

The Potential of Traditional Malay Woodcarving as a Cultural Heritage Tourism Product in Kuala Terengganu

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ABSTRACT

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Cultural heritage includes both tangible and intangible assets. However, the growth of cultural heritage in the tourism industry has been focused on tangible assets. Furthermore, as an element in traditional craftsmanship, the craft is considered an intangible cultural heritage that has become a tourism product in a specific tourism area. This study was conducted to determine the potential of woodcarving as a cultural heritage tourism product in Kuala Terengganu. In this study, five respondents were selected using purposive sampling as an approach for data collection. According to the findings, Malay traditional craftsmanship has the potential to be marketed as a tourism product. In any case, several factors must be improved, such as i) the attraction, ii) destination facilities, iii) transportation, and iv) accessibility to the site to increase the viability of Malay traditional handicrafts as a popular tourism product in Kuala Terengganu. In conclusion, it will be advantageous to Malaysia's and other nations' tourism industries since traditional craftsmanship will be viewed as a new commodity in tourism. Furthermore, it can help preserve craftsmanship skills and knowledge. It can also encourage the next generation to learn about and respect this tradition.

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1. INTRODUCTION

Wood carvings are the key determinant of the architectural value of a structure. There are several typical wooden houses around the world, but the features differentiate them from one another. Enlightening the processes of making art, in conjunction with the craft of wood carving as an attraction, may improve the tourist experience when travelling around the destination (Shackleford 2020). It can be viewed through the expertise and knowledge of traditional craftsmen who provide the tourist with a new experience. The unique experience ensures that tourists can see and appreciate the processes involved in making a craft and buy the crafts directly from the craftsmen as souvenirs (Fanchette & Stedman, 2018). Research conducted by Fu et al. (2014) has shown that few places have adopted the concept to demonstrate to visitors and local people the potential and knowledge of traditional craftsmanship.

In Malaysia, under the Ministry of Tourism, Arts and Culture, the Malaysian Handicraft Development Corporation (MHDC) is the responsible agency that ensures the survival of traditional craftsmanship. This organisation supports the conventional practices of craftsmanship through shows and museums. This is done via presenting, selling the finished goods, and showcasing craftsmanship skills and expertise. Aesthetic value and its work through the use of natural resources are the basis of the quality of Malay traditional craftsmanship such as *songket* weaving, *batik* painting, *rombong* weaving, wood carving, blacksmith, and the traditional craftsmanship among Malaysians can be seen as tourist souvenirs (Sait et al., 2018).

In traditional Malay culture, Malay woodcarving has been described as one of the most significant elements. The art and cultural values associated with period motif carvings, ownership status, skill builders, and part placement carved in the building are Malay woodcarving (Silah et al., 2021). The concepts of visual organisation were used to create a relationship between the form, meaning, motive, and culture of elements. Malay culture has distinctive ideals that distinguish it from conventional carving elsewhere. The pattern can be classified into different types and become patterns. The pattern is influenced by nature patterns such as floral motifs, leaves, and vines in early Malay carvings like *Awan Larat*, and it has a mixed wood carving style and identity (Noor & Khoo 2012). Frequent mixing of cultures outside brings changes to the culture of people. The same situation occurred in Malay wood carvings, which also developed along with the changing times. Most wooden carvings are simply placed in buildings that are important only to produce fine wood carving and cost a great deal of value (Kamarudin, 2011).

It is essential to explain what culture is before looking into the focus of this study. There are several viewpoints on this terminology, and there is no clear concept to describe culture universally. In addition, previous studies only focused on the woodcarving elements in Malay architecture, and there was a lack of studies about the tourism products involving Malay woodcarving. Thus, the purpose of the study is to determine the potential of wood carving as a cultural heritage tourism product in Kuala Terengganu. The study focuses on wood carving because of its valuable aspects (the tangible and intangible cultural heritage) that has the potential as a tourism heritage product.

