

Capturing and Disseminate Local Content in the Cottage Industry: Perspective of Master Craftsman of Weaving “Mengkuang” Leave

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Abstract. This paper addresses the significant role of master craftsmen in capturing and disseminating local content towards sustaining the handicraft industry in Malaysia. Master craftsmen capture the local content from the previous generation and disseminate it to their students or apprentices, significantly contributing towards sustaining the handicraft industry in Malaysia. With the rise of mass industrial production, the master craftsman faces crucial challenges in sustaining the handicraft industry in Malaysia. Thus, this study highlights the significant role of master craftsmen in capturing and disseminating local content. The qualitative research approach has been adopted to explore the considerable roles of master craftsmen in capturing and disseminating local content in Malaysia. The master craftsman in weaving "mengkuang" leaves has been selected as an informant to know her experience becoming a master craftsman, particularly in weaving "mengkuang" leaves. The author processed the skill and knowledge of the master craftsman throughout the interview. It has been found that there are several significant pieces of knowledge captured by master craftsmen, including material and equipment used, the processes, traditional motive, and techniques that previous generations frequently used in producing product-based mengkuang. The ways master craftsmen capture and disseminate the local content of product-based mengkuang are further discussed in this paper.

Keywords: Information science and humanities, local content, information and knowledge dissemination, capturing information and knowledge, economic development, cultural heritage, handicraft industry, knowledge management

1 Introduction

Local content also known as native content, is local knowledge as well as indigenous knowledge. From this point of view, this paper will describe the local content as traditional handicraft product that has been made locally by local people, particularly in Malaysia. Based on the definition of UNESCO state that local content is the expression and transmission of community that has been generated through its knowledge and experience within the community surrounding. That statement is also can be referred to as a traditional handicraft product that has been made from the tacit knowledge and experience of villagers which has been inherited from the previous generation and the resources come from within villager surroundings. Besides that, the villager who is an expert in making the traditional handicraft product called a craftsman will produce that product by using the knowledge and skill that has been passed by the previous generation. These craftsmen will be recognized as master craftsmen when they can produce elegant, sophisticated, and luxurious traditional handicraft products within the cottage industry.

Master craftsmen play a significant role in ensuring the sustainable handicraft industry in Malaysia. Craftsmen started their studies on handicraft products from their masters; however, we should explore how they maintain the local content because it is hard to sustain local content from generation to generation. However, based on Hussin, et al (2020), local people still maintain knowledge in producing the craft product. It required a lot of effort and money to make sure they maintain, apply, and market the handicraft product to the customer. Master craftsmen not only produce handicraft products, but they also market the product to customers nationally or internationally. The great and brilliant craftsmen who possess or are entitled to master craftsman is a significant person in the handicraft industry. In Malaysia, this category of people known as "*adiguru*" is recognized by the Malaysia Government as experts who possess the local content from previous generations and deliver it to their apprentices to make sure the cottage industry will stay relevant and can export internationally so that Malaysia product is well-known to other people.

The cottage industry is one industry that can contribute towards economic growth and preserve the culture and heritage of the country. The cottage industry is an industry in which the labor force consists of family members or individuals working at home with their equipment (Merriam-Webster Dictionary, 2021). At the same time, the cottage industry refers to the traditional artisans of the rural people, who produce various household items with locally available raw materials and inherited skills from the previous generation (Tasneem and Biswas, 2014). This industry gives economic opportunities to poor and middle-class people through employment and income generation worldwide. Besides that, this industry could also help rural communities start up their business in small-scale businesses. This industry indirectly assists the rural community in improving and upgrading their standard of living. According to Adeoye and Bhadmus (2015), the cottage industry shows great potential to solve the problem of unemployment and help in the equitable distribution of wealth.

Thus, the purpose of this paper is to explore the master craftsmen's role in capturing and disseminating local content towards preserving cultural heritage as well as the handicraft industry. The way master craftsmen get the local content from the previous generation should be explored as well as potential solutions in sustaining this local content to stay relevant for the current environment. Besides that, the local content possessed by master craftsmen should be further discussed because if that craftsman does not possess that knowledge, they will not be entitled to master craftsmen by the Malaysian government which will recognize the master craftsman in the handicraft industry in Malaysia. Moreover, the uniqueness and cultural heritage of a country like Malaysia could be preserved by the handicraft industry to sustain the identity and cultural heritage value of the country. As a result, it is critical to research and explore the cottage industry's presence in Malaysia.

