

**THE SUSTAINABILITY OF MALAY
TRADITIONAL CRAFTSMANSHIP AS A
TOURISM PRODUCT IN MELAKA**

by

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TABLE OF CONTENTS

Acknowledgement	ii
Table of Contents	iv
List of Tables	xi
List of Plates	xiii
List of Abbreviations	xvi
Abstrak	xvii
Abstract	xix
CHAPTER ONE: INTRODUCTION	1
1.1 Introduction	1
1.2 Background of Study	1
1.3 Problem Statement	5
1.4 Research Objectives	12
1.5 Research Questions	12
1.6 Research Methodology	13
1.7 Scope of the Study	13
1.8 Significance of Study	14
1.9 Definition of Key Terms	15
1.9.1 The Tourism Product	15
1.9.2 The Cultural Heritage	16
1.9.3 The Intangible Cultural Heritage	16
1.9.4 The Traditional Craftsmanship	17
1.9.5 The craft	17
1.10 Structure of Thesis	18
1.11 Conclusions	20

CHAPTER TWO: LITERATURE REVIEW	21
2.1 Introduction	21
2.2 A Brief Understanding about Heritage	21
2.3 Type of Heritage	22
2.4 The Cultural Heritage	23
2.4.1 Type of Cultural Heritage	25
2.4.2 The Cultural Heritage in Malaysia	27
2.4.3 Summary	28
2.5 The Intangible Cultural Heritage	29
2.5.1 Elements of Intangible Cultural Heritage	30
2.5.2 Issues of Intangible Cultural Heritage	34
2.5.3 Recap about Intangible Cultural Heritage	36
2.6 The Traditional Craftsmanship	37
2.6.1 The Definition of Traditional Craftsmanship	39
2.6.2 The Elements of Traditional Craftsmanship	41
2.6.3 The Characteristics of Craftsman	43
2.6.4 Summary	49
2.7 The Barriers to Sustain the Traditional Craftsmanship	50
2.7.1 Lack of Apprentice to Sustain the Traditional Craftsmanship	50
2.7.2 The Commodification of Craft	51
2.7.3 The Shortage of Raw Materials	53
2.7.4 Lack of Government Support	53
2.7.5 The Mass Production of Craft	54
2.7.6 Summary	55
2.8 The Tourism Product	55

2.8.1	The Definition of Tourism Product -----	55
2.8.2	The Aspects of Tourism Product-----	57
2.8.3	Summary-----	63
2.9	The Evaluation of Heritage as Tourism Product -----	63
2.9.1	Heritage Tourism Attractions in a Destination -----	63
2.9.2	The Destination Facilities in a Destination-----	66
2.9.3	The Transportation and Accessibility in a Destination -----	67
2.9.4	Summary-----	69
2.10	The Past Research Related with Study -----	71
2.11	Conclusions-----	72
 CHAPTER THREE: MALAY TRADITIONAL CRAFTSMANSHIP IN MELAKA-----		73
3.1	Introduction-----	73
3.2	Research Setting: Melaka State-----	73
3.2.1	The Historical Background of Melaka -----	75
3.2.2	Heritage Tourism in Melaka -----	76
3.2.3	Summary-----	79
3.3	The Malay Traditional Craftsmanship in Melaka -----	80
3.3.1	The Malay-----	80
3.3.2	The Definition of Malay Traditional Craftsmanship -----	81
3.3.3	Category of Malay Traditional Craftsmanship in Melaka-----	82
3.3.4	Products of Malay Traditional Craftsmanship Selected for this Study-85	
3.3.5	Summary-----	89
3.4	Conclusions-----	91

CHAPTER FOUR: RESEARCH METHODOLOGY -----	92
4.1 Introduction-----	92
4.2 Research Process-----	92
4.3 Inductive as Research Approach -----	96
4.4 Case Study as Research Strategy -----	97
4.4.1 The Malay Craftsmen in Melaka -----	100
4.5 Sampling -----	101
4.6 Time Horizon for Data Collection-----	104
4.7 Data Collection-----	105
4.7.1 The Primary Data Collection -----	105
4.7.2 Secondary Data Collection-----	113
4.7.3 Summary -----	113
4.8 Data Analysis-----	114
4.8.2 The Scoring System -----	122
4.8.3 Summary-----	125
4.9 Data Validity and Reliability-----	125
4.10 Conclusions-----	126
CHAPTER FIVE: RESEARCH ANALYSIS AND FINDINGS -----	127
5.1 Introduction-----	127
5.2 The Malay Traditional Craftsmen’s Background in Melaka -----	127
5.3 The Socio-Demographic Profile of Malay Traditional Craftsmen-----	128
5.3.1 Gender of Malay Traditional Craftsmen -----	128
5.3.2 Age of Malay Traditional Craftsmen-----	129
5.3.3 The Origin of Malay Traditional Craftsmen-----	130
5.3.4 The education level of Malay Traditional Craftsmen-----	131

5.3.5	The Activities of Malay Traditional Craftsmen-----	131
5.4	The Journey to Become a Malay Traditional Craftsman-----	133
5.4.1	The Business Opportunies Influence the Decision to be a Craftsman-	134
5.4.2	The Economic Effect Influence the Decision to be a Craftsman -----	136
5.4.3	-The Interest in Malay Traditional Craftsmanship Influence the Decision to be a Craftsman-----	137
5.5	The Transmission of Skill and Knowledge in Malay Traditional Craftsmanship -----	138
5.5.1	Learnt the Skills from Parents -----	138
5.5.2	Learnt the Skills from Siblings-----	139
5.5.3	Learnt the Skills from Experts-----	139
5.6	The Exploration of Barriers Faced by Craftsmen to Sustain the Malay Traditional Craftsmanship in Melaka-----	140
5.6.1	The Unavailability of Apprentice-----	140
5.6.2	The Commodification of Malay Traditional Craft -----	145
5.6.3	The Limited Supply of Raw Materials -----	147
5.6.4	Lack of Government Support -----	150
5.7	The Potential of Malay Traditional Craftsmanship as a Tourism Product -	154
5.7.1	The Attraction-----	154
5.7.2	The Destination Facilities -----	165
5.7.3	The Transportation and Accessibility -----	169
5.8	Conclusions-----	177