2. LITERATURE REVIEW

Wood carvings are under traditional craftsmanship. In the context of traditional craftsmanship, the elements identified are based on definitions proposed by past scholars. The components are craft designer, skill and experience, craft product, and apprentice (Cominelli, 2011). Cominelli (2011) further mentioned that the tangible and intangible forms of heritage are included in the

framework of traditional craftsmanship (refer to Figure 1). The tangible form, Cominelli explained, is the infrastructure, equipment, and raw materials used to create a craft. Meanwhile, the intangible is the craftsman's background, knowledge, and experience in craftsmanship.

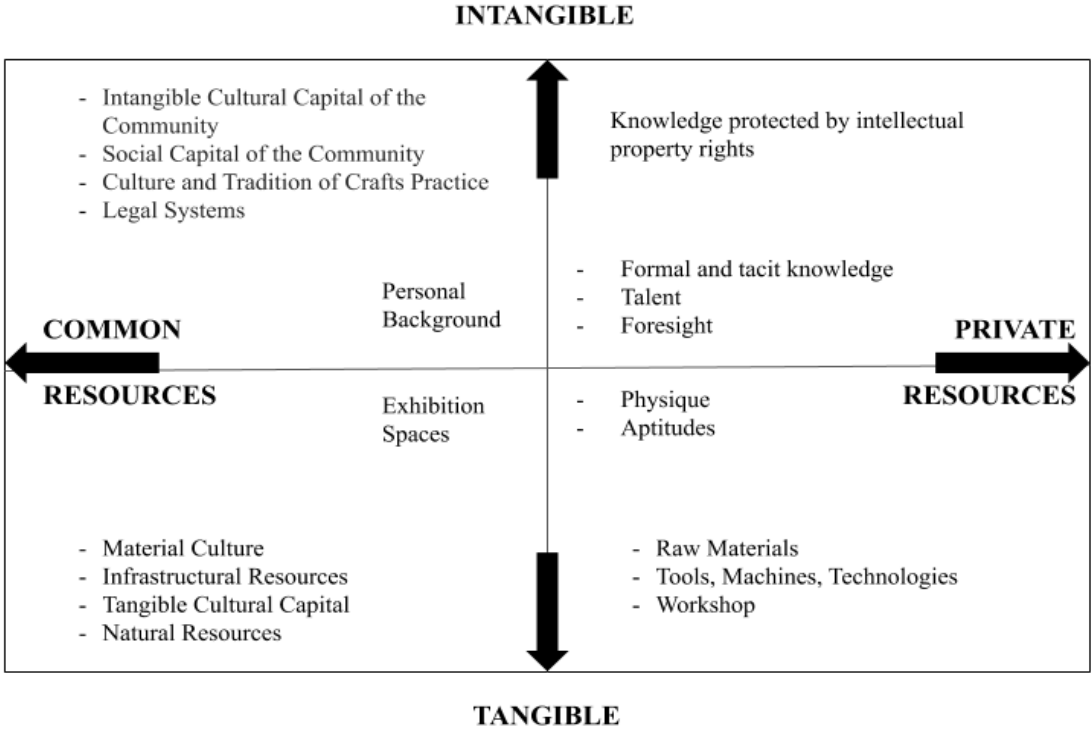


Figure 1 The Structure of Traditional Craftsmanship
Source: Cominelli (2011)

Researchers also stated that two types of resources, either common or private, are involved in the structure of craftsmen. The common tools are the craftsman's background, the culture, and the tradition of crafts. On the other hand, the skills and experience of craftsmen are considered private resources. However, the potential for wood carving should not be a private resource to safeguard traditional craftsmanship. (Lixinski, 2013) emphasised that expertise in craftsmen should be shared with the young generations interested in this area. Traditional craftsmanship's skill and knowledge must be documented to preserve the tradition.

