



## The Development of the Creative Tourism's Model within the Peranakan Culture in Andaman Folkway of Life at the Southern Part of Thailand beyond the Authenticity Trend: The Old Fashion Improve for the Modernization

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### Abstract

The objectives of this research were 1) to study, collect, analyze, synthesize, and extract lessons learned from primary and secondary data of creative tourism and the principle of Authenticity Trend in the context of 5 Andaman provinces; 2) to study, explore, and collect the academic knowledge related to the Peranakan culture; 3) to search for some activities that are suitable for the context of creative tourism in 5 provinces (Ranong, Krabi, Pang-nga, Trang and Phuket) ; and 4) to develop and evaluate the creative tourism model. This research used a mixed method between the quantitative and qualitative. There were 2 sampling groups; A) the quantitative method was collected from Thai and foreign tourists in the amount of 800 persons and B) the qualitative method was also collected from the heads of the department, officers, professors who are related to the tourism in the amount of 9 persons and the community leaders, knowledgeable persons, and experts in the amount of 40 persons. The tools for gathering the quantitative data was a questionnaire with reliability in 0.95 and the structural interview from a qualitative method. Then the data were analyzed by the statistical in term of percentage, mean, standard deviation, and Scheffe method. The results were revealed that 1. In the quantitative data, the overall results were at a high level of demand as follows: A) the model should have a necessary information about creative tourism for a tourist in a high level of demand in 3.97; B) the trend for promoting the cultural tourism in 5 provinces should be following the principle of Authenticity Trend in a high level of demand in 3.96; C) the activities in promoting the creative tourism should be related with the Peranakan's culture in a high level of demand in 3.98; D) the community should be participated in Peranakan's cultural tourism development in a high level of demand in 4.02; and then E) it should have a form of cultural tourism management by the community with a high level of demand in 3.94. 2. In the qualitative research was found that the direction of the future of Peranakan cultural tourism should A) emphasize on the local wisdom, impression, appreciation, and awareness of the visitors; B) the community owners or the local wisdom teachers should present the knowledge by themselves; C) the government should promote the new concept of the creative tourism for Thai and foreign tourists in many ways; D) should have various methods and media to promote the ideas and attitude of the creative tourism (Peranakan culture) for the tourists; E) should have various presentation methods to build a confidence for tourists; and F) should establish or develop a fundamental information source or information center for tourists who are interested in traveling in 5 provinces of Peranakan culture 3. The model should consist of A) Input (many academic knowledge, such the recreational activities, the concept of creative tourism, and the knowledge of Peranakan culture) B) the Process (the cooperative network management between the government, private sector, and people in the form of Community Based Management) and C) Output (creative activities according to the integrated tourism between 3 concepts a) the creative tourism b) the Authenticity Trend and c) the Peranakan culture). 4. The hypothesis testing was found that the creative tourism model was in efficiency and good quality.

**Keywords:** Creative Tourism, Peranakan, Authenticity Trend, 5 provinces in Thailand, Andaman

## 1. Background and Significance of the Problem

The interest of Thailand in developing the tourism industry was seriously conducted and became concrete around the year 1987, which was determined to be the year of Thai tourism and made Thai tourism have rapid growth. It can be seen by the increasing number of tourists who came to Thailand each year, which brought in money into the country continually and became a main income of the country eventually.

An expectation for the year of 2018, Thailand will have tourism income when compared with the proportion of Gross Domestic Product (GDP) at a high level. However, the greatest value of the tourism industry as mentioned may unavoidably create social and cultural impact in both positive and negative aspects, such as tourism that creates small and medium community enterprises; job creation from establishments related to tourism; prosperity in terms of traveling, accommodation, and other facilities. At the same time, tourism can destroy the environment and make existing social and cultural traditions disappear with the culture of the visitors.

Regarding to the tourism in the Southern Andaman of Thailand that consists of 5 provinces, which are Ranong, Krabi, Phang Nga, Phuket, and Trang, it has outstanding potential to be a marine tourism destination at an international level with the important selling points, which are the beach, seaside, island, and eco-tourism as well as increasing the charm by promoting new types of tourism activities, such as MICE and Marina, Health Tourism, Adventure Tourism, and Spiritual Tourism, etc., which have consistently received popularity from tourists.