CHAPTER SIX: DISCUSSIONS	179
6.1 Introduction.....	179
6.2 The Characteristics of Malay Traditional Craftsmen in Melaka	179
6.2.1 The Transition of Male Interested to Participate in Malay Traditional Craftsmanship	180
6.2.2 The Middle Age Group of Craftsmen Influence the Sustainability of --- Malay Traditional Craftsmanship	182
6.2.3 The Skill and Knowledge in Entrepreneurship Influence the Market ---- Feasibility of Malay Traditional Craftsmanship in Melaka	183
6.2.4 The Status of Local People of Melaka Increase the Authenticity Value of Malay Traditional Craftsmanship.....	185
6.2.5 The Transition from a Craft-Maker to Craft Entrepreneur	186
6.2.6 Availability of Institution as a Platform to Learn about Malay ----- Traditional Craftsmanship.....	187
6.2.7 Summary	188
6.3 The Barriers to Sustain Malay Traditional Craftsmanship in Melaka.....	189
6.3.1 Age, Gender and Attitude are New Factors Contribute to Lack of Apprentice for Malay Traditional Craftsmanship.....	189
6.3.2 Innovation is Seen as Part of Commodification Process.....	190
6.3.3 The Scarcity of Raw Materials Might Affect the Production of a Good Quality Malay Traditional Craft	192
6.3.4 The Government Has to be Aware with the Value of Culture	192
6.3.5 Summary	193
6.4 The Suitability of Malay Traditional Craftsmanship as a Tourism Product	194
6.5 Conclusions.....	194

CHAPTER SEVEN: SUMMARY AND CONCLUSION -----	196
7.1 Introduction-----	196
7.2 An Overview of Study -----	196
7.3 Research Contributions -----	200
7.3.1 Contribution to the Body of Knowledge -----	200
7.3.2 Contribution to Tourism Industry -----	201
7.4 Limitation and Suggestion for Future Research-----	202
7.5 Concluding Remarks -----	203
 REFERENCES -----	 204
 APPENDICES -----	 226

LIST OF TABLES

		Page
Table 2.1	Definition of Intangible Cultural Heritage Domains	31
Table 2.2	Examples of Intangible Cultural Heritage in Malaysia	34
Table 2.3	Definition of Traditional Craftsmanship Suggested by Past Commentators	40
Table 2.4	The Summary of Craft-Makers and Craftpreneurs Personalities	47
Table 2.5	The Aspects of Tourism Product Suggested by Past Scholars	61
Table 2.6	The Example of Heritage Tourism Attractions	64
Table 2.7	The Aspects of Attraction Evaluated in this Study	66
Table 2.8	The Aspects of Destination Facilities Evaluated in this Study	67
Table 2.9	The Aspects of Transportation and Accessibility in this Study.	68
Table 2.10	The Past Research Related With Study	70
Table 3.1	The Tourism Subsectors in Melaka	77
Table 3.2	Statistics of Tourist Arrivals to Melaka from Year 2000-2015	79
Table 3.3	Products of Malay Traditional Craftsmanship for This Study	86-88
Table 4.1	The Characteristics of Inductive Approach	96
Table 4.2	The Profile of Respondent	101
Table 4.3	The Selection of Respondent for This Study.	103
Table 4.4	Methods Undertaken by Past Researchers	106
Table 4.5	The Field Protocol for Study	109
Table 4.6	The Advantage and Disadvantage of Data Collection	114
Table 4.7	The Scoring System for Evaluation	123-124
Table 5.1	The Score Perceived for Every Respondent for Attraction	164
Table 5.2	The Score Perceived for Every Respondent for Destination Facilities	168
Table 5.3	Route from Melaka Sentral to Muar by using Bus Services	171

Table 5.4	The Score Perceived for Transportation and Accessibility	175
Table 6.1	The Existing Gap of study	180
Table 6.2	The Craft Production According to Gender in Malaysia.	181

LIST OF PLATES

		Page
Plate 1.1	The Distribution of Craft Market in Banda Hilir, Melaka	10
Plate 1.2	The Tourists are Experiencing Batik Painting at GM Choo Art Gallery	10
Plate 2.1	Number of World Heritage Sites	23
Plate 2.2	The Buddhist Temple in Bangkok, Thailand as Tangible Heritage (Left) and the Batik Painting of Melaka as Intangible Cultural Heritage (Right).	26
Plate 2.3	The Cultural Heritage in Melaka, Malaysia	27
Plate 2.4	Elements of Intangible Cultural Heritage Inscribed by UNESCO	32
Plate 2.5	Elements of Intangible Cultural Heritage Inscribed Based on Regions	32
Plate 2.6	The Cocolo Dance Drama Tradition of Dominican Republic	33
Plate 2.7	Master of Woodcarver and His Student, Afghanistan	38
Plate 2.8	Songket Weaving by an Elderly Woman, Indonesia	38
Plate 2.9	A Master Craftsman in Hand-Carved Clogs, England	38
Plate 2.10	A New Generation of <i>Tekat Benang Emas</i> , Malaysia	38
Plate 2.11	The Structure of Traditional Craftsmanship	42
Plate 2.12	The Concept of Traditional Craftsmanship Applied for this Study	43
Plate 2.13	The Characteristics of Craftsman	44
Plate 2.14	The Three Levels of Product	56
Plate 2.15	The Generic Tourism Product	59
Plate 2.16	The Amendment Version of Tourism Product	62
Plate 2.17	The Theoretical Framework for this Study	70
Plate 3.1	The Key Plan of Study Area	74
Plate 3.2	The Location Plan of Study Area	74

Plate 3.3	The Attractions in Melaka World Heritage Site	78
Plate 3.4	A Group of Malay are Wearing a Complete Set of Malay Costume	81
Plate 3.5	Type of Malay Traditional Craftsmanship in Malaysia	83
Plate 3.6	Example of Forest-Based Crafts	84
Plate 3.7	The Location of Malay Traditional Craftsmanship in Melaka	90
Plate 4.1	The Craft Centre in Banda Hilir (Left) and Mini Malaysian and Asean Cultural Park (Right).	93
Plate 4.2	The Research Process	95
Plate 4.3	The Single Case-Design With Holistic Single Unit Analysis Adopted as the Research Strategy for this Study.	99
Plate 4.4	The Data Collection Applied in This Study.	105
Plate 4.5	The Processes in Wood Carving Demonstrated By Respondent (R2)	111
Plate 4.6	The <i>Capal</i> -maker (Left) and His Collection (Right)	112
Plate 4.7	The Development of Framework Technique	116
Plate 4.8	Example of Thematic Framework for This Study.	120
Plate 4.9	Example of Index (Coding) From Interview Transcript.	121
Plate 5.1	The Socio-Demographic Profile of Respondents	128
Plate 5.2	The Full Time Respondent Work in a Messy Place (Left) and the Part Time Respondent Work at Home (Right)	133
Plate 5.3	The Journey as a Craftsman	133
Plate 5.4	The Transmission of Skill and Knowledge of Malay Traditional Craftsmanship in Melaka	138
Plate 5.5	The Unavailability of Apprentice	141
Plate 5.6	The Commodification of Malay Traditional Craft	145
Plate 5.7	The Limited Supply of Raw Materials	148
Plate 5.8	The Lack of Government Support	150
Plate 5.9	The Different Size of Craft Produced by Respondent	157