The four elements of traditional craftsmanship, specifically wood carving, which includes craftsman, skill and knowledge, craft product, and apprentice, were applied in this research. These four components play a significant role in ensuring that wood carving can be continued until the last human generation. The authenticity of traditional wood carving will slowly decline without the wood carver passing on the skill and knowledge to any apprentice (Sandgruber et al., 2019). In addition, a fusion of tangible and intangible cultural heritage is a component of wood carving. All components are common resources to preserve wood carving and transform it into a tourism product.

Kuala Terengganu has been selected as a study area for this research. In Kuala Terengganu, site observation on the availability of wood carvings has been made in Bukit Losong and Pulau Duyong because these regions are tourist hot spot for its cultural heritage diversity. In Bukit Losong, there is the Terengganu state museum which is one of the iconic traditional Terengganu

architecture buildings that still survives until today. Kampung Budaya is also located in the Terengganu State Museum area. Kampung Budaya is one of the state government's initiatives to preserve Terengganu's heritage. The concept is similar to Terrapuri Heritage Village where old buildings around Terengganu were moved from its original place to a new location. In Kampung Budaya, there is a section for wood carvers to demonstrate their skills to tourists and visitors. Some of the woodcarvers are not from Kuala Terengganu. Most of them are from Desa Ukiran Kayu in Besut but because of Kampung Budaya, the government asked them to join hands with Kuala Terengganu's woodcarvers. Since this research also visited woodcarvers' workshop, this research also included Desa Ukiran Kayu even though the location of Desa Ukiran Kayu is in Besut.

3. METHODOLOGY

Researchers conducted preliminary observation to survey the current condition of the study area to obtain a clear overview of Malay wood carving in Kuala Terengganu. The observation was made by touring Kuala Terengganu's popular tourist heritage destination. Two sites were selected: Bukit Losong and Pulau Duyong, because of their strong history and many woodcarving workshops around these areas. Next, the data collection method was through interviews with selected informants and photographic documentation. The data is documented via a scoring table.

3.1 Face-to-Face Interview

Non-probability sampling technique or, more specifically, convenience sampling was used in this study since the population is unknown. Only five woodcarvers were chosen for this study. The researchers interviewed four traditional craftsmen in Bukit Losong, Kuala Terengganu, on March 31, 2021. They were chosen randomly based on their willingness to participate in the interview session. The conversation takes 30 minutes per informant. Later, on the same day, the researcher interviewed one respondent in Pulau Duyong. This is because only one workshop was opened during the site visit, and time constraints did not allow the researcher to explore other workshops in Pulau Duyong later.

In this study, informants that were selected were approached through phone calls. Before asking about their willingness to have an interview session, a brief information about the study was given. A series of appointments were set up one week before the field study. The conversation with the informants started by highlighting the study's purpose. The interview sessions were recorded using a voice recorder. Also, the researcher took notes while listening to informants. During the interview session, the probing technique was applied. This was to encourage the informants to give a more in-depth explanation, resulting in the richness of the data.

3.2 Direct Observation

The observation was done in two locations, Kampung Budaya in Bukit Losong and Desa Ukiran Kayu. Observation in Kampung Budaya was done the same day as the interview session on March 31, 2021. Meanwhile, observation at Desa Ukiran Kayu was done on April 14, 2021. Desa Ukiran Kayu was chosen because these are the workshops of Informant 1, Informant 2, and Informant 3. As suggested Okonkwo (2012), data collected via observation is crucial to understanding the social life of craftsmen and the process of wood carving. For this study, direct observation was performed on the craftsmen's processes, skills, and final product. All respondents offered to demonstrate their skills in craftsmanship. Figure 2 shows the process of making wooden coasters.



Figure 2 The Process of Making Coasters at Desa Ukiran Kayu

3.3 Photographic Documentation

In this study, photography was done during site visits on March 31, 2021, at Kampung Budaya and April 14, 2021, at Desa Ukiran Kayu. The photos are used as evidence of information given by the traditional craftsmen on the processes, materials, and craft.



