



Faculty of Applied and Creative Arts

**The Effectiveness Communication of *Selayah Keringkam* Towards The
Development of Sarawak Cultural Tourism Industry**

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Master of Arts

2023

The Effectiveness Communication of *Selayah Keringkam* Towards The Development of
Sarawak Cultural Tourism Industry

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A thesis submitted

In fulfillment of the requirements for the degree of Master of Arts

(Arts Management)

Faculty of Applied and Creative Arts
UNIVERSITI MALAYSIA SARAWAK
2023

DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Malaysia Sarawak. Except where due acknowledgements have been made, the work is that of the author alone. The thesis has not been accepted for any degree and is not concurrently submitted in candidature of any other degree.



.....

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Date: 28 July 2023

ACKNOWLEDGEMENT

First and foremost, I would like to thank the Allah SWT for giving me this opportunity to complete my Masters Project successfully. I would also like to express my sincere gratitude to my supervisor Associate Professor Dr. Qistina Donna Lee Binti Abdullah for the valuable guidance and encouragement throughout my research completion. Without a pillar of support from my supervisor, I would not be able to complete my research successfully with complete perfection. Sincere thanks is dedicated for helping inspiring and initiating a drive in me to move forward in my research.

Moreover, million thanks is also dedicated to my family members for their unconditional love and support which gave me the motivation to carry out my research with full enthusiasm. I would like to thank my friends as well who have been lending me a helping hand to me throughout my study. Last but not least, my gratitude is also dedicated to everyone who had contributed to my research directly and indirectly as their support, comments, suggestions and participation was essential for the successful completion of my research.

ABSTRACT

Sarawak Malay cultural and heritage products are generally less identified as one of the main products in the Sarawak tourism industry, this study applied mixed method in collecting the data by using 384 set questionnaires distributed among international and domestic tourists and in-depth interview with 5 related authorities using purposing sampling whereby sample size is chosen to collect the information among suitable target of individuals chosen for this study. This study is about the method in ensuring the basic pattern of *Selayah Keringkam* can convey the message about the existence of this beautiful Malay heritage of Sarawak through the basic pattern of *Keringkam* embroidery to domestic and foreign tourists. This study is to highlight the common motif of *Keringkam* as the ethnic identity of Sarawak Malays thus enhancing the knowledge of tourists about *Selayah Keringkam* like other ethnic textiles such as *Pua Kumbu*. Effective communication is very important in ensuring that tourists understand the message about the common motif of *Selayah Keringkam*. In general, this study is about the most preferred and easily accepted communication channel by tourists in recognizing the common motif of this embroidery. Thus, this study also displays a significant relationship of variables between independent variables (Common Motif *Selayah Keringkam*), dependent variables (Communication Channels) and mediator (Supplements of Effective Communication) as a new framework aimed at ensuring that the message conveyed can be received well and clearly at once boosting the Malay ethnic identity to tourism industry.

Keywords: *Selayah Keringkam*, Common Motif, Communication Channels, Tourist.

Keberkesanan Komunikasi Selayah Keringkam Terhadap Pembangunan Industri Pelancongan, Kebudayaan Sarawak

ABSTRAK

Produk budaya dan warisan Melayu Sarawak secara amnya kurang dikenal pasti sebagai salah satu produk utama dalam industri pelancongan Sarawak, kajian ini menggunakan kaedah campuran dalam mengumpul data dengan menggunakan 384 set soal selidik yang diedarkan dalam kalangan pelancong antarabangsa dan domestik serta temu bual mendalam dengan 5 pihak berkaitan menggunakan persampelan bertujuan di mana saiz sampel dipilih untuk mengumpul maklumat di antara sasaran yang sesuai bagi individu yang dipilih untuk kajian ini. Kajian ini adalah berkenaan dengan kaedah dalam memastikan corak asas Selayah Keringkam dapat menyampaikan mesej mengenai kewujudan warisan melayu Sarawak yang indah ini melalui corak asas sulaman Keringkam kepada para pelancong dalam dan luar negara. Kajian ini adalah untuk mengutarakan corak asas keringkam sebagai identiti etnik Melayu Sarawak sekali gus mempertingkatkan ilmu para pelancong mengenai Selayah Keringkam seperti mana tekstil etnik lain seperti Pua Kumbu. Cara komunikasi berkesan adalah amat penting dalam memastikan para pelancong memahami mesej mengenai corak asas Selayah Keringkam. Secara umumnya, kajian ini adalah mengenai saluran komunikasi yang paling disukai dan mudah diterima oleh para pelancong dalam mengenali corak asas sulaman ini, tambahan dari itu juga kajian ini memaparkan hubungan pembolehubah yang ketara antara pembolehubah tidak bersandar (Motif Asas Selayah Keringkam), pembolehubah bersandar (Saluran Komunikasi) dan pengantara (Suplemen Dalam Keberkesanan Komunikasi) sebagai rangka kerja baharu bertujuan memastikan mesej yang disampaikan dapat diterima dengan baik dan jelas sekaligus melonjakkan identiti etnik Melayu kepada industri pelancongan.

Kata Kunci: *Selayah Keringkam, Motif Asas, Saluran Komunikasi, Pelancong*

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LIST OF ABBREVIATIONS

(%)	Percent
<	Smaller Than
>	Bigger Than
4C	Comprehension, Connection, Credibility, Contagiousness
AKYBMS	Amanah Khairat Yayasan Melayu Sarawak
B	Standardized Coefficients, Beta Results
CA	Cronbach's Alpha
CFA	Confirmatory Factor Analysis
CM	Common Motif
Df	Degree of Freedom
DS	Descriptive Statistics
DV	Dependent Variables
EFA	Exploratory Factor Analysis
FA	Factor Analysis
FTC	Federal Trade Commission
H ₁ @ H ₂ @ H ₃ @ H ₄	Hypotheses One, Hypotheses Two, Hypothesis Three, & Hypotheses Four

IPC	In-Personal Communication
IV	Independent Variables
KMO	Kaiser-Meyer-Olkin
M	Mean
Max	Maximum
Min	Minimum
MSA	Measure of Sampling Adequacy
MV	Moderator Variables
N	Number
NGO	Non-Government Organization
NPC	Non-Personal Communication
OKshe	Old Kuching Smart Heritage
P	Significant Value
P2P	person-to-person
PCA	Principal Components Analysis
PhD	Doctor of Philosophy
R	Regression Analyses

$\hat{r}$	Relationship
SCV	Sarawak Cultural Village
SD	Standard Deviation
SEC	Supplement of Effective Communication
Sig.	Significant
SMS	Short Message Service
SPSS	Statistical Package for the Social Sciences
STB	Sarawak Tourism Board
T	T-test
VR	Varimax Rotation

CHAPTER 1

INTRODUCTION

1.1 Introduction

Cultural and heritage product is widespread and popular in tourism and has the opportunity to be marketed to the tourism industry (Timothy D.J. & Boyd S.W., 2006). It is one of the key components in the development of the cultural tourism industry. Every culture and art displayed can attract tourists to a country. Each of them should be nurtured and cared for in helping culture and arts to survive and be cherished. According to preliminary interview by Hamidah Mohamad (2019), a head coach at Sarawak Cultural Village (SCV) who specializes in ethnic costume in Sarawak especially in Sarawak Malay traditional costumes with experiences in this field since 1974, each cultural costume has its own beauty and uniqueness. However, she mentioned that nowadays, the costume of Malay Sarawak is less introduced and performed compared to other ethnic costumes in Sarawak.