Plate 5.10	Experience Gained by Researcher during Actual Data Collection With R5 (<i>Gasing</i> -Maker)	158
Plate 5.11	The Attractions Near With R1(Replica of Malay Traditional House-Maker) and R12(<i>Capal</i> -Maker)	159
Plate 5.12	The Attractions Near With R3 (Rattan Weaver), R5 (<i>Gasing</i> -Maker) and R10(Malay Traditional Attire-Maker)	160
Plate 5.13	The Possibility to Bundle the Heritage Attraction With R1 (Replica of Malay Traditional House) Through Heritage Trail	161
Plate 5.14	The Destination Facilities within R1 (Replica of Malay Traditional House-Maker) Working Place	167
Plate 5.15	The Destination Facilities within R2 (Wood Carver) Working Place	167
Plate 5.16	Findings from Observation about Size of Parking Space.	172
Plate 5.17	The Availability of Signage Provided by R9 (batik-painter).	173
Plate 5.18	The Location of R11 (<i>songkok</i> -maker) is Available at Google Maps	174
Plate 5.19	The Location of Malay Intangible Cultural Heritage in Melaka	176
Plate 5.20	The Total Score Perceived by Malay Traditional Craftsmen in Melaka	178

LIST OF ABBREVIATIONS

MBMB	Majlis Bandaraya Melaka Bersejarah
UNESCO	The United Nations Educational, Scientific and Cultural Organization
ICOMOS	International Council on Monuments and Sites
MHDC	Malaysian Handicraft Development Corporation

KELESTARIAN PERTUKANGAN MELAYU TRADISIONAL SEBAGAI PRODUK PELANCONGAN DI MELAKA

ABSTRAK

Warisan kebudayaan sebagai produk pelancongan telah menarik pelancong domestik dan antarabangsa untuk menghabiskan masa di sesebuah destinasi pelancongan. Warisan kebudayaan terdiri daripada warisan kebudayaan ketara dan warisan kebudayaan tidak ketara. Walau bagaimanapun, tumpuan pembangunan warisan kebudayaan sebagai produk pelancongan hanya tertumpu dalam warisan ketara sahaja. Walaupun pada hakikatnya, kraf sebagai elemen dalam pertukangan tradisional dilihat sebagai warisan kebudayaan tidak ketara yang telah menjadi produk pelancongan dalam destinasi pelancongan tertentu. Akan tetapi, kurangnya tumpuan diberikan kepada kemahiran dan ilmu dalam pertukangan tradisional serta individu yang menghasilkan kraf. Kajian ini dijalankan untuk meneroka pertukangan tradisional dan pertukangan tradisional Melayu di Melaka telah dipilih sebagai kajian kes. Pemilihan ini berdasarkan orang Melayu begitu sinonim dalam pertukangan tradisional dan Melaka yang merupakan pusat pelancongan warisan yang terkenal di Malaysia. Oleh itu, tiga objektif telah dibentuk iaitu untuk mengenal pasti latar belakang tukang kraf Melayu di Melaka, untuk meneroka permasalahan yang dihadapi oleh tukang kraf Melayu di Melaka sebagai usaha mempertahankan warisan tradisi dan untuk menilai potensi pertukangan tradisional Melayu sebagai produk pelancongan di Melaka. Kaedah penyelidikan kualitatif telah dijalankan untuk kajian ini. 12 tukang kraf Melayu telah dipilih menggunakan persampelan bertujuan. Kaedah pengumpulan data adalah berdasarkan temu bual separa berstruktur,

pemerhatian dan dokumentasi gambar. Data kemudiannya dianalisis dengan menggunakan teknik rangka kerja dan sistem pemarkahan. Hasil daripada analisis menunjukkan responden terdiri daripada tukang kraf yang mempunyai prestasi perniagaan yang baik dalam industri kraf. Walaupun, mereka telah berjaya dalam industri kraf, masalah utama mereka ialah mendapatkan pewaris dan persaingan dalam perniagaan. Kesemua responden berpotensi untuk dijadikan produk pelancongan di Melaka. Dalam kalangan mereka, pembuat replika rumah Melayu tradisional, penganyam rotan, pembuat kompang dan pembuat capal mempunyai potensi yang tinggi untuk dijadikan sebagai produk pelancongan berdasarkan tiga aspek yang telah dinilai iaitu tarikan pelancongan, kemudahan destinasi, pengangkutan dan aksesibiliti. Sebagai kesimpulan, penemuan kajian ini sangat berguna kepada industri pelancongan bukan sahaja di Malaysia, malah di negara-negara lain dalam menjadikan pertukangan tradisional sebagai produk baru dalam pelancongan. Selain itu, ia mampu untuk melindungi kemahiran dan ilmu dalam pertukangan serta menggalakkan orang muda untuk belajar dan menghargai warisan ini.

THE SUSTAINABILITY OF MALAY TRADITIONAL CRAFTSMANSHIP AS A TOURISM PRODUCT IN MELAKA

ABSTRACT

Cultural heritage as a tourism product has motivated many local and international tourists to spend time at a tourism destination. Cultural heritage encompasses of tangible and intangible heritage. However, the development of cultural heritage as a tourism product has mainly concentrated on tangible heritage. Despite the fact that, craft as an element in traditional craftsmanship is seen as intangible cultural heritage which has become as a tourism product in a certain tourism destination. However, a lack of attention has been given to the skill and knowledge of these craftsmen who has produced the crafts. This study has been conducted to explore the traditional craftsmanship and therefore; Malay traditional craftsmanship in Melaka has been selected as the case study. The selection is based on the idea that Malays are synonym with traditional craftsmanship and Melaka is one of the popular cultural heritage tourism destinations in Malaysia. Hence, three objectives were developed namely to identify the Malay traditional craftsmen's background in Melaka, to explore the barriers faced by the Malay traditional craftsmen in Melaka for the purpose of sustaining the local tradition and to evaluate the potential of Malay traditional craftsmanship as a tourism product in Melaka. A qualitative approach has been undertaken in this study. 12 respondents were selected using purposive sampling. Data collections were based on semi-structured interview, observation and photographic documentation. The data was then analysed using framework technique and scoring system. The results from analysis have revealed

that these respondents are among the few craftsmen who have good business performance in craft industry. Even though they are well established in craft industry, yet their main challenges are in search for apprentices and a competition in business. All respondents have the potential to be converted as tourism product in Melaka. Among them, the replica of Malay traditional house-maker, rattan-weaver, *kompang*-maker and *capal*-maker have high potential as a tourism product based on three aspects which have been evaluated namely tourism attraction, destination facilities, transportation and accessibility. In conclusions, the findings from this study will be beneficial for tourism industry not only in Malaysia but also in other countries as well to look forward on traditional craftsmanship as a new product in tourism. Besides, it can safeguard the skill and knowledge in craftsmanship and will encourage the young generation to learn and appreciate this legacy.