Figure 3 The Workshop and Souvenir Shop at Desa Ukiran Kayu

3.2 Data Analysis and Techniques Using the Scoring System

The scoring system refers to the data analysis used to evaluate aspects based on site observations. The basis of this system was inspired by Ho (2006). She has evaluated heritage attractions in Hong Kong. However, the researcher's interpretation of the data is based on observation and the researcher's point of view. The scoring method was modified to eliminate observational bias in this study. To prevent bias, the researcher created sub-items connected to the case study. The first signal of appeal, for example, is cultural significance. The craftsman, the craft, ability in craftsmanship, and transmission of skill and knowledge of traditional craftsmanship are the four elements of cultural significance that are evaluated. Each item has a distinct mark that is decided by the sub-items that have been created. For instance, if the craftsman has performed internationally, the given mark is three. At the end of this analysis,

the overall score perceived by each respondent indicated their potential as a tourism product in Kuala Terengganu. A low potential is between 1 and 12, a medium potential is between 13 and 25, and a high potential is between 26 and 37. Table 1 indicates the components of the scoring system used in this study.

Table 1 The Scoring System for Evaluation

Indicators	Aspects	Sub-Items	Total Mark	
Cultural Significance	Craftsman	Local	1	
		National	2	
		International	3	
	Crafts	Not Heritage	1	
		Heritage	2	
	Ability in craftsmanship	Transmission of skill and knowledge	Normal Skill	1
			Extraordinary	2
		Through Generation	Others	1
			Through Generation	2
			Through Generation	2
Size and Scale of Products	Size of crafts (Influence the tourist possibility to purchase)	Local	1	
		Local and Global Tourists	2	
	Tourists could gain experience	See	1	
		See and Learn	2	
		See, Learn and Participate	3	
	Availability of nearby attraction	1-3	1-3	1
			3 and Above	2
		Possibility to bundle with attraction nearby	No	0
			Yes	1
			Yes	1
Carrying Capacity	Size of working place	Small	1	
		Medium	2	
		Large	3	
	Possibility to expand the working place	No	1	
		Yes	2	
		Yes	2	
Multiple Use	Availability of places or tourists to see demonstrations and purchase crafts	Workshop	1	
		Workshop and Gallery	2	

4. FINDINGS AND ANALYSIS

Based on the analysis of the qualitative data, the findings are divided into four indicators: (i) cultural significance, (ii) product size, scale, and experience, (iii) carrying capacity, and (iv) numerous applications. The following findings provide a detailed description of the four indicators analysed.

4.1 Cultural Significance

The cultural significance of a heritage product is a crucial consideration when determining its potential as a tourism product (Halim & Mat, 2010; Ho & McKercher, 2004; Ho, 2006; Io, 2011). For this study, cultural significance relates to the craftsman, craft, competence in craftsmanship, and the transmission of skill and knowledge in craftsmanship. Cultural importance received a total of 9 points.

The first is an assessment of the craftsman. The score will be assigned based on the craftsmen's quality of workmanship.

"I represented Malaysia in 2017. I brought lots of handicrafts and not only traditional ones but also some of our experimental products that my team and I have been working on in the past few years."
- Informant 1

"I have been to Indonesia many times already. The latest one in 2019. My team represents Malaysian wood carving there." - Informant 2

"I am quite lucky because a few months after I joined Desa Ukiran Kayu, there was an event in Kuala Lumpur. So, I have performed my skills on a national level last year. Even though there is a limitation in attendant, it's still a good experience for me" - Informant 3

"I have not participated in any events before." - Informant 4

"Yes, I've represented Malaysia many times already" - Informant 5

Based on the interviews, three respondents represented Malaysia at the international level: Informant 1, Informant 2, and Informant 5. Informant 3 has performed at the national level. However, Informant 4 has not participated since Informant 4's primary job is as a spokesperson rather than as a woodcarver.