However, the discovery that is an important issue that arises from the aforementioned types of tourism still places more importance on the establishments in the form of travel agents than the community, society, or people at the grassroots level.

Therefore, the Office of Strategic Management for Southern Province Cluster (OSM Andaman) has determined the direction for the development of the strategic plan to develop the southern province cluster for 4 years (2015-2018) by emphasizing the importance of income distribution and balancing the development of each section equally, especially in the farmer groups and for owners of places in those 5 provincial areas, in order to be able to present the lifestyle and the traditional society and culture of their ancestors to the eyes of tourists in the form of diverse tourism.

The concept of society, tradition, culture, and value of tourism has become popular at present again. Due to stress and social pressures, it has inversely created "the slow movement," such as Cittaslow and Snow Travel, in the world of tourism. Slow travel is another word that is derived from the slow movement that was established with the opposite idea from the type of tourism that is called "must see trips," which specifically focuses on visits by looking only. However, slow travel emphasizes staying at the tourist attractions longer, taking the time to learn about the social practices and culture, lifestyle, traditions of the local community in depth, which tourists will feel happy about and receive direct experience.

When looking back to consider the tourism on the Southern Andaman after all those times, it was found that the emphasis was more on eco-tourism than on cultural tourism with the travel agent as the operator, focusing on the mass tourist, playing in the seawater, taking pictures, admiring the beauty of the sea, buying souvenirs, and having meals at the provided restaurant.

Therefore, the memory of most tourists will stop at the words "have been there, have seen that" only. The appreciation, the attachment, and good memory will not happen until reaching the level of needing to return back again. With this reason, the following question is: which types of tourism will promote appreciation, attachment, and a good memory for the tourists, better than the existing tourism that has taken place?

Regarding the question, the answer is: creative tourism is the appropriate tourism for tourists who would like to learn deeply about the social practices and culture in the community. United Nations Educational, Scientific and Cultural Organization (UNESCO) foresees that the creation of new tourism opportunities to promote the existence of cultural diversity will bring sustainability to the community and peace to the world.

During the year 1999-2000, Crispin Raymond and Greg Richards jointly determined the definition of the word Creative Tourism as "tourism that provides the opportunity for travelers to

create their own knowledge through the participation in actual experiential learning according to the context and identity of each target area that the tourists need.”

This is consistent with the article of Creative Tourism Providing a Competitive Edge, written by Campbell (2010), which stated that creative tourism is not a new type of tourism, but it existed a long time ago. The important process is to learn and acquire experience from community cultural activities, depending on the intimacy with people in that community.

Hence, when processing the attributes of creative tourism as mentioned above, it may be concluded that creative tourism “needs to focus on the relationship between the travelers and engagement, emphasis on cross cultural experience exchange, a deep understanding of the tourist attraction, and participation in the activity willingly.”

Moreover, Thailand’s path is highly popular and matches with the global trend of the Authenticity Trend or marketing that aims to create an experience for consumers to touch antiques in their original atmosphere which can fulfil a new experience until becoming a picture of memory in a dimension that is different from the past. Most tourists still equally yearn for the past as well (SM: Strategy & Marketing Magazine, 2015). Therefore, it has become an important point in tourism development in all regions of Thailand for the Tourism Authority of Thailand which is trying to pull out the identity of each region, each area, to become a leading character and create the need to travel in Thailand.

The principle of creative tourism and tourism in the Authenticity Trend is uniquely clear and has many “mutual focus points” as mentioned, which will affect sustainable tourism and reflex the picture of “the past and the true color” of the former local culture as mentioned above, will be able to harmoniously and perfectly connect with the tourism development of the 5 Andaman provinces that have their own identities since these 5 Andaman provinces have 2 big groups of interesting tourism resources, which are natural tourism that has a long reputation in Thailand and at the same time, there are also cultural tourist attractions which have not reached the eyes of both Thai and foreign tourists before, which is “Cultural Tourism” which interferes with the lifestyle of the Andaman people.