The importance of placing a product is to make it visible to the customer to help the product stay in the customer's mind. The presence of product positioning can be identified, increase awareness and reduce the issue of lack of attention to the product. Generally, positioning strategy can be expressed as applications of defining a product to customers and obtaining a specific location against competitors in consumers' mind (Karadeniz, 2009). According to Leigh (2019), product positioning is an essential part of a marketing campaign. System marketers use product positioning to determine the best way to convey the characteristics of their products to their targeted customers based on customer demands, competitive pressures, suitable communication channels and key messages which are carefully created.

Products positioning ensures which marketing messages resonate and force target buyers to act. Marketers should understand the needs of their consumers, particularly with regard to the products and services they have to offer, in order to clearly convey quality.

Product positioning helps marketers to understand how distinct their products from others that customers need to choose from. Yet, understanding this from an internal perspective is not enough. Maker or seller need to convey it to the target audiences by choosing suitable communication channels to communicate with their established target audiences.

Product positioning transmits to target audience the differentiation, value-added features of product or service through the communication channels chosen. In this study, communications are necessary medium that intended to explain why the product is better than others and to discuss the value-added features that are important to potential prospects.

1.2 Background Study

Malaysia has many ethnic groups, and each ethnic group have their own traditional crafts that most Malaysians are not aware of, especially traditional textile. Adding to that, (Abang Josmani, et al. 2012) stated that younger generation slowly forgets the tradition because many have not heard or even known what it looks like. Among all state in Malaysia, Sabah and Sarawak, situated in the Borneo Island have the most diverse ethnic groups in Malaysia. It has more than 30 ethnic groups, each of the ethnic groups has its own language, cultures, and lifestyle (Kaos, 2019). In this regard, this study focuses on the Sarawak Malay textile. According to McKercher and Ho (2006), cultural heritage product has the potential to become a triumphant attraction as it includes a destination's historical record or story, way of living or ecosystem. In the context of this study, this research focuses on how the common

motifs as one of the characteristics in textile is delivered through the most preferred medium or channel among prospects to build awareness of *Selayah Keringkam*.

Positioning strategy consists of three steps, where the first step is to reveal possible competitive advantages to create a positioning, the second step is to select the right competitive advantages, and the final step is to choose a comprehensive positioning strategy, hence eventually the company ought to provide effective communication and distribution to market the selected position (Karadeniz, 2009).

This research positions the common motif of *Selayah Keringkam* which is recognized as competitive advantage that makes it different compared to other textiles, and the motif of this textile is one of the main characters for *Selayah Keringkam*. Through this common motifs, consumers or prospects can differentiate the textile because every textile has their own image. Based on preliminary interview through online media with the manager of textile museum Sarawak, she agreed with the statement that every motif on textiles is important to help any consumer or user differentiate each history, background and image, because the history, background and image of each race are different, and the different motifs indicate which textiles are produced by whom and what groups. This statement is supported by Ramlee (2009), the manager of Seri Gedong Songket, as she mentioned that in order to keep the products heritage motif, it is important for users to differentiate it. This statement is also agreed by (Awang Sa'at, 2019) whereby it was mentioned that the motif and pattern in textile can be a competitive advantage that makes it different or special among other textiles. She further stated that every advantage that the textile makers highlight will encourage textile enthusiasts to view and purchase the textiles. Motif can be a competitive advantage for textile and shows the identity of textile, therefore indirectly helps to promote the textile itself (Ramlee, 2019). Motif on the textile can be one of the main characters because the motif of

each textile often highlights a motif that represents the race or identity of the people or the story to be translated into the weaving of the textile that it produces (Awang Sa'at, 2019). For example, Malay race with the motifs of *bunga tabur* and *berturus*, whereas others use floral motifs and fauna.

Traditional costumes can contribute to developing cultural tourism in Sarawak if all the efforts are supported by government and the responsible party (Mohamad, 2019). The Sarawak Malay textile can be one of the attractions among tourists, for example, by putting it at main locations such as the airport to present the originality of the Sarawak Malay textile and to present initial impression on Sarawak, similar to other traditional cultural heritage displays in other airports.

Generally, this study focuses on the positioning of Sarawak Malay textile while improving the tourism industry, as well as enhancing the Malay ethnic identity of Sarawak in order to be known as a traditional textile, similar to other races in Sarawak. Thus, this research was conducted to obtain information on the characteristic that focuses on the common *Selayah Keringkam* motifs in positioning of the product and to provide the chosen role with effective medium of communication.

This study focuses on the Sarawak Malay *Selayah Keringkam* as one of the Sarawak Malay textiles, because according to Fatimah Abdullah, Minister of Welfare, Community Well Being, Women, Family and Childhood Development (Sarawak), “*Keringkam* is an art work and significant part of the Malay heritage of Sarawak (Ling, 2018).” The motif is a key part of this textile as the sophistication of the product depends on the fineness, and the motif of the pattern uses gold and silver coated metal threads (Jaini, 2019). *Selayah Keringkam* is featured for positioning like a *Pua Kumbu*. Overall, this research focuses on the main part of *Selayah Keringkam* as mentioned previously.