The second aspect is craft because this study is based on things important to Malay culture. All respondents gave this survey full marks. The third item is on crafting ability, whether they have exceptional expertise. The score was assigned based on the attraction of the craft, whether it is attractive due to its commodification or simply a basic design. Two respondents, Informant 4 and Informant 5, have developed simple crafts that lack creativity and aesthetic appeal. Other respondents could create both conventional and modern styles.

However, according to the findings of this study, informants' commodification was done on purpose as part of a marketing plan to attract customers and provide solutions to various problems. The conventional appeal was retained in the context of input, output, and process. For example, Informant 1 created the coaster using a combination of wood and other material to create a new appeal to wood carving products. The concept was created as a remedy for a scarcity of raw resources, specifically high-quality wood, which is very expensive. Finally, there is the transmission of craftsmanship skills and knowledge. Those who gained from previous generations were seen to be genuine. In this study, two respondents, Informant 2 and Informant 5, learned their craft from their parents. Informant 5 has the most significant overall score for cultural significance.

"I learned the skills from my teachers, not from my parents." – Informant 1

"I learned the skills and techniques from my late uncle. He was a successful woodcarver in his time."
– Informant 2

"I learned here, in Desa Ukiran Kayu. My parents are not woodcarvers." – Informant 3

"I learn from my teacher. He was in his late 30s at that time." – Informant 4

"I learned from my dad. If he were still here, his age may be around 88 years old." – Informant 5

4.2 Size and Scale of Product

This indicator considers the craft and type of experience that tourists might provide. The first consideration is the size of the craft. The vessel size used in this study may influence the visitor experience. Many researchers, including Chang and Hung (2012), agreed that craft is perceived as a keepsake in tourist destinations. However, this study discovered that not all crafts are ideal as souvenirs, as tourists typically purchase them. The score is based on the probability of a tourist purchasing the craft. Only handicrafts produced by Informant 1, Informant 2, and Informant 3 are small and suitable to be purchased by both foreign and local tourists.

"My customers usually buy in bulk, especially keyrings as souvenirs." – Informant 1

"I produced a lot of handicrafts too, and the responses from visitors and tourists are overwhelming." – Informant 2

"I do not have any customers yet, but I do produce small-size handicrafts." – Informant 3

"I usually produce a medium size like congkak, large frame picture. It is quite heavy and big too."
– Informant 4

Crafts made by Informant 4 and Informant 5 are available for purchase by tourists with private vehicles. The majority of those are locals. This is because these crafts are medium and big, making them unsuitable for air travel. For example, Informant 5 has admitted that size is a problem.

"Not everyone is eager to buy my stuff. It is, as you can see, quite large. How can a tourist who travels by plane bring back this replica?" – Informant 5

Finally, some of Informant 4 and Informant 5 goods cannot be purchased by tourists since they are not souvenirs but rather symbolise the way of life of Kuala Terengganu people in the past, like old boats or part of Malay traditional houses. Figure 4 depicts several types of crafts made by respondents.