Regarding the Andaman Coast, when mentioning the Peranakan culture, tourists might not be familiar with it since such culture is a mixed-blood culture between Hokkien who traveled to settle around the Malay-Indonesia Peninsula (Nusantara) along the Andaman Coastline from the South of Thailand into the state of Singapore in the year 16, which consist of Malacca, Penang, Singapore, and Java Island in Indonesia (Petite nyonya, 2009).

These groups of Chinese settled down, married with Buddhist Malay people and had mixed-blood children, combining the cultures until it became a new culture with its own identity called “Peranakan” or “Babe-Nyonya”, which has been shown in a famous TV series, “The Little Nyonya”, broadcasted in Thailand in the year 2010. It received high popularity since this series presented the lifestyle of Peranakan Chinese culture shown through the costumes, lifestyle, cooking, as well as the architecture in “Sino-Portuguese” style.

The Royal Institute Dictionary describes the meaning of “Babe” as Chinese males who were born in Malay with Chinese father and Malay mother. The females are called “Nyonya.” The word “Peranakan” is Malaysian language, which was derived from the word “ank,” which means children. When combining with the word “Per... an,” it became “Peranakan,” which means “womb or born here.” Eventually, this word is used to describe the mixed-blood children who were born in the territory of Malay-Indonesia Peninsula. (Shamsul AB, 2011)

Apart from Hokkien who traveled to settle in Malay, there were also other races that followed. The mixed-blood races can be categorized into 4 main groups, which are 1. Peranakan Chinese, 2. Peranakan Arabs, 3. Peranakan Dutch, and 4. Peranakan Indians. However, the Chinese group is larger than the other groups and has more social roles. Therefore, the word “Peranakan” often refers only to Peranakan Chinese. (Encyclopedia Britannica, 2012)

At present, Peranakan Chinese is trying to maintain its own culture by gathering together to establish the Peranakan Association in Malacca, Penang, Kuala Lumpur, Singapore, and Phuket. Especially Phuket, it is a place that shows the history of “Peranakan Chinese” since the ancestors of Phuket people were descendants of the Peranakan Chinese in Singapore, Malaysia, and Indonesia. With an intimate relationship, Phuket is a province that is full of Peranakan culture just like other places and many cultural traces can still be seen in the form of architectures that is scattered from Ranong to Phuket, lifestyle, clothes, and food that are still inherited for many generations.

However, "Peranakan Culture" that appears around Southern Thailand is not "obvious or outstanding" like other countries in this region that it is about to be "forgotten and disappear" from the history pages of the Southern region. It has not received support like in Singapore, where the Peranakan museum is established to welcome tourists, which can generate income and become a prominent selling point.

It can be stated that "Peranakan Culture" that appears around Southern Thailand is not of less value than other aforementioned countries, only that it "has not been used for the benefit in terms of creative knowledge." Therefore, it should be seriously studied and the Peranakan culture highlighted as a "selling point" for creative tourism and the Authenticity Trend, to create an attachment, good memory, cross cultural experience exchange, love and deep understanding of the tourists attraction, and participation in activities, which can create happiness and a direct experience for tourists, depending on "the original cost of the culture" as the selling point more than the development in other types of tourist attractions.

Therefore, this research is a study that aims to create creative tourism model that mixes the process of the Authenticity Trend according to Peranakan culture, with 3 main significant factors: 1. To increase the alternatives for tourism in Southern Thailand to have more diversity than emphasizing only eco-tourism; 2. To support Thailand in welcoming quality tourists who need creative tourism and create benefits to the local community by learning about the social practices and culture through tourism; 3. To create jobs and support the people in the community related to the Peranakan culture, in order to relay their own history through creative tourism that is accurate and complete.

## 2. Research Objectives

1. to study, collect, analyze, synthesize, and extract lessons learned from primary and secondary data of creative tourism and the principle of Authenticity Trend in the context of 5 Andaman provinces
2. to study, explore, and collect the academic knowledge related to the Peranakan culture
3. to search for some activities that are suitable for the context of creative tourism in 5 provinces (Ranong, Krabi, Pang-nga, Trang and Phuket)
4. to develop and evaluate the creative tourism model.