1.3 Statement of Problem

The Sarawak Malay Cultural and heritage products are generally less focused or identified as one of the main products in the Sarawak tourism industry. According to Shafie (2018), Abang Johari stated that value-added product from Sarawak, generally the traditional handicrafts of Malays such as '*Keringkam*', which is a traditional embroidery work, can be promoted as products from Sarawak such as the '*Pua Kumbu*.' He added, "We sustain and showcase our culture including the '*Kain Keringkam*,' which we can actually market as a souvenir. The Malays who live in the city must develop the uniqueness that we have because we are very rich in culture." This statement was supported by Said (2019) through preliminary interview where he mentioned that they are focusing on dominant cultural heritage in Sarawak like '*Pua Kumbu*' from Iban textile and adapting the motif all around Sarawak to represent Sarawak's image, while there is another cultural heritage product with less attention, especially for the Malay ethnic in Sarawak. Moreover, it was supported by Mohamad (2019) where the respondent is a recipient of the Sarawak Women in Arts Award in 2015 for having served in a Sarawak traditional costume since 1974. She agrees with the fact that Sarawak Malay textile has lack of attention since the 1970s. She claimed that nowadays, the costume is underestimated because of its originality factor. She stated that the costume may be featured, but not as close to the original, except for the *Keringkam*.

According to Said (2013), the Hugh Low note on Sarawak Malay attire around 1840s showed the earliest evidence about Sarawak's Malay traditional costume, therefore he believes that this costume was used earlier. One of the things he admired is the position of this dress in the Brooke period which shows that the *Ketuanan Melayu* in Sarawak is recognized by Brooke, however he also mentioned that currently, it is difficult to bring the Sarawak Malay traditional costume position back to higher rankings like the past. He also

said that he hopes that there are efforts by the younger generation to develop the traditional costume, and for the Sarawak Malay identity to stay evergreen.

Tourism business cannot be maintained if cultural heritage products become abandoned or neglected (Getz, 1991 & McKercher, 2001). If this issue is not taken seriously, it is impossible to preserve the precious heritage. It also leads to inadequate income to support the conservation effort. This will result in a lack of support from the local community to preserve and maintain cultural heritage products.

1.4 Purpose of Study

1.4.1 General Objective

To identify the most preferred channel of communication as a medium in delivering the characteristic in terms of common motif of Sarawak Malay textile (*Selayah Keringkam*) product to help it be recognized like other ethnic textiles in Sarawak among domestic and international tourist.

1.4.2 Specific Objective

Basic motif of *keringkam* to be used as input as a message in the selection of a communication platform or channel in favor of Sarawak Malay traditional prospects, which is to focus on domestic and foreign tourists by looking for these prospects in related niche areas around art places such as *songket* and *keringkam* galleries, museums, Sarawak Cultural Village to get the right prospects in line with the objective of this study, the reflect to the objective one and two, this study will propose a strategy to position this traditional product as a purpose method of boosting Sarawak Malay identity by promoting their traditional embroidery.

- i. To identify the common motifs of *Selayah Keringkam* of Sarawak Malay traditional textile.

- ii. To analyze the most preferred communication channels of Sarawak Malay traditional textile prospects.
- iii. To explore significant strategies in positioning Sarawak Malay traditional textile (*Selayah Keringkam*) in boosting the Malay ethnic identity to the tourism industry.

1.5 Research Questions

- i. What are the common motifs of Sarawak Malay traditional *Selayah Keringkam* textile which makes it unique to others?
- ii. What are the most preferred communication channels among tourist to deliver the characteristic in terms of common motifs in Sarawak Malay traditional textile (*Selayah Keringkam*) prospects?
- iii. How to position significant strategies in positioning Sarawak Malay traditional *Selayah Keringkam* in boosting the Sarawak Malay ethnic identity to the tourism industry?

Table 1.1: Problem Statement, Research Objectives & Research Questions

Problem Statement	Research Questions	Research Objectives
...another cultural heritage product that is less attention especially the Malay ethnic Sarawak. (Said S., 2019)	What are the common motifs of Sarawak Malay traditional <i>Selayah Keringkam</i> textile which makes it unique to others?	To identify the common motifs of <i>Selayah Keringkam</i> of Sarawak Malay traditional textile.

Table 1.1: Problem Statement, Research Objectives & Research Questions
(continued)

	What are the most preferred communication channels among tourist to deliver the characteristic in terms of common motifs in Sarawak Malay traditional textile (<i>Selayah Keringkam</i>) prospects?	To analyse the most preferred communication channels of Sarawak Malay traditional textile prospects.
	How to position the significant strategies in positioning Sarawak Malay traditional <i>Selayah Keringkam</i> in boosting the Sarawak Malay	To explore the significant strategies in positioning Sarawak Malay traditional textile (<i>Selayah Keringkam</i>) in boosting the Malay ethnic identity to the tourism industry.industry?

1.6 Research Scope

The scope of this research is mainly on the Sarawak Malay Textile. The aim of this research is to study the effectiveness communication channel of Sarawak Malay traditional embroidery textile of *Selayah Keringkam* towards the development of Sarawak Cultural Tourism Industry among domestic and international tourists. It focuses on the tourists' opinion and knowledge about the Sarawak Malay textile on whether it can contribute and develop cultural tourism in Sarawak, and their opinion on how to position this textile in a

better place for tourist to be exposed to this beautiful textile. The main target location for this study was in Kuching, Sarawak. Kuching, Sarawak has become a focal point for domestic and international visitors as a tourist destination in the area. Therefore, the researcher focused on this area as the location of the study in obtaining the data needed to achieve the objectives of this study.

In addition, this study was conducted to find out about the characteristic in terms of the main motif in *Selayah Keringkam* textile as the object of this study, and it will be the message to respondent and verify the most preference communication. The motif in *Selayah Keringkam* textile will be a message to tourists, and the researcher to identify the most preferred communication channel among tourists, in order to position the product as a cultural product. This will potentially increase the awareness on the existence of this textile treasure in Kuching, Sarawak, similar to other products such as the *Pua Kumbu*.

1.7 Significance of Study

According to Ling (2018), there is no proper overall documentation about the *Selayah Keringkam*. Hence, it is vital that there are educational and informative knowledge available. Datuk Fatimah Abdullah, the Minister of Welfare, Community Well Being, Women, Family and Childhood Development once mentioned that, “*Keringkam* is an artwork and an important part of Sarawak Malay Heritage.” Through the documentation of this study, it can impart the knowledge in a proper way for reference. The ministers of Tourism, Arts, Culture, and Youth and Sports of Sarawak can gain the benefit through this research by promoting or marketing their business needs and demands of tourist which will enhance the tourism industry in Sarawak.

This study will help the tourism cultural industry in terms of building awareness of the textile towards tourist because, according to Minister of Tourism, Arts and Culture, Datuk Abdul Karim Rahman Hamzah, conservation of heritage must have a workable and updated heritage management system to protect and create awareness and also to care for our heritage (BERNAMA, 2019). Other than that, it can help to develop the tourism business and attract more tourists to visit Sarawak for cultural tourism.