CHAPTER ONE

INTRODUCTION

1.1 Introduction

The first chapter provides initial overview about the study. It explains the research context and focus of study. Fundamentally, this research is about Malay traditional craftsmanship and its suitability as a tourism product in Melaka. In this chapter, the research issues are highlighted and explained in detail because it relates with the germane of conducting this research. The objectives and research questions stated in this chapter are to be achieved.

1.2 Background of Study

The heritage proves as an important element in tourism because it functions as a magnet to attract tourists to visit heritage destination (Debeş, 2011; Huibin, Marzuki, & Razak, 2013; Keitumetse & Nthoi, 2009; Lee, 2011; Zhang, 2011). The key aspects of heritage encompasses the history, the way of life or the environment of place (McKercher, Ho., & du Cros, 2004). The tourist can see and learn about history through the exhibited heritage. The transformation of heritage as a tourism product helps to create the scenario in the past to the tourists (Austin, 2002; Caton & Santos, 2007; Kausar & Nishikawa, 2010). Actually, tourism has brought positive impact to the heritage. The fact is, the positive impacts are seen through the opportunities to protect the heritage, to enlighten about heritage, to amuse the tourists in a destination, to make profits through the offered service and product, to educate people about heritage (Austin, 2002; Timothy & Prideaux, 2004) and acts as social and cultural change (Carter & Beeton, 2004). With respect to these benefits, the

transformation of heritage as a tourism product gives value to the destination to be visited by the tourists from all over the world.

In general, the heritage consists of natural and cultural heritage which are considered as a tourism attraction too (McKercher & Ho, 2006). The attraction offered to the tourists such as beaches (natural heritage), mountains (natural heritage), historical buildings (cultural heritage) as well as the craft (cultural heritage) gives variety of selections to the tourist to fill in their experience. Among all types of attractions, the craft is element which can be found in many tourism destination, in a form of heritage souvenirs (Chang, Wall, & Hung, 2012; Mustafa, 2011; Mutua, Massimo, & Mburu, 2008; Oviedo-García, Vega-Vázquez, Castellanos-Verdugo, & Reyes-Guizar, 2014). The craft represents the local tradition and culture of people in a destination (Carrozzino, Scucces, Leonardi, Evangelista, & Bergamasco, 2011; Chang et al., 2012; Dash, 2011). Therefore, this product is considered as a popular item purchased by tourists in a destination (Mogindol & Bagul, 2014; World Tourism Organization, 2012). Furthermore, the availability of crafts in a destination is very important (Carrozzino et al., 2011; Thirumaran, Dam, & Thirumaran, 2014) because it helps to preserve the moment in a destination (Swanson & Timothy, 2012). In light of this, the presence of crafts is essential to portray the tradition in a destination besides it roles to attract the tourist to purchase and preserve the memories of vacation.

In conjunction with the craft as an attraction, enlightening the processes of making craft could enhance the tourist experience while travelling around the destination. It can be presented through the skill and knowledge of traditional craftsman which offers new experience to the tourist (World Tourism Organization, 2012). The new

experience means the tourist not only purchase the crafts but they have the opportunity to see and understand the processes involved to produce a craft. Research done by Fu, Kim and Zhou (2014) and Horjan (2011) have shown few places implemented the idea to demonstrate the skill and knowledge of traditional craftsmanship to the tourist and local people. One of the success implementations was employed by Museums of Hrvatsko Zagorje and Slovenian through the ‘*Craftattract*’ project (Horjan, 2011) and museum cluster in Hangzhao, China (Fu et al., 2014). Both museums have invited craftsmen to demonstrate the skill of traditional craftsmanship to the tourist. On the other hand, craftsman in Angkor Wat, Cambodia also performed their ability in traditional craftsmanship but it is located in a workshop. Through this implementation, tourists can leverage their vacation by learning the skill and knowledge of traditional craftsmanship, get to know the craftsmen as well as purchasing the crafts as souvenirs.

Focusing on craft as a souvenir in a destination, the fact is souvenir and tourism cannot be separated. It is because souvenir is design for memorable purposes. The souvenir is an output of craftsmanship. However, in the era of modernisation, the production of craft is effected through the mass production. In order to meet the demand from the customer, production of craft by using machine is considered the best method instead of produce it manually. It is because the technology has increase in number of production craft which is more efficient in term of time and money. As a consequence, souvenir in many tourism destinations today is similar to one another. The difference is about how the craft was made either it is hand made or using machine.

In Malaysia, Malaysian Handicraft Development Corporation (MHDC) (2014) is the responsible agency under the Ministry of Tourism and Culture Malaysia that ensure the sustainability of traditional craftsmanship. This agency promotes the traditional craftsmanship activities at the exhibition and museum. The concepts are displaying, selling the end products and demonstration of skill and knowledge in craftsmanship. Referring to the statistics provided by MHDC (2014), it indicates that majority or more than 90% of craftsmen are Malays. The quality of Malay traditional craftsmanship is based on the aesthetic value and its function through the utilization of natural resources (Baba, 2010; Hussin, Baba, Hassan, Eshah, & Mohamed, 2012; Hussin, Mansor, Omar, Ismail, & Hassan, 2009). The traditional craftsmanship among Malay can be seen through its product such as Songket weavings, Batik painting, Rombong weavings, wood carvings and black smith to the tourist as souvenirs to the tourists.

For this study, the Malay traditional craftsmanship in Melaka is selected as the case study. Melaka is chosen as a study area because it is a popular tourist destination for local and international tourists (Teo, Khan, & Rahim, 2014; Tourism Melaka, 2014). Besides, the world heritage site status by UNESCO has injected the added value for Melaka to be recognized internationally (Hassan, Jailani, & Rahim, 2014; Rodzi, Zaki, & Subli, 2013). Therefore, this study is aimed to assess the suitability of Malay traditional craftsmanship as a tourism product in Melaka.

1.3 Problem Statement

Today, it seems that the development of heritage as a tourism product is more focused on tangible heritage compared to intangible cultural heritage (Carlsen, Hughes, Frost, Pocock, & Peel, 2008; Keitumetse & Nthoi, 2009; Othman, Hamzah, & Abdullah, 2013; Timothy & Boyd, 2006). It can be proved from a number of studies that focus on tangible heritage such as impact of world heritage sites as a tourism product (Donohoe, 2012; Keitumetse & Nthoi, 2009; Pendlebury, Short, & While, 2009; Shen, 2009), the preservation of cultural heritage (Kalay, Kvan, & Affleck, 2008; Mustafa & Abdullah, 2013) and tourist satisfaction of cultural attraction (Huh, Uysal, & Mcclery, 2006; Lee, 2011; Rani, 2014). The interest among scholars have proved that many destination offered tangible heritage as an attraction such as historical buildings, monuments and religious sites. In actual fact, the intangible cultural heritage is vital to portray the local tradition that was established since ages. Unfortunately, it has been neglected because the awareness about this heritage is still in the development phase as the convention of safeguarding intangible cultural heritage was only announced in 2003 (Othman et al., 2013; UNESCO, 2003; Vecco, 2010). Hence, there is a need for more studies about this heritage so that it can become viable among people. Besides that, the characteristics of intangible cultural heritage which cannot be seen physically have made this heritage difficult to be exposed and defined. This heritage needs human to visualise the intangible elements. Referring to the past studies, it had shown that interest among scholars was mostly towards the safeguarding of intangible cultural heritage (Yau, 2012; Cominelli & Greffe, 2012; Dung, 2009; Howell, 2013; Kennedy, 2010; Kurin, 2004; Mancacaritadipura, 2005; Tranter, 2010). The reason is lack of awareness among stakeholders (Dung, 2009), unavailability of apprentice to