2 Literature Review

2.1 Local Content

Local content has been defined as an expression and communication of a community's locally generated, owned, and adopted knowledge and experiences that are relevant to community situations (UNESCO, 2001). Ballantyne (2002) states local content is the proportion of goods and services produced locally, i.e. development of local skills, technology transfer, use of local manpower, and local manufacturing. Two different kinds of local content definitions are different from each other's. According to Mutula (2008), UNESCO definition is closely linked with indigenous knowledge (IK) and local content. Seepe (2001) states indigenous knowledge (IK) is complex knowledge that has been acquired or passed from generation to generation by communities to the ways they interact with the environment. However, Ballantyne defined local content specific on the local skills, technology, manpower as well and manufacturing which are mostly related to the organization. However, in this paper, local content is more compatible with the UNESCO definition.

Local content defined from the point of view of this study can be defined as tacit knowledge from the previous generation (e.g.: craftsman, artisan) that has been inherited by a current generation which contributed directly to the production of artwork towards the development of handicrafts industry which consume by natural sources from communities surrounding. This definition could align with the definition that has been conceptualized by UNESCO which could be related to the expression of community which adopted their knowledge and experience based on community surrounding. The local content in this study is interrelated with the craft product or local product that has been produced within the local community based on the local equipment, material, and technique that could be acquired based on the local community environment itself. Local content is valuable knowledge because possesses genuine ideas that come from the previous generation that finally become the local product. Most local content contains traditional criteria that significantly represent the

local community within the country. Without knowledge of local content, the community could not survive and improve their standard of living. The final product gained from local knowledge or local content could produce handicraft products that could be marketed in the marketplace.

The local content also known as traditional knowledge that has been generated could be produced by any craft product. These craft products could be imported and exported locally and internationally. Surely, craft products that exist in the handicraft industry could contribute and impact to the economy. There are various studies show that the handicraft industry could contribute to the economic growth of the country. Moreover, the handicraft industry also could provide a good opportunity by employing a new generation of low-income families. This industry could be an option for

them to improve their standard of living. Through learning and experiencing the production of local craft, they could start up their business when venture into this industry. It is assisting the low-income community from poverty as well as providing job opportunities for them.

2.2 Craftsman, Craftsmanship and Master Craftsman in Malaysia

A craftsman is a man who produces a skilled product with their hand (Collins Dictionary, 2021). Craftsmanship is defined as the skill that someone uses when they make things beautiful things with their hands. Master craftsman also means *Adiguru Kraf* in Malaysia Handicraft Industry is who receives the awards of best craftsman and recognition from the Malaysia Government as master craftsman based on the criteria that they have fulfilled (Kamarudin et al, 2020). That term is complemented with each other to show the individual should possess the highest level of knowledge, practice, and skill in producing craft products. Master craftsman is the title for the individual who has the highest level of craftsmanship based on their field in the handicraft industry. Those skills, experience, knowledge, and practices have been received from the previous generation who were skillful in making the craft product traditionally. The individual who is entitled to master craftsman not only receives the local content from the previous generation but also practices those local content year by year until their product is exquisite. Hussin et al (2021) mention that master craftsman possesses knowledge of local content and their ideas have been inspired based on their surroundings.

2.3 Craftsman in “Mengkuang” leaf Plaiting

Norwani et al (2013) mention the ‘mengkuang’ leaf plaiting is unique and high in quality of workmanship. Weaving and plaiting the ‘mengkuang’ leaf was an important part of Malaysia's traditional culture. ‘Mengkuang’ leaf has been used in making Malaysian traditional craft products in plaiting craft such as bags, placemats, baskets, and food covers (tudung saji) and this product is low valued product (Izyan et al, 2017). ‘Mengkuang’ leaf plaiting has not only become the hobby of rural people but it also

can become the main income for the rural people within the village to sustain their livelihood. Through the learning process, craftsmen will capture the local content from formal and informal training either from educational institutions or master craftsmen personally. According to Mariam and Marzuki (2021), there are three skilled craftsmen in 'mengkuang' leaf plaiting required to master this skill and knowledge consist of:

- a) Creativity in shaping the patterns
- b) Ability to calculate the weave angle and arrange colors to produce a pattern
- c) Efficiency and precision in weaving to ensure that weave overlays are done consistently

Craftsmen also need to know and learn about the *Kelarai* pattern design during the learning process. Those pattern designs also will be inherited by the craftsman from the previous generation which consist of flora pattern design, fauna pattern design, and abstract pattern design. Those sets of basic skills and knowledge will be learned by the apprentice within 6 months and the new craftsman should practice those skills day by day until their craft product can be commercialized in the marketplace. This craft product that can be commercialized to the marketplace could also contribute towards the gross revenue of craftsmen within the cottage and handicraft industry.

2.3 Cottage and Handicraft Industry in Malaysia

The cottage industry in Malaysia has contributed to economic revenue for the rural population (Pathmanathan and Aseh, 2021). There are various categories within the cottage industry including the food processing industry, metal handicraft, leather industry, textile industry, and others in the small-scale enterprise. This kind of business has already tried to maintain sustainability however this industry somehow cannot sustain itself over the long period. Some categories within the cottage industry related to traditional products consist of carpentry, weaving, pottery, textiles, ceramic as well as handmade jewelry. The knowledge and local content of villagers or craftsmen represent the identity and socioeconomic of the village's surroundings. Usually, the cottage industry also could be linked with traditional handicraft products within the handicraft industry, particularly in Malaysia.

Handicraft industries represent hand-made products produced using simple or traditional tools (Teo et al., 2020). Handicraft products reflect the culture, inherited skills, knowledge, and beauty of the heritage of a certain society (Yang et al., 2018). The traditional criteria in handicraft products are uniqueness, authenticity, culture, and heritage. Moreover, the traditional knowledge the previous generation has passed year by year to the future generation significantly represents the traditional element of handicraft products. Aside from that, the source of the material to make the product was found inside the community and its surroundings. The previous generation showed brilliant and creative ideas in producing handicraft products that people should see nowadays. This knowledge, technique, and processes should be preserved by the current generation and used to utilize that knowledge for the current environment. Through their agency, the government of Malaysia has claimed the rural people who

possess the highest skill, knowledge, technique, and processes in producing handicraft products are called master craftsmen.

2.4 Handicraft and Cottage Industry: Existence of Master Craftsmen to Preserve Local Content

Within the handicraft and cottage industry, many craftsmen are skillful in producing local products or craft products. Nevertheless, there is also the existence of master craftsmen who are skillful and knowledgeable in producing craft products. Most master craftsmen mastered the technique traditionally in producing craft products until they were recognized by the Malaysian government for their skill in producing local products. This skill has been developed over the years to achieve this kind of level. Master craftsmen play a vital role in ensuring the handicraft industry stays relevant nowadays. This persona is an important individual in making sure the handicraft product is produced with high-quality material with traditional techniques. The craftsman possesses the craftsmanship to produce that handicraft product which indirectly contributed to the growth of the economy of the country.

The master craftsman already has many apprentices who purposely learn and experience in making the craft product for sustainable their livelihood. According to Abisuga-Oyekunle & Fillis (2017), handicraft micro-enterprises have the potential to accelerate incremental income and employment. Handicraft industries open a new sphere of employment opportunity for the young generation to sustain their livelihood. Master craftsmen also play an important role in producing the apprentice not only sustaining the handicraft industry but also alleviating the poverty within the community. However, the complex production of handicraft products and the emergence of modern technologies have replaced the traditional ways of making craft products. Thus, the responsible agency must find a potential alternative to assist this community to ensure the handicraft industry is still relevant nowadays. The function of handicraft products should be extended so the user can purchase them in the future.

2.5 Capture of Local Content by Master Craftsman

Master crafts play an essential role in capturing the local content that has been passed on and inherited from previous generations. According to Wartika, Riduan, and Apik (2019), the process of cultural inheritance and communication media is an inseparable concept. In capturing the local content, the craftsman acquired special skills and expertise through a learning process that has been passed down from one generation to another generation through an apprenticeship system (Junaidy et al, 2015). The creation of local content will transmit orally or through gestures and is modified over some time through the process of collective creation (Dimitropoulos et. Al, 2014). The craftsman will capture the local content by seeing the gesture and hearing the explanation from the previous generation and process that knowledge through practical methods in learning to make the craft product. Year by year, their skill and knowledge are enhanced in

making the craft product. However, the current generation finds it difficult to maintain the connection of local content that has been passed on by elders nowadays. It is crucial to master craft to ensure the local content possessed by them is disseminated so that knowledge and skills will be preserved in the future.