Tourism association will also obtain impact as this research will develop a guideline framework to be referred to and they can employ the strategy to position the Sarawak Malay traditional textile. Thus, the data collection of this study will later become an initiative for the tourism industry to introduce this product to tourists. Tourists will be able to see the Sarawak Malay textile image as a motif in Sarawak when the motif is applied in the tourism area of Sarawak, as was done to other ethnic motifs, and build awareness on its existence. This study is vital in making the Sarawak Malay textile more recognized.

This study also aims to improve the image of Sarawak Malay as the third largest population among the other ethnic groups in Sarawak. Moreover, this will enhance the uniqueness of the Sarawak Malay textile as it is one of the most beautiful ethnics in Sarawak, thus becoming known to the world and tourists, which will lead to the development of tourism in Sarawak.

The propose framework developed will be one of the strategies in positioning the cultural product. Future researchers will benefit from this study as they will be able to refer to this study to obtain in depth knowledge on this case study, thus allowing them to include the findings of this study in their research.

This study was mainly conducted to propose the suitable positioning strategy which incorporates the characteristics in terms of common motifs of Sarawak Malay textile

(*Selayah Keringkam*), as well as to find out the most preferred communication channels to position this product among tourists.

This framework reflects the third objective of this research. This framework was formed by the information obtained from literature review and preliminary interview. The framework shows how the common motifs of the product as independent variables, which reflects the first objective, can be delivered through communication channels as dependent variables, which reflects the second objective in this study, using mediator as a technique that influences the relationship between independent variable and dependent variable in a way to make information delivery even better by the 4Cs model of effective communications that consists comprehension, connection, credibility, and contagiousness.

1.8 Limitations of Study

Limitations of the study are problems faced by study in research. Each researcher experiences a deep challenge conducting the research investigated. Some of the limitations of this study are as follows. First, this research lack of an abundant of reference materials. Researchers faced challenges in which it was difficult to obtain sources for reference because past research is more focused on other ethnicities, and not the Sarawak Malay cultural product positioning. In addition, previous studies focused more on the underlying preservation and conservation of culture and art, thus reading material about Sarawak Malay textile is very limited. Therefore, the researcher conducted a preliminary interview to support the statements to ensure that it is still relevant. Furthermore, the researcher faced difficulties on getting feedback from informants or respondents. Getting accurate information from relevant parties is very important. Therefore, when it comes to the process of getting informant feedback or the respondent immediately, it becomes part of the limitation of the

study as it is a difficult thing for researchers. Moreover, contacting the right respondent was a challenge because the researcher had to contact informants related to this research ensure the research problems are valid from authentic sources. The researcher also faced an issue where some of the respondents did not respond at all due to time constraints, the management parties who is often busy with other tasks, or work commitments which resulted to the delay in getting informants.

1.9 Summary

To summarize, the first chapter of this study discusses the gist of this study and aim to study the positioning of the Sarawak Malay textile. This chapter has explained the justifications of choosing the Sarawak Malay textile, particularly the *Selayah Keringkam*. The problem statement, research objectives, research questions, research scope, conceptual framework, significance, and limitations of the study were also presented. The next chapter will focus on past research related to this study.

CHAPTER 2

LITERATURE RIVIEW

2.1 Introduction

This review of literature section provides detailed explanations on aspects related to this research. Several sources of reference were used to obtain information regarding the study. Some of the reference sources used were websites, books, and articles.

In addition, this chapter allows the researcher to analyse information from reading materials, specifically the history and existence of the subject for this research study. Literature highlights help to strengthen the research in terms of information relevant to the subject. As a result of the study of the reading material, the researcher is aware that there are some past studies that do not mention about the subject of the study that the researcher focuses on. However, adequate information and knowledge on the aspects related are available and presented below.

2.2 Definition of Terms

2.2.1 Positioning

Positioning seeks to place a product in a mind of certain buyer. Market position refers to the ability to communicate to influence consumers' perceptions of a product as opposed competitors (Boone, L. & D. Kurtz., 2001). Product positioning refers to the decisions and activities intended to create and maintain a certain concept of the products in the customers minds (Ferrel, 1997).

2.2.2 Culture

Culture can be defined as the integrated system related to values, beliefs, behaviours, norms, artefacts, and other works of any society or community (Albattat A.R., Amir I.D., & Nik M. N. S., 2016).

2.2.3 Textile

The word textile was initially connected as to wove textures, presently by large connection of filaments, yarns, or textures. The term material starts from the Latin verb *texere* which means to weave but, as the Material Institute's Terms and Definitions Glossary clarifies, it is presently "a common term connected to make anything from strands, fibers or yarns characterized by adaptability, fineness and tall proportion of length to thickness" (TextileFocus, 2016). According to (Ang, 2019), a real textile is the fabric of a human soul and the expression of the history, hopes and dreams of the weaver that made it.

2.2.4 *Selayah Keringkam*

Keringkam, a gold thread embroidery done on veils, is a traditional head cover worn by the Sarawak Malays for weddings, engagements, cultural festivals, or other special occasions. Traditionally, the *Keringkam* veil or *Selayah Keringkam* made by the Sarawak Malays are always in a deep red colour and play a significant role in their weddings (Abang Josmani., et al. 2012). Most of the weavers' skills are inherited from family members (Su'ut, 2019).

2.2.5 Motif

Motif is an enriching design or image, particularly a reused one, in shaping a design, or design utilized as a decoration (Oxford Dictionaries, 2019). The motif that the embroidery

is created from is based on the nature found in the area near the embroider itself. Although the motif embroidered is the same among all embroiderers, each embroider names their own motif based on their skills and inspiration from their surroundings (Su'ut, 2019). The most basic motif that *Keringkam* weaver need to learn is the *tali air* motif.

Motifs are also important depending on the society. For example, culturally in the Indonesian society, the motifs on textile have more meaning and longer history thus bear more significance (Ang, 2019). For tribal society like *Iban*, *Fatal* or *Ifugao* groups, motifs can be powerful with sacred connotations and cannot be disrespected. Meanwhile, the Malay society have a less hidden meaning on each motif because based on Su'ut (2019), most of the embroidery which created the motif is based on their observation.

Some *Kelingkam* motifs have special meaning, such as the pineapple motif which is worn for weddings (Ang, 2019). It represents the sweet and sour nature of a marriage.