## 3. Research Hypothesis

The creative tourism model is in efficiency and good quality.

## 4. Research Methodology

The research methodology is divided into 4 steps, which are:

1. Step 1: Collect, study, analyze, synthesize, and extract lessons learned from primary and secondary sources that study the creative tourism and the principle of Authenticity Trend of both domestic and abroad, to define the definition and attributes of creative tourism and Authenticity Trend in the context of 5 Andaman provinces, by arranging focus groups from the sample, who are executives, heads of the department, officers, and professors related to tourism in the amount of 9 persons.
2. Step 2: Collect, study, explore, and collect knowledge about Peranakan culture (archeological sites, antiquities, way of living, food, etc.) of the 5 Andaman provinces, which are Ranong, Krabi, Phang Nga, Phuket, and Trang, that have outstanding potential in order to be supported and become creative tourism at a national and international level by conducting in-depth interviews from the sample, who are community leaders, knowledgeable people, and experts in amount of 40 persons.
3. Step 3: Search for the most suitable activities by surveying the opinions from the questionnaire of both Thai and foreigners in the amount of 800 persons with a reliability of 0.95. The data analysis for the statistical calculation include percentage, mean, standard

- deviation, and Scheffe method.
4. Step 4: Develop and Evaluate the Model
    - a. Researchers will use the data in Step 1, 2, and 3 to arrange, categorize, and analyze to design the activities.
    - b. Researchers and those related to the Peranakan culture, tourism plan will arrange the contents, design, and activities that are suitable within the context of the Southern region in a format for the focus groups.
    - c. Design the creative tourism model, activities together with the plan for creative tourism, according to Peranakan culture, starting from Ranong, Phang Nga, Krabi, Trang, and Phuket.
    - d. Critique the creative tourism model according to Peranakan culture by experts in creative tourism, experts in recreational activities, and experts in the Peranakan cultures etc.

## 5. Results and Discussion

The results can be discussed as follows.

1. Step 1 and 2 can be concluded that the future of the direction of tourism in the Peranakan culture should
  - A) emphasis providing local wisdom, creating an impression, appreciation, and awareness for the visitors; B) the owners of the community or the local wisdom teachers should present the knowledge by themselves; C) the government should encourage or promote informed both Thai and foreign tourists; D) should have various methods and media in presenting the creative tourism, according to Peranakan culture to external community or tourists; E) should have a method in making presentations on the diversity of culture to create confidence and faith; F) should establish or develop a basic source of information for tourists who are interested in creative tourism, according to Peranakan culture, which is consistent with the principle of ICOMOS (International Council on Movement and Sites), the international organization that supervises the cultural tourism, by determining a charter with 6 principles, which are; Principle 1: Support the society to be aware of the importance of cultural heritage and nature; Principle 2: Creative tourism should manage for balance and parallel cultural tourist attractions and other tourist attractions; Principle 3: Create confidence or guarantee that those who come to visit will receive valuable knowledge and experience as well as feel the love and cherish the culture in that community; Principle 4: The community and related local people must participate in the conservation and have a concrete plan in taking care of the tourist attractions; Principle 5: Allocate the benefits for the local community, tourism, various resource conservation designs in creative tourist attractions as well as create benefits for that community; Principle 6: Promote the tourism with responsibility and the objectives to protect and maintain the natural environment, arts and cultures, tourist attractions, as well as encourage the community to love and cherish its own culture strongly.
2. Step 3 can be concluded that overall, promotion of Peranakan culture tourism in the 5 Andaman provinces of Thailand in the eyes of both Thai and foreign tourists was at a high level with the details as follows: A) As for the necessary information for traveling, tourists think that it is important and needed at the level of strongly agree with an average of 3.97; B) The direction for cultural tourisms in 5 provinces, which are Ranong, Krabi, Phang Nga, Trang, and Phuket should be promoted and publicized at a level of strongly agree with an average of 3.96; C) Activities that are in accordance with Peranakan cultural tourism are at a level of strongly agree with an average of 3.98; D) The need for the community to participate in the Peranakan cultural tourism activities was at a level of strongly agree with an average of 4.02; and E) The style of tourism management by the community is in the level of strongly agree with the average of 3.94.
3. The design of the developed tourism model is a mixture between the local identity and a new form of management with the explanation of the operating procedures, which consists

