culture for an extended period of time.

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Culture can mean “social heredity or the things men learn when they are expressed by such words. Littrell (1997) cited in Richards, (2001) argues that culture can be viewed as comprising what people think, do and make. Looking at culture in this way, cultural is not just about visiting sites and monuments, which has tended to be the ‘tradition, but it also involves consuming the ways of life of the areas visited. Both activities enable the acquirement of new knowledge and experience. 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 in life’ of the people. Thus cultural tourism can be seen as covering both ‘the heritage tourism’ and ‘arts tourism’. The conclusion can be found in four items parts of the cultural content appropriate for this study. The parts can be seen in the Figure 2.

**Audience**

The second item in the framework is audience. This paragraph describes on how to choose the items from theories based on author Richardson and Fluker (2004) which concerned about audience in tourism. In the items of audience, there are two sub items local tourists and International tourists. Definition about tourists according to Richardson and Fluker, (2004) can be defined as the persons who travel away from their normal residential region for a temporary period of at least one night, to the extent that their behaviour involves a search for leisure experiences from interactions with features or characteristics of places they choose to visit.

As summarized from this statement a tourist can be described as a visitor who spends at least one night away from home. For this part solution, the two items include the international and domestic tourist which will be selected for the new framework of this study. Other items will not be selected because they are not suitable for this framework. Below is the original Figure 3 before the researcher selects the important items that will be used in the framework.

**Public Art Policy**

- Acquisition & De-Accession Guidelines
- Public Art In New Development Guidelines
- Street Art Guidelines
- Plaque Guidelines

**Street Art Guidelines:**

- Goals
- Objectives
- Theme
- Function
- Rules
- Process

**Figure 4:** Moderator items to the guidelines of the street art

*Source: Paroussion, (2009)*

**DEMOGRAPHIC FACTORS**

- Age
- Gender
- Income
- Education
- Children in household

**Figure 5:** Moderator items for demographic factors

*Source: Sonmez and Graefe, (1998)*
Guidelines

Third item in this framework which is also the moderator item is the guideline. A guideline items consist of six sub items goals and objective, theme, colour, function, rules and planning process. These items are very important to determine successful street art projects. However, before creating the street art project, there should have the guidelines so as to ensure that there will no vandalism.

Before we start creating the street art projects, we need to consider the goals and objectives of this project. Then the planning process to determine the theme, colours, functions and rules for the project. These guidelines will ensure the success of the street art projects. There are many items in Paroissien (2009) theory but the researcher has selected item of a guideline to be used in order to complete this framework. Other items are not suitable with this framework. Figure 4 below is the original framework by (Paroussien, 2009).

Demographic Factors

The fourth item is demographic factors. There are five sub items which will determine the importance of audience to this framework. It includes education, income, gender, age and status. Other items are not selected because the items are not important to determine successful street arts. Only demographic can be used in this framework study. Other items are irrelevant in this framework such as external and internal factors and motivation to travel. Demographic factor is one of the items which determine the success of street art projects. The audience depends on the demographic factors before they can specify the destinations they wish to visit. Figure 5 below is the original framework before the items were selected.

Tourist Expectations

The fifth item is about tourist expectations. There are four sub items which include past experience, external communication, internal communication, and destination image. Researcher has adapted the theory from Rodriguez, (2009). Before a journey begins, a tourist may already be able to have some ideas on what their future tourist destination and expectations of these destinations.

According to Kotler, (1990) in Richardson and Fluker, (2004) a destination is a significant place visited on a trip. Further than that, Kolter, (1990) in Richardson and Fluker, (2004) says that it is a place with some form of actual or perceived boundary. To the statisticians it is basic geographic unit for the production of tourism statistics. In this study a tourist destination item is in the dependent variable because these items do not stand alone when it and they not do have support from items within the independent variable.

![Figure 6: Dependent variables for to tourist expectation](Source: Rodriquez, (2009))
In addition, only three items from the four main items will be selected to produce a new framework. This is because past experience, external communication, destination image and one item have been converted to replace by word of mouth items in internal communication are important to determine success in preserving the Malaysian culture through street art projects. Figure 6 below shows the original theories before selected items to propose the new theories for this framework.

**City Image**

The last items in this framework about the city image are four sub items namely, landscape, infrastructure, structure and behaviour. This theory adapted from Kavaratzis, (2004), in city marketing to city branding: Towards a
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A theoretical framework for developing city brands. Kavaratzis, (2004) states that there are 5 main units such as the city image, image communication, secondary, primary and tertiary. The second selected item from the city image is the primary communication and has four items: landscape, structure, infrastructure and behaviour.

In the development of a city there must have four main things, namely, landscape, structure, infrastructure and behaviour. To preserve the culture and heritage through the street art projects it is important within city development. 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 framework of this study.

Discussion

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 8.

How this Framework Functions

Through the cultural content, the sub items should consist of culture, heritage, art, and ethnic. Culture tourism includes costumes and beliefs. Heritage tourism includes historical buildings and artifacts. Arts tourism includes artworks, sculptures, and monuments. Tourism includes multi ethnicity, dances and music.

Artist must have a certain guideline that requires them to look at the objectives, goals theme, colours, function, rules and planning process so their works may not deemed as vandalism.

The artists might determine the potential location for his arts works. Hence, this research suggests that targeted location would be best in city area. There are four aspects to consider when street artist plans to start his work.

First, he has to choose an interesting landscape to showcase his arts works. Second he has to look at the infrastructure. Third he has to look at the structure of the building. Last, he has to look at the behavior society and around the city, for example the majority ethnic group in Sarawak as 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.

The audience plays a huge role to ensure the success of street arts project. The audience is divided into two sub items, such as local and international tourists. Before they decide to visit a certain place, the tourists need to know the demographic factors. The demographic factors have five important elements, such as education, income, gender, age and status. For example the more income they earn, will enable them to travel more. These five elements can influence their tourist expectations.

Tourist expectations consist of five important elements that could influence their decision to choose their future destinations. First, past experience, when a tourist has been to a certain place, it is likely for them to return to same place again. Second, extent communication through another traveller’s shared experience might compel, A person who has never visited that place will want to go there. Third, internal communication, a family member might want to visit a certain place, so a group of them will visit that place. Last, destination image, the media plays a huge role in their part by promoting the place.

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 to creating the street art projects to preserve our culture. Further, this framework influence six main items namely; content, audience, guideline, demographic factor, city image, tourist expectations.
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