2.2.6 Communication Channels

Appropriate channel is important to deliver the context of the message successfully. In the basic communication process, a sender delivers a message in words and transmits it to a receiver who interprets the message. Communication channel is the medium that sender uses to transmit the message (Flatley, 2019). Communication channels can allude to the strategies we utilize to communicate by using instruments or tools within the communication process (JR D, Chuck, Labrie, McLennon, T., & Underwood, L., 2018). Communication needs to fulfil the 4Cs character of the message to make it more acceptable by receivers. The first 4Cs is comprehension whereby senders give a short and clear message to make receivers understand the main message easier, and the second 4Cs is connection where the communicated idea or message does not only mean that the audience gets it, but that it resonates with them, has meaning for them, and usually triggers a positive or negative

emotional response like frustration, excitement, anger, passion, joy, happiness, sadness based on the message content (Kaushik, 2011). Third is credibility, which is vital because the audience needs to believe who is the sender, what is being said, and how it is being said. As a result, receivers can fully understand and even connect with the message of the sender on an emotional level, and in turn authenticate the message to be reliable. Fundamentally, credibility is about trust and accurate source of message. Lastly is contagiousness which refers to the message given by receivers to others and their memories on the message given or received.

2.2.7 Product Awareness

Product awareness is a degree of information that customers have conscience about an item (Spacey, 2017). The primary step in acquiring an item is creating the information that the item has. Data around work, quality, cost, compatibility, and usability may be vital to a deal. There are seven types of product awareness namely, brand awareness, brand image, discover, observation, information gathering, trial, and lastly, top of mind.

2.2.8 Tourist

Based on Lima (2009), tourist can be characterized as an individual who travels away from their ordinary residence for a short period of at least one night, to the degree that their behaviour includes a search for experience from interactions with characteristics of places he or she prefer to visit.

2.3 Keringkam as Tourism Product

Keringkam have prospective to be souvenirs for people who come to this Sarawak to acquisition while traveling in Sarawak (Lim, 2020) it also will favourable indirectly to tourism and economy in Sarawak, *keringkam* industrial in Sarawak have combined local ethnic designs which is a unique piece that sarawakians should be honoured of it and also will boost the identity of Malay ethnic in Sarawak as this study concern (Mohamad, 2019). The involvement of *keringkam* or any traditional textile like *songket* or *pua kumbu* activity like stitching, research, exhibition, workshop or any similar activity to lift this traditional textile to elevate awareness of this textile will contribute in tourism industry because *keringkam* as one of category as a tourism product in culture and heritage traditional product in Sarawak (Awang Sa'at, 2019). According to Tourism Art and Culture Ministry Datuk Nancy Shukri in (Lim, 2020) “we want an influx of tourist to come to Sarawak because their aspiration to absorb and relish our heritage, culture and tradition and spread it around the world” to increase the visitor to Sarawak and encourage our economy activity.

2.4 The Malays

Through the preliminary interview, Mohamad (2019) said that the ethnic Malay of Sarawak is pretty much like its counterpart in the Peninsula of Malaysia except for some local dialects commonly associated in Sarawak. The Malays make up about one-fifth or about 21% of the total population in Sarawak. Traditionally, fishermen, these seafaring people, chose to form settlements on the banks of the many rivers of Sarawak. Today, most Malays have moved to cities where they are heavily involved in both the public and private sectors and where they have taken up different professions. Malay villages (*kampungs*) regional cottage industries were home to a community of wooden stilt houses, many of which are now found in the suburbs of major cities and towns. Malays are famed for their wood

carvings, silver, and brass crafting as well as traditional Malay textile weaving with silver and gold thread known as *Selayah Keringkam* or *Songket*.

2.5 Short History of Malay Sarawak

According to Said (2013), there are two streams of thought about the origins of Malay in Sarawak. Firstly, Malay Sarawak consists of immigrants from Sumatra and the Malay Peninsula. This argument is based on the cultural similarities between the Malays in Sarawak and the Malays in Sumatra and the Malay Peninsula. The fact that there is evidence of the Malays coming from the district is undeniable. However, there is no solid evidence to suggest that there is a massive wave of migrants from the affected areas. This is supported by the *Hikayat Sarawak* claiming that Sarawak Malays come from Minangkabau (Yusuf, 2009). One of the theories is that the Malays are from Sarawak itself, who practice traditional ways of life and did not migrate from other areas.

According to Said (2013), the Malay term has long been used in China and Western reports since the seventh century, thus dismissing Graham Irwin 1983's statement that the Malays were marine people and had landed in Borneo since the mid-18th century. That is, the Malays have existed in Borneo and Sarawak since centuries before, except that they were not Muslim. Before the advent of Islam and Hinduism, they practiced animism. The Seminar of Malay Culture organized by the Sarawak State Government in 1993 made it clear that the Malays are "the earliest Sarawakians in the world, if not the earliest compared to others". According to Graham Irwin, with the historical evidence available, the Malays were more Bumiputera people compared to other races (Puteh, 1996). Graham Irwin also said that, "A Malay is a Malay."

The Sarawak Malays are the native inhabitants of Sarawak along with other indigenous peoples, just like Malays who reside in Brunei, Sabah, Malaya, Indonesia, and others. Thus, the Malays are native and native Sarawakians, and not from elsewhere or from other ethnic groups in Borneo (Puteh, 1996).

2.6 Sarawak Traditional Costume

Sarawak as Malaysia's largest state has a strong cultural feature with over 40 ethnic groups, languages, cultures, and lifestyles that are predominantly populated by Malay, *Melanau*, Chinese, *Iban*, and *Bidayuh* (Chng H. Y, et al. 2009). Sarawak is not only famous for its beautiful flora and fauna in its forests, parks, caves, and longhouses, but also for its costume design, rich in ethnic motifs and metal and bead accessories that represent the status and wealth of the person wearing it (Sarawak Tourism Federation, 2019). It was also explained that the creation of culture by costume design originated from the comprehensive lifestyle phase, the regular practices in the forest, and the exploration of any product or artefacts that became a meaningful item to be used in everyday life (Crang, 1998). As mentioned by the Teknologi Pendidikan Negeri Sarawak, the most outstanding outfits and cultures originate from the *Iban*, *Ulu*, *Bidayuh*, *Melanau* and *Melayu* ethnics.

The *Iban* traditional costume for women is purposely for the queen of festivals called 'Pesta Menuai Sarawak.' The men wear *Baju Burung* or bird clothes. The *Ulu* velvet costume is made of beads with dragon motifs and this ethnic is famous for their culture of wearing heavy copper earrings to stretch the earlobes. The men usually wear clothes made from goat leather. The *Bidayuh* costume is made from satin for both women and men and has some decoration from wood. The *Melanau* costume is also made from satin and is mixed with the *Songket* for both genders.

The *Melayu* traditional costume is similar to the usual clothes worn by the Malays in Peninsular Malaysia called *Baju Melayu Cekak Musang* for men and *Kurung Teluk Belanga* for women together with *Songket*.