safeguard this heritage (Kheng, 1999; Mancacaritadipura, 2005) and impact of modernization (Amin, Yatim, Deraman, & Baker, 2011; Halim & Mat, 2010; Karim, 2014; Nas, 2002) that has vanished this heritage slowly. But, limited studies have focused on development of intangible cultural heritage as a tourism product. Only a few studies were conducted to examine capability of intangible cultural heritage as a tourism product such as Barrio, Devesa and Herrero (2012); Fu et al., (2014); George (2010); Giudici, Melis, Dessì and Ramos (2013); Naguib (2013) and González (2008). The circumstances drive this study to be carried out.

The intangible cultural heritage consists of oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and lastly is traditional craftsmanship. Among five domains of intangible cultural heritage, the traditional craftsmanship is unique because it is the combination of tangible and intangible heritage. The tangible is the craft which has been exposed to the tourist as a souvenir (Chang et al., 2012; Mogindol & Bagul, 2014). Meanwhile, the intangible cultural heritage is the internal aspect of craft which is the skill and knowledge in craftsmanship. For this study, three main problems about traditional craftsmanship were identified. The problems start with inadequate information about background of traditional craftsman. Secondly, it is about barriers to sustain the traditional craftsmanship and lastly is availability of traditional craftsmanship as a tourism product.

First, inadequate information about the traditional craftsman. The traditional craftsman is the person who has the ability to produce craft. In context of traditional craftsmanship, the craft being an object that received high attention especially in tourism. The craft is the external part of traditional craftsmanship. Meanwhile, the

craftsman is the internal part of traditional craftsmanship. However, studied by Fu (2014) and Horjan (2011) found that only small percent of tourism products are focus on internal aspect of craft like the processes of making craft, skills embodied and the person who made the craft (Said, Ramli, & Sedon, 2011). The truth is the internal aspect of craft is very important because without these elements, the craft cannot be produced. That is why one of the agenda in 2003 Convention on safeguarding intangible cultural heritage proposed by UNESCO is to focus on the skills and knowledge of traditional craftsmanship rather than the craft (UNESCO, 2003) . The availability of internal aspects of crafts will ensure the sustainability of traditional craftsmanship could be preserved for a long period.

The second problem is barriers to sustain the traditional craftsmanship. The barriers are seen from internal and external aspect of traditional craftsmanship. The issue about internal aspect of traditional craftsmanship is limited of supply of skilled worker which is the craftsman (Amin, 2006; Redzuan & Aref, 2011). The number of craftsmen is decreasing because most of them are from older generation (Horjan, 2011; Redzuan & Aref, 2011). Besides that, the craftsmen unable to find the successor because lack of interest among their family members to learn and sustain the heritage. Study by Amin (2006), Ahmad et al., (2011) and Redzuan and Aref (2011) found that the income gained by the craftsman is less lucrative compared to the other type of profession which is well-paid. As consequence, the skill and knowledge in traditional craftsmanship cannot be continuously practiced. Without urgent safeguarding, this heritage could be disappeared.

The barrier for external aspect of traditional craftsmanship can be seen physically in term of material, difficulty to obtain raw materials has discouraged the craftsman to produce the craft (Redzuan & Aref, 2011). The craft is made from natural resources like leave, bamboo and rattan. Unfortunately, rapid development resulted in limited supply of these materials. This situation leads the craftsman has to depend on the middleman to purchase the raw materials (Khan & Amir, 2013). Hence, the cost of production is increasing that may subsequently affect the price of craft to be more expensive compared to mass production craft. In addition, the demand of craft does influence the sustainability of traditional craftsmanship.

Furthermore, the barrier is seen through the craft's demand from tourists. Demand on craft comes from the local customers rather than the foreign tourists. It is due to size and pattern of the craft which is focused on local interest and it is incompatible with international tourists preference (Kheng, 2010; Redzuan & Aref, 2011). In Malaysia, the production of craft is significance with Malay (Soh & Omar, 2012). Nevertheless, only few people use and purchase the Malay crafts such as royalty and favoured noblemen (Kheng, 2010; Redzuan & Aref, 2011). The reason is the price offered by the Malay traditional craftsmen is too expensive compared to the products made in Indonesia and other neighbouring countries (Fabeil, Marzuki, & Langgat, 2012; Kheng, 2010; Redzuan & Aref, 2011). The products from neighbouring countries are competitive and able to attract the customers because the craft are produced in mass production and looked more attractive with various colours and designs (Redzuan & Aref, 2011). Actually, the craft from neighbouring countries have undergone the commodification process. This issue has been a controversial and disputed within the field of tourism (Bunten, 2008; Chhabra, 2009; Cohen &

Cohen, 2012; Debeş, 2011). The cultural commodification of craft can be scrutinized through the utilization of modern technology that has reduced its authenticity such as the design and the processes of making craft (Arifin, Rahman, & Masron, 2010; Fabeil et al., 2012; Markwick, 2001; Redzuan & Aref, 2011). For example, the commodification of natural dyes to the artificial colours used in the textile field has affected the authenticity of the processes undertakes to produce a craft (Mutua et al., 2008). As a consequence, the tourist was unable to purchase the authentic crafts (Kausar & Nishikawa, 2010; Markwick, 2001) because they were not exposed to the quality and technique of making craft (Arifin et al., 2010).

The third problem is the availability of traditional craftsmanship as a tourism product. Actually, the development of traditional craftsmanship as a tourism product is still limited (Muda & Halim, 2011) because it solely focused on craft. It can be proved based on number of studies about craft conducted by several scholars. For example, finding from Mogindol and Bagul (2014) shows that local and foreign tourists have similar perception towards the craft appearance. However, Chang et al., (2008) found that different group of tourists have different expectation about the authenticity of craft. From these findings, it can be summarised that the production of craft must consider the tourist preference (Khan & Amir, 2013). For this study, it concentrates on both aspects of tangible and intangible cultural heritage of traditional craftsmanship.