2.6 Disseminate of Local Content by Master Craftsman

Depleting the local content is an essential way to ensure that knowledge stays relevant and available in the future. Freitag (2015) states the oral transmission of family memories to the new generation will reflect the positive vision of trade. This kind of process will continuously of family business towards preserving the craft product. The family members of the craftsman or artisan will be attracted to learn and utilize the knowledge and skill regarding the handicraft product however some family members are not interested in inheriting it. Besides that, the skill and knowledge that has been passed or inherited from previous generations are necessary to disseminate to the current generation through the apprenticeship system. According to Aubrey, Giles, and Sahn (2017), traditional apprenticeship training is based on the transmission of technical knowledge from a master craftsman to an apprentice within a small-scale firm in the handicraft industry. The master craftsman will organize the workshop to demonstrate their skill and explain their knowledge to the apprentice to disseminate the local content of those handicraft product making. This is the relevant way to ensure the local content will be preserved and maintained by master craftsmen within the handicraft industry.

2.7 Craftsmen in the handicraft industry in a different country: Dilemma of Artisan within the Handicraft Industry

The handicraft industry not only exist in Malaysia, but it also has been popularized in other country such as India, China, Pakistan, Egypt, Russia, and many other countries around the world. Since Mesopotamia, the craft product has been produced both by order of the state and privately. In early 6500 BCE, the craft product called flax textiles was in use in the region known as Tepe Sabz (modern-day Iran) and flax was woven both privately and by state workers before the rise of wool (Mark, 2011). This evidence proves that the craft industry has a long history, and each craftsman has the responsibility to ensure that this industry is sustainable so future generations can learn, experience, and preserve it. The benefits shown in the handicraft industry could assist many people within rural communities in improving their standard of living. Each of the countries that possess their handicraft product shows the uniqueness and culture of that country.

Indian Handicraft Industry plays an important role in the world handicraft sector (Dey, 2018). In the 18th and 19th centuries, the workmanship of Indian craftsmen was exquisite, and it was well-known in other countries on the trade route (Jena, 2007). Dey (2018) state the uniqueness of handicraft product in India because the same item that has been produced in a different region is different from each other. Some examples of Indian handicrafts consist of wood, printed textiles made of hand, metallic art ware

leather craft, hand-printed textiles, carpets, wood design, shawls, various types of stone carving, bamboo handicraft, various designer ornamental jewelry, and other handicrafts. The Indian Handicraft Industry also faces a variety of issues and problems within the handicraft industry. A craft person depends on the middlemen rather than interact with the buyer directly (Jena, 2007), lack business and managerial skill, financial constraints (Dey, 2018), machine-made craft product, low education level, low wage, and unorganized sector (Majeed, 2019) is some issues and problem occur within handicraft industry in India.

China's handicraft industry not only involved artistic activity but also involved economic and social activity. Moreover, the Chinese handicraft industry consists of traditional culture within their community. There are a variety of handicraft products exist in China such as textile, ceramic, porcelain, embroidery, painting, jade, Su-Style furniture, Shanxi paper-cutting, Weifang kite, Jiangxi Jingdezhen porcelain, Guangzhou Yue embroidery, Suzhou embroidery, Zigong bamboo fan and Xuzhou Xinyi paper-cutting (Guangzhou Hongda Craft website, 2020). These handicraft products show the uniqueness of ethnicity and culture in China. However, Fan and Feng (2019) mention the presence of efficient industrial production make traditional handicraft industry pushed to the side. There are several issues faced by artisans within the handicraft industry including highly underpaid (Akhtar Faisal and Khan Asif Akhtar, 2014), illiteracy (Wilkinson-Weber, 1997; Jaffri, 2011), challenges with modern technology, limited inheritance (Fan and Feng, 2019) and unstable income (Tong, 2019).