2.7 *Keringkam*

The word *Keringkam* comes from the arrival of Indian traders to Sarawak known as '*Keling*' who brought the textile materials to Sarawak (Sarkawi, 2019). Meanwhile, the word '*kam*' or '*kham*' means golden and beautiful. This is the art of embroidery on braided knitwear because the knit has applied embroidery on braided braid. In addition, according to Sarkawi (2019), rigid veil is a piece of cloth worn over the head and a shoulder protector. The ruffle is 55cm wide x 95cm long, smaller than the size of a scarf. Borneo is the third largest island in the world and was named after Brunei Darussalam. The Borneo Islands cover Brunei Darussalam, Indonesia in parts of Borneo, and Malaysia (Sabah and Sarawak). Assimilating the influence of Islam, most of the Malay community in the island of Borneo are common in the production of textile handicrafts to veil embroidered with gold thread otherwise known as hoods *Kelingkan* (Sarkawi, 2015). On the other hand, the scarf is similar to the one called *Manto* in Daik, Indonesia. *Manto* veil uses gold and silver coated metal yarns to produce scarves, however, the uniqueness of the motif on *Manto* embroidery is different from the *Keringkam*. In the West Kalimantan area, it is known as a necklace or a scarf.

According to Sarkawi and Rahman (2016), the use of the term *Kelingkan* is different in every state in the peninsula of Malaya, now known as peninsular Malaysia. *Kelingan* refers to the name of metal thread that is gold or silver. The functions of embroidering the *Kelingkan* in the Malayan peninsula is also almost the same with embroidering *Keringkam* such as textiles serves to beautify the community. The term *tudung Kelingkam* or *Kelubung*

Kelengkang is used in Kelantan. The word *kelubung* is meant to protect something and its use is almost like a veil. For the state of Terengganu, the term of *Terekat Terekam* is used to show the name of the veil and the *Terekam* yarn. In Selangor, the term *Kelingkan* for yarn and the scarf is known as *Kelingkan* scarf.

2.8 Malay Embroidery Art

Malay embroidery art began since the arrival of foreign traders who brought in metal thread to the Malay world, in Southeast Asia, as the entry of metal threads was carried by merchants from India and China (Mohamad, 2019). In the textiles of Southeast Asia by Robyn Maxwell, the advent of Islam and the influence of Central Asia, Turkey, and Mughal India have expanded the use of metal threads for embroidery on textiles. Gold and silver-plated metal yarns are threads used for embroidery on textiles known as "cloth of gold."

In the era of Uthmaniyyah and Mughal, the people used gold thread embroidery to indicate luxury. The spread of gold thread embroidery during the reign of Islam began to spread in the 17th century in Aceh. Embroidery items such as pillowcases found in Sumatra, Borneo and the peninsula of Malaya have many similarities to *bohça*, a Turkish embroidery (Mohamad, 2019). In the peninsula of Malaya, the use of embroidery of gold-plated metal thread is found on items found in the Perak sultanate and is also known as *Tekat* or *Suji timbul*. Embroidery of the sultanate of silver is a three-dimensional gold thread embroidery.

At that time, gold-plated metal embroidery was popular only among royal families in their clothing and goods. According to Sarkawi and Rahman (2016), the Malay embroidery very similar to those found on the clothes of the Turkey Uthmaniyyah empire, but are different in terms of uniqueness in production patterns, yarn type, and size of the scarf or *tudung*.

In particular, the embroidery in the Sarawak Malay community assimilated from the influence of Islam. Therefore, the history of embroidery to the Malay land also affects the production of embroidery *Keringkam* in Kuching, Sarawak. It can be described that there is a similarity in terms of the use of gold-plated metal threads, but in the production of motifs, each culture has its own uniqueness.

2.9 Functions of *Selayah Keringkam* to the Malay Community in Sarawak

Selayah Keringkam has many functions in daily life of the Sarawak Malay community. Some consider *Keringkam* as a norm for the Sarawak Malay community. The function of rigid veil was used during feasts and festivals (Daud, 1999, p. 124). The Sarawak Malay community in the past was very concerned about modesty in dress. Therefore, they used *Keringkam* as a veil to cover the *aurat*. Sarawak Malays also used the *baju kurung* and *Songket* (cloth *Tapeh*) while attending feasts and gatherings, and *Selayah Keringkam* is a complement to the Sarawak Malay traditional costume for women.

The *Keringkam* was used in traditional Malay wedding in Sarawak for wedding ceremony, engagement, marriage, Khatam al-Quran ceremony, findings eat rice, and as a dowry (Daud, 1999, p. 11). In the Sarawak Malay community, wedding ritual begins with 'berangin-angin' or 'bertanya-tanya.' In the early stages, the parents of the male will ask the parents of the female about the female's background and relationship status. Next, when the woman agrees with their intentions, the man should pay for the wedding, engagement ring, *pembuka mulut* and kitchen expenses. This stage is called 'berjarum-jarum' or 'ngagak'. When a man agrees to execute the 'berjarum-jarum' stage, the man then gives the ring to the woman as a symbol of engagement, whereby this stage is called 'betekul' or 'sarang gundi' and takes about a month or two before 'mereya'. At the 'mereya' stage, there

will be an exchange of dowry between the man and woman. Normally, the Sarawak Malay community must pass the dowry in the number of odd numbers.

Next is wedding, where the the bride will be dressed in traditional Malay dress Sarawak namely, *Songket* and *Selayah Keringkam* (Daud, 1999, p. 126). The night before the match day will also feature *majlis belulut*, *tepung tawar*, *berinai*, and *mandi perantan*. During the wedding ceremony, the bride will be adorned and will use the Sarawak Malay traditional costume of '*Gajah Olen*.' This dress is very unique and the ruffle pattern will be placed on the bride's shoulders. At the same time, the bride-to-be will send *tikar pandan* tied with *Selayah Keringkam* to the man to signify that they are ready to welcome the bridal excursion to the wedding ceremony.

In addition, the *Selayah Keringkam* is also used in official ceremonies and the bridesmaids will use braided trousers to symbolize luxury (Arip, 2015). The *Selayah Keringkam* is also used as a curtain decoration for *bermukun*, *alas kepala* during a *cukur jambul* ceremony, and as an *alas rehal*. Today, the *Selayah Keringkam* is also used for events which include weddings, contests, interior decoration, fashion, and souvenirs. According to Salem (2006), *Selayah Keringkam* today is more commonly used during National Day celebrations. The Sarawak Malay women dress in traditional dance Malay Sarawak is not complete without the use of *Songket* and *Selayah Keringkam*.