For this study, Melaka is chosen as a study area. In Melaka, the site observation on the availability of traditional craftsmanship has been made in Banda Hilir. Banda Hilir is chosen because this area is the tourist hot spot for its diversity of cultural heritage (Chui, Rahim, Khan, Cheng, & Hassan, 2011; Hassan et al., 2014; Othman

& Hamzah, 2013). The result from site observation found that six areas within Banda Hilir are selling craft (refer Plate 1.1). Number one to six were identified as the place that are selling craft. Meanwhile, number seven offers new experience to the tourists in Batik painting which is called GM Choo Art Gallery.

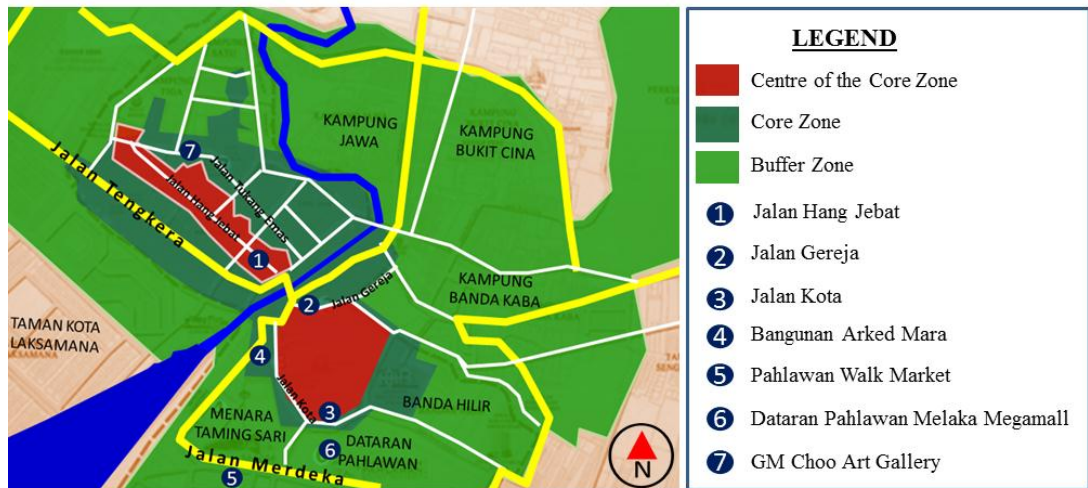


Plate 1.1 : The Distribution of Craft Market in Banda Hilir, Melaka
 Source: Draft of Special Area Plan: Conservation Area Management Plan of Melaka Historical City (2008).



Plate 1.2: The Tourists are Experiencing Batik Painting at GM Choo Art Gallery
 Source: GM Choo Art Gallery (2014)

GM Choo Art Gallery at Jalan Tokong is a notable site for traditional craftsmanship in Banda Hilir. It offers the tourists to learn and make their own Batik painting. The current scenario indicates that only one elements of traditional craftsmanship which is the Batik painting is exposed to the tourist. Surprisingly, the existing craftsman is Chinese even though many people recognized Batik to be synonymous with Malay. Findings from past studies and observation at Banda Hilir gave initial overviews about the neglected dimension of intangible cultural heritage as a tourism product. Even though Melaka is noteworthy with its cultural heritage assets like architectural building, monument and historical building, yet the focal point of attractions merely the tangible cultural heritage (Othman & Hamzah, 2013; Rodzi et al., 2013). In addition, based on tourist maps available at the Melaka tourist centre, very few Malay heritages offered to the tourist even though Melaka is synonym with Malay empire.

In summary, the lack of focus on intangible cultural heritage as tourism product is the starting point this study should be carried out. In general, there are five domains of intangible cultural heritage. For this study, it concentrates of traditional craftsmanship because it has both aspects of heritage (the tangible and intangible cultural heritage) that has the potential as tourism product. Three major problems were identified The first problems is about inadequate information about background of traditional craftsman. Very few studies concentrated on craftsman's background even though they are the person that creates the craft. Secondly, it is about barriers to sustain the traditional craftsmanship includes the issue of limited supply of material and commodification of craft. Lastly is the availability of traditional craftsmanship as a tourism product. From these problems, this study takes this

opportunity to explore more about traditional craftsmanship. Therefore, the Malay traditional craftsmanship in Melaka was selected as a case study. This study will reveal the background of Malay traditional craftsmen and the barriers faced by them in order to sustain the heritage activities. At the end of this study, the background, barriers faced by the craftsman and availability of tourism product elements will determine the suitability of Malay traditional craftsmanship as a tourism product in Melaka.

1.4 Research Objectives

Based on the issues highlighted, this study has three objectives to be achieved which are:

1. To identify the Malay traditional craftsmen's background in Melaka
2. To explore the barriers faced by the Malay traditional craftsmen in Melaka for the purpose of sustaining the local tradition.
3. To evaluate the potential of Malay traditional craftsmanship as a tourism product in Melaka.

1.5 Research Questions

The following research questions are required to answer the objective of study.

1. What is the background of Malay traditional craftsmen in Melaka?
2. What are the barriers faced by the Malay traditional craftsmen in Melaka in order to sustain the local tradition?
3. Does the Malay traditional craftsmanship have the potential to be a tourism product in Melaka?

1.6 Research Methodology¹

This study applied a qualitative approach to achieve the objectives of study. A case study of Malay traditional craftsmanship in Melaka was selected. In total, 12 expertises in Malay traditional craftsmanship were chosen as respondent for this study. The primary data was collected using semi structured interview, observation and photographic documentation. In addition, the secondary data such as journals, reports and sources from internet were used to support the findings. After that, the framework technique was employed to analyse the data from interview session. Results from interview sessions, observations and photos were used to identify the suitability of Malay traditional craftsmanship as a tourism product in Melaka.

1.7 Scope of the Study

In order to answer the objectives of study, the Malay craftsmen are chosen as respondent because they are the expert in Malay traditional craftsmanship. Their experience, skill and knowledge are useful information (Cominelli, 2011; Daskon, 2010; Serageldin, 2008) in order to answer the research objectives. The information about the Malay traditional craftsmen were obtained from the MHDC of Melaka. Moreover, the additional information from internet was used to discover the Malay traditional craftsmen who still actively participate in this traditional activity.

Besides, this study identified the type of Malay traditional craftsmanship that is suitable as a tourism product. This study covers 12 types of Malay traditional craftsmanship includes replica of Malay traditional house, wood carving, rattan weaving, food cover weaving, *gasing*, *kompang*, bullock carts, Malay *keris*, batik painting, Malay traditional attire, *songkok* and *capal*. These types of craft represent

¹ Chapter 4 provides detail explanation about research methodology.

the culture of Malays. Identification of these crafts are based on 'heritage scheme' as suggested by MHDC. Moreover, the additional information about Malay traditional craftsmanship was obtained from National Heritage Department of Malaysia.