of A) Input, which is 1) recreational activities to promote knowledge has been determined to be the basic concept or factors of the developed creative tourism by gathering activities that are suitable with present society and are popular; 2) After that, the concept of creative tourism is integrated with the concept of Authenticity Trend in which its important components are emphasized to provide knowledge, love, attachment, maintainability, and appreciation until becoming conservation; 3) Cooperation with the community, society, knowledgeable people, local wisdom teachers, information from records of architecture, tradition and culture, livelihood, and food etc., and combining into a holistic concept. B) the process is 1) the process that uses the accumulation of data to identify, analyze, and synthesize and infuse into a holistic concept; 2) Then, go through the consideration process by the experts; 3) Get the concept of creative tourism, according to Peranakan culture in 2 ways, which are 3.1) A concept that allows the community to promote itself to become "a tourism community, according to Peranakan culture" that has the right to truly manage itself; and 3.2) Concept in using cooperation or "network to promote the tourism, according to Peranakan culture," which is a connection between the district or province in order to provide full assistance and work collaboratively.

C) Output is 1) the background and origins of the true Peranakan culture; 2) knowledge in terms of Peranakan culture, community, livelihood, food, and architecture, etc.; 3) the management of creative tourism with the participation of all sectors, such as community to community, government to community, government to government, or community to government to the private sector, etc.; and 4) creative activities in various forms that are popular and suitable with the generation of creative tourism promotion, such as demonstration, experiment, dwelling, participation of tourists, or traveling by riding bicycle or bus that shows the local identity, etc., that leads to the highest objective, which is sustainability in travelling with the objective to create consciousness, love, knowledge, attachment, and preserve the value and appreciate Peranakan culture in a level that it can be relayed to other generations.

## 6. Hypothesis Testing

Testing hypothesis were founded that the developed creative tourism is in efficiency and good quality.

## 7. Discussion

For the discussion, the researcher would like to combine the discussion of the 3 steps together since the information that was acquired from the research is properly and perfectly correlated, which are Step 1: Collecting, studying, analyzing, synthesizing, and extracting lessons learned about creative tourism; Step 2: Collecting, studying, and exploring to accumulate knowledge about Peranakan culture; Step 3: Finding activities that are suitable with the development of creative tourism, according to Peranakan culture.

With those 3 steps, the researcher used a mixed research method between quantitative research and qualitative research to get the information that can be used to develop the design. The acquired information is consistent with the principles of ICOMOS (International Council on Movement and Sites), which is an international organization that supervises cultural tourism and determined the charter of the above 6 principles. Simultaneously, it is consistent with the concept of the respondents who suggested that the management of creative tourism in the form of Authenticity Trend should have the components as follows:

1. Tourist attractions in terms of culture, society, and community which have their own origins and had been relayed through many generations.
2. Have its own principle, belief, process, and people with a unique society and specific prominent points that can create attraction points for visitors.
3. The main objective is to promote, provide knowledge, preserve, and create awareness of the value of the tourist attractions in archaeological sites, tradition, culture, and food, etc.
4. Must receive the cooperation from related communities, individuals, or groups from public, government, and private sectors.



Moreover, The Thailand Research Fund (2010) concluded that creative tourism is a continual process by adding value and finding differences by using creativity, which means that it is a continuation from the existing capital base of social capital and cultural capital. "Value Added" means increasing the cost and the value of the tourism resources of the identity base of Thainess. "Finding differences" means to create and develop innovative tourism products by using creativity to enhance competitive advantage in the tourism industry of Thailand, which is creative tourism that leads to a creative economy, according to government policy that the government started in August 2009, which emphasizes strengthening the business sector in a creative economy, building innovation, and focusing on bringing a variety of cultural heritages to be strong points, which is consistent with the acquired information from this research.