2.10 Textile Motif Traditional Malay

2.10.1 Motif Design

According to Kasiyan (2019) in his writings of *Ragam Hias Tradisional*, motifs are defined as something that is the theme of a piece of ornament and is the basis for shaping the pattern. The motif is the activity of repetition of images or small shapes and the shapes should

be arranged in order to form one design. The production of motifs involves the activity of geometrical and organic design work, and the production will involve design elements such as lines, shapes, shapes, values, and colours, as the production of motifs is repeated (Ismail S. Z., 1986). When several types of motifs are arranged in the same space, they produce a specific pattern (Ismail S. Z., 1986).

The production of a piece of art requires visual elements such as motifs to make it beautiful. Designers use a variety of methods to design their motifs such as the use environmental monitoring (Ismail A, R., & Hassan A, R., 2012). The motif is also a repetition of the sketching unit included in the artwork. In addition, motifs are also defined as the work of visual and image elements.

Among the works of art that have been enhanced with crafts are weaving motifs, carvings, weaving and embroidery. Some motifs are also influenced by the customs and culture of the people, especially the majority Malays. However, according to history, customs and culture come from outside influences. Therefore, the Malays in several states in Malaysia had different practices.

2.10.2 Malay Textile

Malay civilization in the world belongs to a production of textile handicrafts produced by the Malay community. Textiles from Southeast Asia are rich in techniques that require hand skills (Maxwell, R., & Gittinger, M, 2003), and among these techniques are weaving, colouring, embroidering, and patchwork (*appliqué*).

Thus, Southeast Asian textiles also use a variety of materials such as leather, plants, cotton, silk, beads, shells, gold, and silver to produce textiles. As for textile decoration, most Southeast Asian textiles are rich in unique patterns and motifs. Among the most common

patterns and motifs found in Southeast Asian textiles are human figures, abstract geometric shapes, calligraphy, flowers, animals, ships, *arabesques*, and imaginary images such as giants or spirits.

In Malaysia, Maxwell and Gittinger (2003) mentioned that the first settlements were found in Rajasthan is the land of the Malay peninsula. The earliest Islamic centres in Southeast Asia were also found in Brunei, western Borneo, northern Java, and Jolo in the Sulu archipelago. The presence of Islamic influence in Southeast Asia also had an impact of textile production especially for places where the majority of people adhere to Islam.

Textile can be categorized in art handicraft which is the result of work produced by humans for everyday life (Ismail S. Z., *Tekstil Tenunan Melayu*, 1994). For the Malays, textile is used as their everyday clothing and equipment which is also used in ceremonies. Production of textiles began to be known since the threads created in the Malay world. In addition, textiles are not only woven, but are also made with ornaments such as painting, colouring, yarn embroidery or bonding from gold pieces. Textile types are categorized according to the materials and techniques used in textile production like *Selayah Keringkam*. For ordinary or plain textiles, cotton yarn is usually used because it is the basic material for plain textiles. Some also use silk and gold threads.

2.10.3 Motif of Malay Textile

After the arrival of Islam in the Malay land, the Malay society experienced assimilation and transformation of Islam. At first, the community embraced animism which is a belief in soul or spirit. There are several influences of Islam on the design of textile motifs. Based on the history of Southeast Asian textile civilization, foreign traders influenced textile decoration as foreign merchants used decorative art on textiles to symbolize luxury.

For example, the use of gold yarn and silk yarn in weaving and embroidery (Maxwell, R., & Gittinger, M, 2003).

Malay textile motif comes from the influence of Islam, as most Muslims motive is inherent in the textile plants that make up the ornaments and geometric shapes. Islamic art in the era of Uthmaniyaah and Mughal greatly influenced the design of textile motifs.

The production of an artwork or handicraft requires uniqueness and beauty to enhance the identity of a community. The beauty of a Malay textile is synonymous with ornament and symbolism that represent the identity of the Malay community, the combination of motifs, techniques, and colour in the production of textiles which are important motif in the Malay textile (Ismail S. Z., *Tekstil Tenunan Melayu*, 1994).

In the production of textiles in Indonesia, the selection of motifs is very meaningful, for example the selection of flower to be used as a motif is equal to *Selayah Keringkam*. A motif is also a basic design in the production of textiles such as *bunga pecah empat* motif that can be decorated into six and eight *bunga pecah*. Additionally, *bunga tanjung*, *tampuk manggis*, and *tampuk pinang* are also used as special feature in the Malay textiles. As for the motif of the *pucuk rebung*, it will usually be characteristic of the fabric head or the foot of the fabric (Su'ut, 2019).

According to Sarkawi and Rahman (2016), *Keringkam* embroidery resembles *Kelingkam* embroidery in Kelantan, *terekat terekam* in Terengganu, and *Kelingkan* in Selangor. The motifs used also symbolize the identity of the people in their respective places. Sarawak Malay textile is also influenced by Malay culture and Islam to Malaya and Borneo. Typical handicraft textiles made by the Malay community in Sarawak are *Keringkam* embroidery and *Songket* weaving.

Although *Songket* weaving is well known in the Malay world, every motif

symbolizes the difference in the way people live according to their respective places. Plant motifs such as *pucuk rebung* are made of cloth heads or cloth feet (Su'ut, 2019), in the production of *Keringkam* embroidery the *tali air* motive form for the basis of embroidery. The type of textile used to make this embroidery is cotton yarn or cotton fabric and *casa rubia* (Mohamad, 2019).

Salem (2006) has argued that *Keringkam* embroidery also uses geometric and organic motifs more than natural motifs. The production of *tudung Keringkam* creates an attractive symbol or image for a particular pattern. Thus, the embroidery composition involves motifs, themes, and the choice of the subject whether it is made in a repeated or different pattern.

There are also natural motifs in *Keringkam* veils such as plants and vegetables. Among the motifs that symbolize the identity of the Sarawak Malay are *pucuk rebung*, *tali air*, *kacang-kacang*, *bunga ros*, *bunga tanjung* and *bunga orkid* flowers which are mostly found around *Kampung Lintang* and *Kampung Tanjung* because the village is a settlement of the early Malay community in Kuching, Sarawak (Su'ut, 2019).