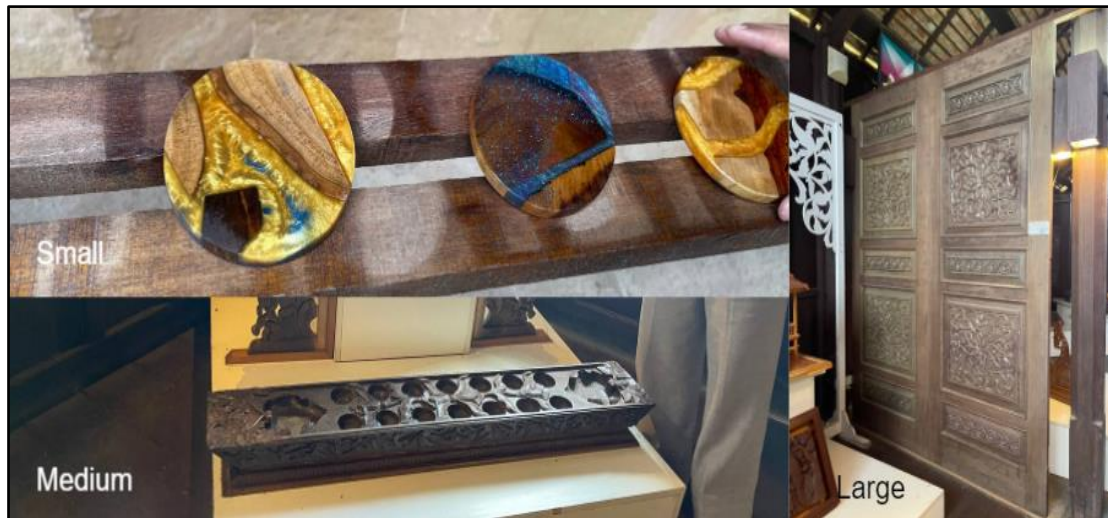


Figure 4 The Different Sizes of Crafts

The second component is the experience that a tourist may acquire. Based on the observation findings, all five respondents could provide tourists with the opportunity to witness and learn about the craft-making process. Nowadays, tourists do not only buy products and services, but tourists are also looking for new experiences, such as participating in tourism activities (Hsu, 2008). The perceived experience when travelling influences tourist satisfaction (Dalton, 2011). For this study, traditional handicraft provides a new experience by allowing tourists to participate in the activities. Traditional craftsmanship provided a unique experience for tourists by demonstrating skill and knowledge in workmanship. According to Chang et al. (2008) and Fu et al. (2014), the traditional craftsmanship demonstrated in the museum has educated people about the availability of valuable heritage while also providing tourists with the opportunity to see and participate in the craft-making processes.

The truth is that the proximity of neighbouring attractions impacts the tourist experience in a location (Ho, 2006). It suggests that tourists are more likely to visit that particular location since it offers a variety of sites to explore. This study looked at the availability of tourist attractions near respondents' workplaces. Based on direct observation, only two respondents' workshops were within 5 kilometres of a local attraction. Informant 4 and Informant 5 receive excellent scores since they are in Bukit Losong (Informant 4) and Pulau Duyong (Informant 5), which are close to numerous tourist sites. Pulau Duyong and Bukit Losong in Kuala Terengganu are tourism hubs because of the various attractions, including cultural and man-made attractions. Informants 1, 2, and 3 ranked second and third, respectively, since the sole attraction is the Tengku Long Palace, which is located opposite Desa Ukiran Kayu.

Finally, combining the historical attractions in Kuala Terengganu is possible. In this scenario, only two regions within 5 kilometres can be combined to discover neighbouring attractions. During early observations in Bukit Losong and Pulau Duyong, many attractions relating to Malay culture and history were found. These attractions can be integrated as a Malay Heritage Trail. The routes may include nine places with Malay cultural values (tangible and intangible Malay cultural heritage features) such as architecture, religious practices, traditional transportation, and traditional cuisine. Among the attractions is a replica of a traditional Malay house located at Kampung Budaya alongside Pulau Duyong. Figure 6 depicts a few attractions that might be integrated into a heritage trail.



Figure 6 Bundling Heritage Attractions as a Heritage Trail

4.3 Carrying Capacity

The carrying capacity of this study refers to the size of the informants' working spaces and plans to increase the area of handicrafts. It is significant because tourists will come to witness, study, and engage in traditional Malay handicrafts. First, consider the size of the work environment. It is divided into three sizes: small, medium, and large. The small size can accommodate up to five people, the medium size can fit six to fifteen people, and the big size can fit fifteen or more. Observation reveals that Informants 1 and 3 have large workshop sizes because Informants 1 and 3 use Desa Ukiran Kayu's Workshop 1. Meanwhile, Informant 2 uses Workshop 2, which is larger, but only six to fifteen people may use it simultaneously since Workshop 2 has a lot of large machinery that demands larger spaces. As a result, Informant 2's workshop is classified as medium-sized. Informant 5 also has a large workshop. Meanwhile, Informant 4 has a small workshop since Informant 4's main profession is a spokesman, and he only manufactures crafts when he receives orders from customers. As a result, Informants 1, 3, and 5 scored the highest mark for carrying capacity.