For the developed tourism, it is a mixed design between own identity at the local level and a new management style. The operational steps of the development style are explained and consists of: A) Input, which is 1) recreational activities to support the knowledge, which is determined to be the basic concept or fundamental factor of the developed creative tourism by accumulating all activities that suit the present society and are popular; 2) Then, apply the concept of creative tourism to the concept of Authenticity Trend with the significant components to focus on providing knowledge, love, attachment, maintainability, and appreciation until it becomes conservation; 3) Relying on the cooperation of the community, society, knowledgeable people, local wisdom teachers, or acquired information in terms of architecture, tradition and culture, livelihood, and food, etc., and combining into the holistic concept. B) A process, which is 1) the process that uses the acquired information to identify and analyze. Then, synthesize and integrate to get the holistic concept; 2) Go through the consideration process by the experts; and 3) Acquire the concept of creative tourism, according to Peranakan culture in 2 ways, which are 3.1) The concept of allowing the community to be able to support itself until it becomes "a tourism community, according to Peranakan culture", which has the right to manage itself; and 3.2) The concept of cooperation or "network of tourism promotion, according to Peranakan culture", which is a connection between the districts of provinces that provide full assistance and work collaboratively. C) Output, which is 1) the background and origins of the true culture of Peranakan; 2) the knowledge in terms of the culture in the Peranakan community in terms of their livelihood, food, or architecture, etc.; 3) creative tourism management with participation from all sectors, such as community to community, government to community, government to government, or community to government to the private sector, etc.; 4) creative activities in various forms that are popular and fit with the generation of creative tourism promotion, which include demonstration, experiment, dwelling, participation of tourist, or riding bicycle or bus to show the local identity, etc., that leads to the highest objective, which is the sustainability in tourism with the objective to create consciousness, love, knowledge, attachment, preserve the value and appreciate Peranakan culture at a level that can be relayed to other generations.

Therefore, the developed tourism is the creative tourism in a holistic concept that the agency or communities can extend to develop the Peranakan tourism of its own more accurately than asking outsiders to allocate, which might not truly match with the social context. Therefore, the process or method in managing the creative tourism still needs Thai society at present and it will continue to intensify due to exchange, lessons learned, demonstration, and practicality that are in accordance with the process of human development in the year 21, and consistent with the strategy of driving Thailand to be the center of tourism and service businesses that the Office of Thailand Tourism Promotion implemented since 2014. Moreover, it is also consistent with the concept of Richards, 2010 and Raymond, 2007, which concluded that creative tourism should be touring that deeply emphasizes a connection with the local culture with integrated social activities that create learning, love/appreciation, and awareness of the culture, which focuses on their outstanding points in lifestyle and not on commercialism, by using participation management between the individuals in that community.

## 8. Suggestions

### 8.1 Suggestions in Policy

- A) Should use the results of the research to be a prototype in determining the policy to

manage the creative tourism that connects with the cultural community in the context of other tourist attractions that have similar characteristics throughout the country.

- B) The results of this research can be used to continue the study and develop specific cultural tourist attractions for communities, which are food, architecture, or cultural community, to create a specific identity in that community.
- C) The responsible agency in terms of community tourism in both the government and private sector should work together in the form of cooperative networking in creating a tourism society in the form of Authentic City Trend.
- D) The government sector should determine a serious policy to promote creative tourism as well as to assist and be mentored in providing knowledge on tourism management for people in the community.

## 8.2 Suggestions in Applying the Research Results

- A) The developed design is created for the needs of the community and the society of the Andaman Peranakan people. Therefore, this research can be applied in terms of tourism management at the micro-level, which is the community level.
- B) The process in promoting the tourism as well as the tourism management that appears in this research is the management in the form of cooperative networking, which is considered to be the most appropriate for developing creative tourism in the form of Authentic City Trend in Thailand.
- C) Should use these research results to expand the base in developing the tourism management in other levels that are related to tourism that mainly emphasize a cultural community.

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