In Malaysia, the handicraft industry is associated with cultural heritage and the uniqueness of the various cultures that exist within the Malaysian rural community. The handicraft industry has been conquered within the rural community from different states in Malaysia. There are several categories of handicraft products exist in Malaysia including textile (for example batik, songket, weaving, embroidery, and stitches), forestry-based (for example Wood, Bamboo, Rattan, Mengkuang, Ribu-ribs, Bamban), metal-based (example: Copper, Pewter, Silver, Metal), earthen based (example: Ceramics, Crystal, Stone) and other crafts (example: Bead, Pearl, Leather) (Handicraft Malaysia, Terengganu Branch, 2018). The skill and knowledge in producing these products have been passed from one generation to another generation over the years. Traditional values such as traditional motifs still been used nowadays. For example, Kari, Samin, and Legino (2018) state the traditional motif is still being used in modern batik. Besides that, the handicraft industry in Malaysia also faces several problems and challenges in the sustainable handicraft industry. The problem and challenges include a lack of marketing strategy (Ghapor et al., 2019), limited inheritance from the family legacy, complex production of traditional handicraft products, and the overall cost of making the craft product (Hassan et al, 2017). There is several issues and problem that has been highlighted by the previous scholar regarding the handicraft industry in Malaysia.

There are some similarities in the issues and problems between India's Handicraft industry, China's Handicraft Industry, and Malaysia's Handicraft Industry—the obvious issues and problems related to the emergence of technology as well as inheritance. The government of each country should seriously discuss the potential way to make sure

the cultural heritage within the handicraft industry will never lost. The uniqueness of the handicraft product could be seen based on the variety of handicrafts produced by previous generations in different regions. The differences in the craft products within the community are determined by the available raw materials for producing the craft products. The handicraft industry in China, India, and Malaysia shows the uniqueness, creativity, and ideas of the respective rural communities toward sustainable their livelihood in this world.

3 Methodology

A qualitative research approach has been selected to explore and investigate the master craftsman's role in capturing and disseminating sustainable culture and heritage as well as the handicraft industry in Malaysia. Qualitative research is the process of collecting, analyzing, and interpreting non-numerical data such as language (McLeod, 2019). Qualitative research is also defined as the deep exploration, understanding, and interpretation of a phenomenon within its natural setting (Creswell, 2002). According to Berk et al (2014), qualitative research will make the researcher seek to answer the question, about the "what", "how" and "why" phenomenon.



Figure 1: Master Craftsman (Adiguru), Mrs Kelsom Abdullah



Figure 2: Certificate that recognized Mrs Kelsom as a master craftsman (adiguru)

Qualitative research will explore in-depth the perspective, experience, and knowledge of individuals towards certain phenomena. In this paper, the method to gain and collect data is through semi-structured interviews with one of the master craftsmen in weaving 'mengkuang' leave in Terengganu. Mrs Kelsom Abdullah, 68 has been selected as an informant because she is the only master craftsman or "adiguru" in weaving "mengkuang" leave in Terengganu. The semi-structured interview session was conducted by using the audio recorder and was transcribed into a word processing

document for analysis. Even though there is a little bit of accent the valuable information that has been collected has been answered by master craftsman. The researcher learns that the master craftsman has much knowledge regarding weaving 'mengkuang' left to produce a variety of products such as clutches, wallets, bags, and many other handicraft products. The knowledge regarding the material used, processes, traditional motifs, and techniques is also possessed by master craftsmen specifically in weaving "mengkuang" leaves.

4 Findings and Discussions

In this paper, the method to gain and collect data is through semi-structured interviews with one of the master craftsmen in weaving 'mengkuang' leave in Terengganu. Mrs Kelsom Abdullah, 68 has been selected as an informant because she is the only master craftsman or "adiguru" in weaving "mengkuang" leave in Terengganu. The semi-structured interview session was conducted by using the audio recorder and was transcribed into a word processing document for analysis. Even though there is a little bit of accent the valuable information that has been collected has been answered by master craftsman. The researcher learns that the master craftsman has much knowledge regarding weaving 'mengkuang' left to produce a variety of products such as clutches, wallets, bags, and many other handicraft products. The knowledge regarding the material used, processes, traditional motifs, and techniques is also possessed by master craftsmen specifically in weaving "mengkuang" leaves.