In term of location, this study is focus on Malay traditional craftsmen who are settle and active with traditional craftsmanship in Melaka. Melaka is chosen as a study area because it is a popular heritage destination in Malaysia and recognized as UNESCO world heritage site since 2008. Referring to the tourism statistic, Melaka received the highest tourist arrival since year 2010 till 2015 (Tourism Melaka, 2016). The statistics revealed that tourism product in Melaka like varieties of attractions, facilities, and image as world heritage site have attracted domestic and international tourist to visit Melaka (Chen, 2012; Hassan et al., 2014; Lee, 2011; Othman & Hamzah, 2013).

1.8 Significance of Study

As exemplified in problem statement, number of intangible cultural heritage becomes a tourism product is limited. Among the five domains of intangible cultural heritage, the traditional craftsmanship has been chosen as a case study because it is a combination of tangible and intangible cultural heritage. Therefore, this study would be beneficial to stakeholders in order to promote the traditional craftsmanship as one of tourism product in a destination. Furthermore, this study is significance because it provides the background of craftsmen who have the skill and knowledge in traditional craftsmanship. The background of craftsmen is vital to sustain the tradition that has been practised since ages.

Besides that, this study is important because it reveals the barriers faced by traditional craftsman to sustain the heritage. Many studies have exemplified challenges to sustain the traditional craftsmanship. However, it concentrated on the craft rather than the craftsman. Hence, this study extracted challenges of Malay traditional craftsmanship from the perspective Malay craftsmen in Melaka. The issues exemplified by respondents are vital to identify the strength and weakness the Malay traditional craftsmanship before it can be transformed into a tourism product.

Lastly, this study is significance because it demonstrated type of Malay traditional craftsmanship in Melaka that has potential as a tourism product. In this study, three elements were examined namely the attraction, destination facilities, transportation and accessibility. The results are based on observation and site inventories. Through this examination, the stakeholders could identify the elements that need to be upgraded.

1.9 Definition of Key Terms

This part focused on key terms used in the study. In total, five elements represent the whole context of study includes the tourism product, the cultural heritage, the intangible cultural heritage, the traditional craftsmanship and the craft.

1.9.1 The Tourism Product

The tourism product is a component that enhances the tourist experience while travelling to a destination. The element includes attraction, destination facilities, entertainment facilities, transportation and accessibility. For this study, only three elements were assessed namely attraction, destination facilities, transportation and accessibility

1.9.2 The Cultural Heritage

The cultural heritage includes tangible heritage and intangible heritage. The tangible is physical object that can be touched and seen directly like architectural building, monument and historical building. Meanwhile, the intangible heritage includes song, dance and traditional craftsmanship. These heritages are considered as an attraction in a destination. Many destinations use heritage as a tourism product because it encompassed history and culture of people that could attract many tourists to visit. This is certainly true in the case of the world heritage site recognized by United Nations Educational, Scientific and Cultural Organization (UNESCO) that has attracted millions of visitor to the site.

1.9.3 The Intangible Cultural Heritage

The UNESCO (2003) defined intangible cultural heritage as “The practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”. The characteristic of intangible cultural heritage is contrast with tangible heritage. The intangible cultural heritage is relevant to the culture of people that have been practise in the past until today. The intangible cultural heritage consists of oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and lastly is traditional craftsmanship. In this study, the traditional craftsmanship has been chosen as the subject of study.

1.9.4 The Traditional Craftsmanship

The traditional craftsmanship is one of intangible cultural heritage domains. It is about crafting knowledge and skills that are passed down within the artisan families and through the guild system (Kennedy, 2010). The element of traditional craftsmanship includes the skill and knowledge of craftsmanship, the craftsman and the craft. The traditional craftsman is producing tools, clothing and jewellery, costumes, props for festivals and performing arts, musical instruments and many more (UNESCO, 2014). In Malaysia, the traditional craftsmanship is based on race namely Malay, Chinese and Indian. This study presents the Malay traditional craftsmanship as the case study because Malay dominates the traditional craftsmanship in Malaysia.

1.9.5 The craft

The craft is the tangible heritage of traditional craftsmanship. The Handicraft Development Corporation Act 1979 defined the craft as “Any artistic product which is graced with cultural or traditional appeal and is the outcome of any process which is dependent solely or partly on manual skill...” (Perbadanan Kemajuan Kraftangan Malaysia Act 1979 (2006). It is the end product of traditional craftsmanship. In tourism, the craft is produced as a tourist souvenir. With respect to this study, the craft is something that represents the culture of the Malays in the past. For example the Malay traditional attire and *Kereta Lembu*.

1.10 Structure of Thesis

This thesis comprises seven chapters excluding references and appendices. The first chapter draws reader's attention about initial background of study based on research issues, research objectives and research questions. In addition, this chapter outlines the significance of study and definitions of key terms used in this study. Finally, the summary will conclude the overall discussion in this chapter.

The second chapter compiles the literature that relates with study context. The literatures were derived from the journals, proceedings, books, reports, statutes and statistics from several departments like tourism Malaysia, MHDC and National Heritage Department. The reviews particularly discussed in terms of the heritage, the traditional craftsmanship and the tourism product. Furthermore, the literature helps to construct the conceptual framework of study.

Next, chapter three is about Malay traditional craftsmanship in Melaka as the case study. This chapter begins with research setting that includes the location of study area, population and current administration system. Then, it continues with an overview about history of Melaka since the empire of Malay sultanate and the development of heritage tourism industry in Melaka. Last but not least, the profound explanation about Malay traditional craftsmanship in Melaka.

Subsequently, the fourth chapter is a research methodology. This chapter is very crucial part because it will affect the whole study if the method is not relevant to the study context. This study implemented the face to face semi structured interviews, observation and photographic documentation in order to get the clear understanding about the suitability of Malay traditional craftsmanship as a tourism product. In this

chapter, the entire discussions are discussed about sampling, method of data collection and data analysis.

The fifth chapter is analysis and finding part. This chapter illustrates the findings based on observations and interview sessions that was conducted with 12 Malay traditional craftsmen. The findings were interpreted into few sub topics. The first part is descriptive analysis about the background of Malay traditional craftsmen in Melaka. Next, the second part highlight the findings based on the barriers faced by the Malay traditional craftsmen in Melaka to sustain the local tradition. The analysis followed with examining the suitability of Malay traditional craftsmanship as a tourism product in Melaka.

Next is the discussion chapter. This chapter highlight finding from previous studies and new findings derived from this study. Finding from past studies help to strengthen the result and consequently achieve the aim and objectives of this study.

The last chapter is the summary and conclusion of the thesis that covers up entire aspect of the study. At the beginning of this chapter, the researcher will highlight the main findings that answer the research objectives. Besides that, the limitation of the study will be highlighted because it leads the future research to fill in the gap of study. Lastly, the conclusion will wrap up the overall discussion of study.