4.4 Multiple Uses

The site's availability for tourists to witness the demonstration and purchase the craft is referred to as the multiple uses in this study. Based on observations, three respondents, Informants 1, 2, and 5, have a workshop and a gallery, whereas the others do not. Informants with a workshop and a gallery can provide tourists with various activities. In short, each indicator contains a variety of factors that have been evaluated based on observations and conclusions from interviews with informants. The aspect of attractiveness received 23 points. Based on the analysis, the score range for each element is between 12 to 23. Overall, the highest grade received goes to Informant 5, with a score of 23. Informant 3 received the lowest score of 12. Table 2 shows the score perceived by the informants for attraction.

Table 2 The Score Perceived for Every Informant for Attraction

Indicators	Aspects	Total Mark	Respondents				
			R1	R2	R3	R4	R5
Cultural Significance	Craftsman	3	3	3	1	2	3
	Craft	2	2	2	2	2	2
	Ability in craftsmanship	2	1	2	1	1	2
	Transmission of skill and knowledge	2	1	2	1	1	2
Size and Scale	Size of crafts (Influence the tourist's possibility to purchase)	2	2	2	1	2	2
	Tourists could gain experience	3	3	3	2	3	3
	Availability of nearby attraction	2	1	1	1	2	2
	Possibility to bundle with attraction nearby	1	0	0	0	1	1
Carrying Capacity	Size of working place	3	3	2	3	1	3
	Possibility to expand the working place	2	1	2	1	2	2
	Multiple uses	1	0	1	0	0	1
Total Score		23	17	20	12	17	23

Note: (Blue: Highest Score; Red: Lowest Score)

5. CONCLUSION

Malay traditional craftsmanship has the potential to be marketed as a tourism product. Among the five informants, Informant 4 and Informant 5 are the strongest candidates because both received the highest points in the scoring system. There are three aspects of table scores that are produced as indicators which are (i) The attraction, (ii) destination facilities, and (iii) transportation and accessibility to the site. The highest points were drawn from the result based on the score table by Informant 4 and Informant 5, making them ideal for tourism since they are located near the existing tourist destination in Kuala Terengganu. The facilities of Informant 4 and Informant 5 are also compromised. The site is close to the city centre, so there are better amenities than others. Finally, Informant 4 and Informant 5 have also been assigned the best transport and access points, as they can be reached by road and water, depending on the route tourists prefer.

This evaluation was carried out to determine whether informants had a promising future as a tourism product. The evaluation was completed based on the topic of heritage converted into a tourism product. The historical product is unlikely to be popular enough to entice people to visit it. This is because the conversion of legacy into a tourism product is exclusively based on its cultural significance. This research presented a scoring system based on attraction, destination facilities, transportation and accessibility. Informant 1, Informant 2, and Informant 5 have excellent potential to be a tourism product in Kuala Terengganu based on on-site observation and interview results. It is worth noting that the tourist industry impacts the development of historical products in a destination. For example, tangible heritages do exceptionally well as a

tourism product. They are prominent tourist attractions that have been advertised as a commodity.

This study has been completed in light of the additional constraints that have been identified. First, because of the enhanced movement control order due to Covid-19, only five participants took part in this study. Thus, the results of the analysis might not be in-depth and representative of all wood carvers. For future research, a comparable topic can be expanded to a new edition, and each informant's sort of craft involving woodcarving can be studied in detail. The study's outcome will have more details and unambiguous results. In this study, face-to-face interviews with Malay traditional craftsmen were conducted. The information came from a single source only which is, Malay traditional craftsmen. It would be preferable if future research could take the form of a focus group discussion involving stakeholders such as local governments, producers, and middlemen. The research could compare and contrast perspectives on Malay traditional craftsmanship as a tourism product.