4.1 *Local Content possess by master craftsman*

The information security perspective developed in this article reported issues involving corporate information sources, the needs of information users for corporate users, and the corporate guidelines that permeate the entire life of the organization. The variables involved in creating a safe behaviour for the information user as well as information security from the point of view of human resource management were briefly described.

In the handicraft industry, master craftsmen also known as "adiguru" play an important role in preserving the local content of Malaysia's cultural heritage for future generations. The local content within the handicraft industry contains the culture and historical value of countries, particularly Malaysia's cultural heritage. The craftsman who can capture and utilize the local content or local knowledge in the production of craft products should be recognized by the Malaysian government so that it could encourage them to preserve that knowledge. Several components have been highlighted by the informant regarding the local content possessed by craftsmen to be recognized by the government agency. Those components involved the production in making the craft product, particularly in weaving "mengkuang" leaves.

Through the interview session with Mrs Kelsom, the researcher identified that the master craftsman knew the processes of making craft products using "mengkuang" leaves. In making the craft product using "mengkuang" leaves, Mrs Kelsom explained:

"There are various equipment and material to make mengkuang leave become much more flexible to weave. The main material in producing this craft product is pandan leave with torn and mengkuang leaves. The equipment used are jangka and pelurut which are used to make the leaves soften."

While Mrs. Kelsom also states the processes of making the craft product from "mengkuang" leave. The pandan leaves with torn and "mengkuang" leave is the main material in making the craft product. This raw material could be acquired within the craftsman's house or in the forest.



Figure 3: Mengkuang leaves before being processed.

Mrs Kelsom stated:

"In making the craft product made from mengkuang leave, it took a week to finish it. In the first phase, we should collect mengkuang leave and cut the torn part in mengkuang leave. This process is to make sure the torn mengkuang leaves will not hurt the craftsman. Then, we need to layur the leave in ember (bara api). After that, we need to melurut those leave to make sure the leave softens. I need to soak the leaves and then dry them under the sunlight. After the leave is already dry, we need to color the dry mengkuang leave based on the color that the customer asked for. After the colored mengkuang leave already dry it, then we could start the process of weaving the craft product using mengkuang leave."

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Figure 4: The mengkuang leaves have been soaking in water



Figure 5: Mengkuang leaves already dry and colored



Figure 6: Melurut



Figure 7: Jangka

Besides that, the master craftsman also has some knowledge of the traditional motif that has been kept from previous generations to make the cultural heritage value posses in the craft product. Mrs. Kelsom possesses some of the sketches of the traditional motif that come from previous generations. According to Mrs Kelsom:

"There are 48 kelarai and some basic knowledge has been used by previous generations. Most of the traditional motif comes from the previous generation and none-new motif has been invented or created by craftsman nowadays. I have many traditional motifs, however, when too many people borrow them, some of my motif is lost. Some of traditional motif consist of tapak harimau, mata lilit, bamboo shot, bunga berembang, bunga tanjung. Moreover, some of the traditional motif that has been combined could become another name such as Cik Kedah Ketampang. There are

various names of the traditional motif in making craft products made from mengkuang leave."

Based on the semi-structure in session with Mrs. Kelsom, the component that has been highlighted regarding the local content possessed by master craftsman include the material and equipment used, the initial process in making the *mengkuang* leave as well as the motif that has been used in producing the craft product. There is more local content or local knowledge that has been informed by the informant. However, the researcher has captured general information associated with the production of craft products made from "mengkuang" leaves.

4.2 *Role of Master Craftsman in Capturing and Disseminate Local Content in Malaysia*

There is a variety of local content that should be possessed by the master craftsmen so they could be acknowledged to be master craftsmen. The role of the master craftsman is essential to preserving the sustainability of local content and handicraft industry in Malaysia. Through the semi-structured interview with the master craftsman in weaving the "mengkuang" leave, there are several components that could be highlighted on the way of master craftsman capture and disseminate the local content towards sustainable local content and handicraft industry in Malaysia.

Master craftsmen capture the local content by understanding the process of producing handicraft products in the past which had been received from previous generations. Based on Mrs Kelsom:

"I possess the skill and knowledge in weaving the "mengkuang" leave because this is inherited from my grandmother and aunt. I'm the third generation who skillful in weaving the "mengkuang" leave and producing a variety type of handicraft products."