1.11 Conclusions

Heritage is noteworthy as something that already exists since past thousand years. It is conspicuous evidence that portray the phenomenon in the past. In tourism, both tangible and intangible cultural heritage are turning out as tourist attraction. Until today, the attractions expose to the tourist are focusing on tangible heritage. In contrast, the intangible cultural heritage seems not exist because it is depending on festival and event that organise by stakeholders. In light of this matter, this study tends to explore about intangible cultural heritage because it is a combination of tangible and intangible cultural heritage. The tangible part can be seen through the craft and the intangible part is the skill and knowledge of traditional craftsmanship. However, it seems that only craft is being a focused in tourism product and very small number of craftsmanship becomes an attraction. Therefore, this study focused on suitability of Malay traditional craftsmanship as a tourism product in Melaka. In this chapter, the research issues, research objectives, research questions, scope of study and significance of study are stated.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

At the beginning of this chapter, it will briefly describe heritage as an umbrella for the overall context of study. In this chapter, the review includes natural and cultural heritage. After that, the literature focus on traditional craftsmanship as the discussion is narrowed down to the specific topic. Findings from preceding studies will be elaborated to make a concrete discussion about this research. The discussion continues with theories related with tourism product. At the end of this chapter, the conceptual framework will be presented as a guide for the whole study.

2.2 A Brief Understanding about Heritage

The heritage is not a new issue, phenomenon or term used by scholars. It has been discussed seriously since the adoption of Venice Charter in 1964 (Ahmad, 2006). The Venice charter has produced many types of conservation guidelines which have been adopted by trusted organisations namely UNESCO and International Council on Monuments and Sites (ICOMOS) (Ahmad, 2006; Vecco, 2010). In general, heritage is defined as inherited something from one generation to next generation (Prentice, 1993). A Study by Ahmad (2006) found that the heritage is defined contrary based on country and there is no standard definition could be applied. He gave few examples like Canada defined heritage that includes ‘material culture, geographic environment and human environment’ and China defined heritage as ‘immovable physical remains’. Meanwhile, a study by Vecco (2010) shows that the term heritage is developed based on research done by scholars. She concluded that the heritage is not solely the objective criteria (tangible heritage) but includes the

subjective criteria (intangible cultural heritage). Overall, the heritage may define differently based on country. But, the key words are still in the same context which covers natural heritage and cultural heritage.

2.3 Type of Heritage

A study by Ahmad (2006) found that UNESCO and ICOMOS have agreed that heritage encompassed natural and cultural heritage. The UNESCO has recognized world heritage all over the world that includes natural, cultural and mixed heritages. Natural heritage is related with natural resources like sea and water based. On the other hand, cultural heritage is related with the human life either in a form of tangible or intangible (Parliament of Malaysia, 2006). The last category is mixed heritages which mean that heritage sites that were identified by UNESCO consist of natural and cultural heritage. Based on the statistical data published by UNESCO (2015), there are 1031 world heritages sites were recognized. The statistic has shown that majority of world heritage sites are cultural heritages (802 properties) followed by natural heritages (197 properties) and mixed heritages (32 properties). To be more specific, based on regions, 48% of the world heritages were found in Europe and North America because this area is big in size. Following Plate 2.1 shows number of world heritage sites based on regions. For this study, it focuses on the cultural heritage aspect which it is about the way of life of people in the past time and still can be seen today (Daskon, 2010; Othman & Hamzah, 2013).

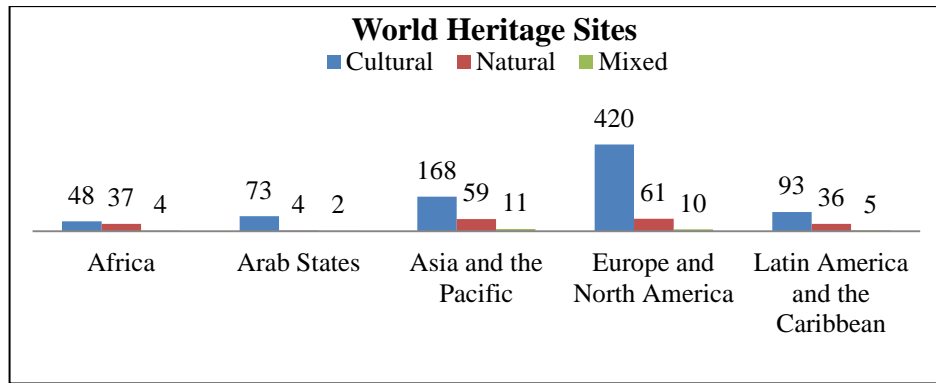


Plate 2.1: Number of World Heritage Sites
Source: UNESCO (2015)

2.4 The Cultural Heritage

Before looking into the main subject of this research, it is important to clarify what culture is. This terminology has many perspectives and there is no specific definition to define culture universally. As a consequence, varieties of cultural heritage definitions were constructed (Chen, 2012; Hamzah et al., 2013; Mustafa & Abdullah, 2013). In general, culture represents the identity of people which different societies understand culture in different ways (Daskon, 2010). The reasons are culture is about way of living of people (Ivanovic, 2008) that is practiced in the earlier period, in the present days and in the future (Orbasli (2000). These people are shared the same beliefs, values, knowledge, attitudes (Mladineo & Frazar, 2013), rules of conduct, political organisation and economic activities that are transferred from one generation to the next generation through the learning process (Young, 1994). Based on definition from previous scholars, the culture can be understood as activities that belong to a particular group of people which is transmitted from generation to generation and it still practice until today.

From the given definitions, it shows that culture is a broad concept and the definition keep changing considerably (Othman & Hamzah, 2013). The discussion about cultural heritage can be traced back in 1972 during the World Heritage Convention. Article 1 in the convention has considered cultural heritage as monuments, groups of buildings and sites (UNESCO, 1972). However it has raised three key problems. First, the problem with the term “outstanding universal value”, second, the definition is excludes the movable tangible property and third, it has neglected the existence of intangible cultural heritage (Alzahrani, 2013). Finally, through series of discussions, the standard definition for cultural heritage was improvised and it has been accepted internationally to include both aspect of tangible and intangible heritage at the end of 20th century (Ahmad, 2006). In Malaysia, National Heritage Act 2005 defined cultural heritage as follows:

“Cultural heritage includes tangible or intangible form of cultural property, structure or artefact and may include a heritage matter, object, item, artefact, formation structure, performance, dance, song, music that is pertinent to the historical or contemporary way of life of Malaysians, on or in land or underwater cultural heritage of tangible form but excluding natural heritage”.

(National Heritage Act (2005): 17)

The Position of craftsmanship in cultural tourism can be seen clearly through the production of craft as souvenirs. However, only the craft has been exposed as tourism product. Places that have promoted traditional craftsmanship as a tourism product such as Museums of Hrvatsko Zagorje and Slovenian and museum cluster in Hangzhao, China. In Malaysia, Kelantan is one of the states that offered many Malay intangible heritages include the *keris*-maker, boat-maker and *batik*