This study was able to increase understanding of traditional craftsmanship as a tourism product. It advances the literature by revealing the background of Malay traditional craftsmen as a case study. It has broadened the scope of difficulties in Malay traditional craftsmanship. Informants' feedback showed additional concerns threatening the preservation of Malay traditional craftsmanship. As a result of this research, a new heritage trail that may be exploited as a new tourism product in Bukit Losong. The study recommends a Malay heritage trail at Bukit Losong. This heritage can combine tangible and intangible components that may provide tourists with a range of information and the essence of Malay culture. To supplement the heritage trail, the Terengganu government can introduce homestay programmes. There are a few villages in Pulau Duyong and Bukit Losong that are suitable for homestays programmes. Especially in Pulau Duyong, there are still a lot of Malay traditional houses there.

It is suggested that a new local craft hub focusing on wood carving products should be developed. This helps woodcarvers to have a proper place to sell their products, but it's easier for visitors and tourists to buy wood carving products. The growth of the tourism industry in the handicraft industry can boost the nation's revenue. Other than that, adaptive reuse of the abandoned traditional houses especially in Pulau Duyong transformed into a museum, chalet or resource center. Terengganu has already done an excellent job with Terrapuri Heritage Village. Use that concept to preserve abandoned traditional houses in Pulau Duyong. From site observations, there are a few houses that were abandoned. Some of them have already been upgraded to museums. Too many museums in one place is not necessary. Since Kuala Terengganu lacks a workshop and showroom for wood carving products, these abandoned houses can be renovated to be woodcarving workshops.

In conclusion, this research has broadened the scope of difficulties in Malay traditional craftsmanship. Informant feedback showed additional concerns threatening the preservation of Malay traditional craftsmanship. The causes are modernity, globalisation, and a desire for profit rather than knowledge. The study advances the understanding of traditional craftsmanship as a tourism product. This study fills a need by revealing the background of Malay traditional craftsmen as a case study.

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AUTHOR CONTRIBUTION STATEMENT

WNWN and RRR wrote the introduction and literature review sections. WNWN and ANAA wrote the methodology section, collected data, and performed the data analysis using scoring system. WNWN and ANAA also wrote the data analysis, findings, and conclusion sections. All authors read and approved the final manuscript.

DECLARATION OF CONFLICTING INTERESTS

The authors declare that there is no conflict of interest.

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APPENDIX

Appendix 1. The Interview Questions

Topics and Questions		Probing Technique
Background of craftsman	Respondent profile <ul style="list-style-type: none"> ● Age ● Education ● Place of origin <ul style="list-style-type: none"> ● Experience in craftsmanship How did you get involved in this field? (craftsmanship)	<ul style="list-style-type: none"> ● Is craftsmanship your main source of income? (To identify whether he/she is a full-time or part-time craftsman) ● Are the skills and knowledge in craftsmanship coming from your family tradition? ● How many years have you been practising this activity?
Challenges as a craftsman	<ul style="list-style-type: none"> ● Have you faced any barriers since you started your career as a craftsman? 	<ul style="list-style-type: none"> ● Are you maintaining the traditional method or mixing it with the modern method? ● Do you have any child who has the ability in craftsmanship? ● Do you receive any incentives from the government or any other agencies? ● Is it easy to get the raw materials? ● What about the craft from neighbouring countries? ● Do you have any competitors?
Wood carving as a tourism product	<ul style="list-style-type: none"> ● Are you willing to entertain tourists if they want to see your skill and knowledge in craftsmanship? 	
Final remarks	<ul style="list-style-type: none"> ● What is your hope for the craftsmanship activity that you have participated in? 	

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