Understanding the way to produce the handicraft product has made her start to take an interest in weaving the "mengkuang" leave. The ways this master craftsman learns and experiences producing these handicrafts are unique. Based on Mrs Kelsom:

"I learned and understood the process of producing handicraft products by seeing my grandmother and aunt produce it every day since childhood. When I became interested in making these handicraft products, I began to understand, see, and copy the ways of producing handicraft products from my grandmother and aunt. If we understand the basics of weaving the "mengkuang" leaves, we can make it, such as basic in "anyaman qadas". Just like these flowers, if we understand we can make it. Just copy it."

Mrs. Kelsom learned how producing handicraft products is unique because she captured the local content by watching her grandmother and aunt weave. This represents the tacit knowledge from master craftsman which strongly assist the ways in

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preserving local content. However, this way is quite risky because these master craftsmen could not remember the details of producing the craft product. Even so, Mrs. Kelsom started producing a book that related to weaving using "mengkuang" leaves. With assistance from her children, she is capable of collecting the processes for producing the handicraft product. Mrs Kelsom as a master craftsman has awareness in producing the book to ensure the local content could be preserved in the future.

In terms of the dissemination of handicraft products, the master craftsman plays a vital role in making sure the local content is still live and relevant within the local community. The dissemination process is the most significant process to make sure the local content stays relevant within the community nowadays. The experience of Mrs Kelsom as a master craftsman and employee in Kraftangan Malaysia shows the dissemination of local content. Mrs Kelsom stated:

"In the past, I taught the students in Kraftangan Malaysia how to weave using "mengkuang" leave. As you know, there are academies to learn about producing handicraft products. When I teach, I also make the craft products made from "mengkuang" leave. Weaving this leave is quite different with other handicraft products because the trainer needs to teach one by one student to make sure they can focus when making the handicraft product."

Based on Mrs. Kelsom, some students successfully become businesswomen in marketing handicraft products made from "mengkuang" leave. Mrs Kelsom stated:

"Mrs Asmah Ismail is the trainer in Kraftangan Malaysia. Trainers should be capable of making it while incapable could not make handicraft products when they have not mastered it yet. Nowadays, Asmah Ismail already owns a weaving "mengkuang" leave business called Mama Kraft in Terengganu. She sells a variety of handicraft products made from "mengkuang" leaves."

Nowadays, Mrs Kelsom already retired, however, the dissemination process still takes place. She has taught a variety of people of different age levels in different vil-lages at Terengganu. Mrs Kelsom added:

"Even though I already retired I still go to one village and another to teach them how to make handicraft products using "mengkuang" leave. I also teach people in Air Molek, Melaka, and Kelantan."

The findings revealed that Mrs. Kelsom who has been acknowledged as a master craftsman plays an important role, particularly in capturing and disseminating the local content in preserving and sustaining this industry. This figure could save the handicraft industry, particularly in weaving pandan leaves and "mengkuang" leaves. She could assist many young generations in ensuring the local content could be sustained in the future. Most importantly she still contributed to preserving the local content when she

still shared knowledge and information even, when she retired. This heart-warming master craftsman is a valuable figure that the Malaysian government should protect. The Malaysian Government also found an apprentice who could assist Mrs. Kelsom in preserving the local content, particularly in weaving pandan leaves and "mengkuang" leaves.

5 Conclusions

In conclusion, the master craftsmen's role in capturing and disseminating local content has been discussed in sustaining the handicraft industry in Malaysia. Master craftsmen will ensure that the handicraft industry will stay relevant along with time. Craftsmen also need to extend the function of craft products so that can buy other equipment that has been factorially produced. Based on the findings, master craftsmen are required to possess a wide knowledge of the processes of handicraft products, materials, and equipment used, traditional motifs, and techniques used in producing handicraft products. The tacit knowledge possessed by master craftsmen will be beneficial to preserve the cultural heritage of the country. Other than that, the ways master craftsman capture and disseminate the local content can be learned or improved in the existing ways to ensure the handicraft industry stay relevant to the future generation. Finally, the Malaysian government could assist the master craftsman in capturing and disseminating the local content to local people by creating the fund or assisting in terms of providing the material and equipment to facilitate the delivery of the local content to the Malaysian community. These alternative ways could assist master craftsmen in disseminating the local content more easily to their apprenticeship.

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