The embroidery of the *Keringkam* is made according to the way the embroiderer makes the motif of the *Keringkam* scarves. Although the embroidery of *Keringkam* is very complex and tedious, the elegance of the embroidery is emphasized to enhance the uniqueness of the embroidery which looks luxurious. The motif of *Keringkam* veils also embodies flora, fauna, and geometric shapes. This includes flora and fauna motifs such as *pucuk rebung*, *tampuk manggis*, *pucuk rebung sisi tiga*, *daun*, *bunga raya*, *bunga mawar*, *bunga mawar melelat*, *kekacang*, *renda joneh sisik ikan*, *renda joneh cengkerang*, *cabik* or *cili*, and *bunga tabur* (Arip, 2015). Meanwhile, geometric and natural forms include the *matahari*, *bintang*, *tali air*, *lada tumpah*, and *pelayang*. The *Keringkam* scarves are also embroidered at the request of the customer, and the meaning of every motif on the

Keringkam can be of anything, but still retaining the use of natural motifs (Su'ut, 2019).

2.11 Cultural Heritage Product

Culture can be defined as the integrated system relating to values, beliefs, behaviours, norms, artefacts, and other works of any society or community (Albattat A.R., Amir I.D., & Nik M. N. S., 2016). Cultural heritage product can be defined as a country and its people's traditions, beliefs and achievements (Aziz, K. A & Abdullah, F. Z, 2011). It is divided into two parts which are tangible and intangible heritage. Tangible heritage involves cultural properties, including monuments, groups of buildings and site it something that can felt with our sensory of body.

While intangible heritage is tradition or living expression that is inherited from our ancestors and passed on to our descendants. It includes oral traditions, performing arts, social practices, rituals, festive events, knowledge, and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. One way to promote cultural heritage product is through commercialization of this tourism sector.

2.12 Proposed Some Common Features to Create Such Product

- i. Tell a story: places of cultural and heritage tourism have been described as destinations with a story, describing cultural tourism as the storytelling process (Cass, G., & Shannon, J, 1998) Telling a story will help visitors appreciate local history and culture easier and generate interest in hearing the story by presenting its importance to life. It can also instil new meaning in the destination and convey the perception of cultural tourism items for visitors.

ii. Let the resource come alive: this implies that the services would include imaginative and thrilling message that could let a pleasant experience for visitors. If they have happy feedback and spend more time at the venue, travellers will be more likely to purchase these items at a deeper level.

iii. Consider it a participatory experience: tourism is an effective, participatory, experiential pursuit by its very definition (Mckercher, B., & Du C, H., 2002). Some items of cultural tourism, such as cultural events, markets, and so on, could provide incentives to promote the involvement of visitors. It could thus enhance the tourists' pleasant experience and satisfaction.

iv. Make it relevant to the tourist: Cultural tourism items are expected to meet the needs of visitors and want to make them relevant to the information and context system of the tourists. In other terms, the message that the company wants to deliver must be compatible with the message received by the visitor. The cultural tourism products should therefore be presented in a manner that might appeal to the type of tourists.

Focus on quality and authenticity: As tourists consuming cultural tourism products are most likely well-educated and sophisticated, they are much more culturally conscious. Therefore, from intense rivalry in the tourism industry, they can select the best value choice with good quality and reasonable price. Cultural tourism goods, value, and authenticity will be decisive factors in attracting and pleasing them.

2.13 Art Communication

Aesthetics is a philosophy of art, and there are three themes that continues to debate which are artists as subjectivity; artwork as the objectivity of the artist's expression to the

public; and art appraisals that are not in appreciation nor art criticism. From these three themes, there is a red thread on the shape of the beauty art as a result of creativity should be communicated, in the process creation as well as performance of works of art. From this perspective, the aspect of communication in art is important as a form of conveying intent, purpose, the meaning or message of the art (Akhbar, 2019).

Communication is a process of delivery message, information, ideas, and ideas from one party to another. Generally, communication is done in a verbal or non-verbal manner that can be understood by both parties. When verbal language is unavailable, the sender usually can use language gestures like smiling, body gestures, and so on. In art, communication is ongoing which is a non-verbal communication. This type of communication takes place through a work on public display on exhibition like *Selayah Keringkam* for example at the *Songket and Keringkam* gallery, where the public can respond or criticize the work, which indicates that the message in a work is successfully delivered and there is a communication about the art product. The elemental elements in communication include communicators, media, communicative, and effects (Akhbar, 2019).

Etymologically, communication originates from "communicatio" (Latin) and *comminis* (Latin) which means something that is communicated. Ontologically, art communication is abstract realities that can be studied with certain methods. Communication art can be an object of experience by human senses. In artistic terms, it is called experience aesthetic. Axiological, art communication is an interaction of values within the whole existence of moral knowledge which is intended for the good of human life. This foundation gives us an understanding the value of the use of art. Through performing arts communication, functions, values and meanings of art are empowered as a function of art in

society, both as entertainment, teaching morals and religion, cultural heritage, politics and economics (Akhbar, 2019).

2.13.1 Communication Element

Communication has seven main elements and one additional element (Akhbar, 2019). Element of communication are in the form of a sender of information, process, encryption, message, channel or media, interpretation, reception of feedback, as well as interference or noise. Below is the description of each of the communication elements:

- i. Sender: This element of communication is a person who has information and will convey it to the recipient of the information. Encoding is the process of turning information into cues a specific signal or symbol for transmitted. This encryption process is performed by the sender.
- ii. A message is the information to be delivered by the sender to recipient of information in communication. Most messages are in the form of words, either, in the form of speech or writing. However, there are many types of non –behaviour verbal which can also be done in communication to convey messages and as the form of the message, like body language, facial expressions, blink of an eye, and much more.
- iii. Channel or Media: This is an element of communication used to make message deliveries from sender to recipient in communication. Channels used can be formed directly or not using any intermediary that is person to person, face to face and speak, or through channels indirectly or using media or aids such as newspapers, computer, internet, Facebook, writing on newspapers, magazines, and more tools.

- iv. Interpretation or Decoding. Decoding or interpretation is an element of communication performed by the recipient of the message. Messages received in communication can be interpreted indirectly or accordingly as seen as well as interpreted more deeply. The level of recipient interpretation of a message against the message can be different depending the person, the condition of the messenger or sender and so on.
- v. Recipient: The recipient is an important element of communication, as without it, there will be no communication. The recipient will retrieve the message and then do the above interpretation information received from the sender through existing communication channels.
- vi. Feedback: This is an element of communication which indicates that the sender's message is accepted by the recipient party of the message, in order to give feedback. The response appears to be appropriate or inappropriate in the hope of the sender, which depends on the process of interpretation performed by the recipient. Feedback can only occur in two-way communication direction.
- vii. Disruption: This is the added element in communication. Noises or disruption is a damaging factor in communication. The in presence of noise or interference, errors can occur in communication.

2.13.2 Communication Process

The circular communication process is the message delivery process that takes place feedback on that message delivered to the communicator. Encoding is the process of creating a message using certain codes, while decoding is the process of receiving using codes to interpret a message (Akhbar, 2019).

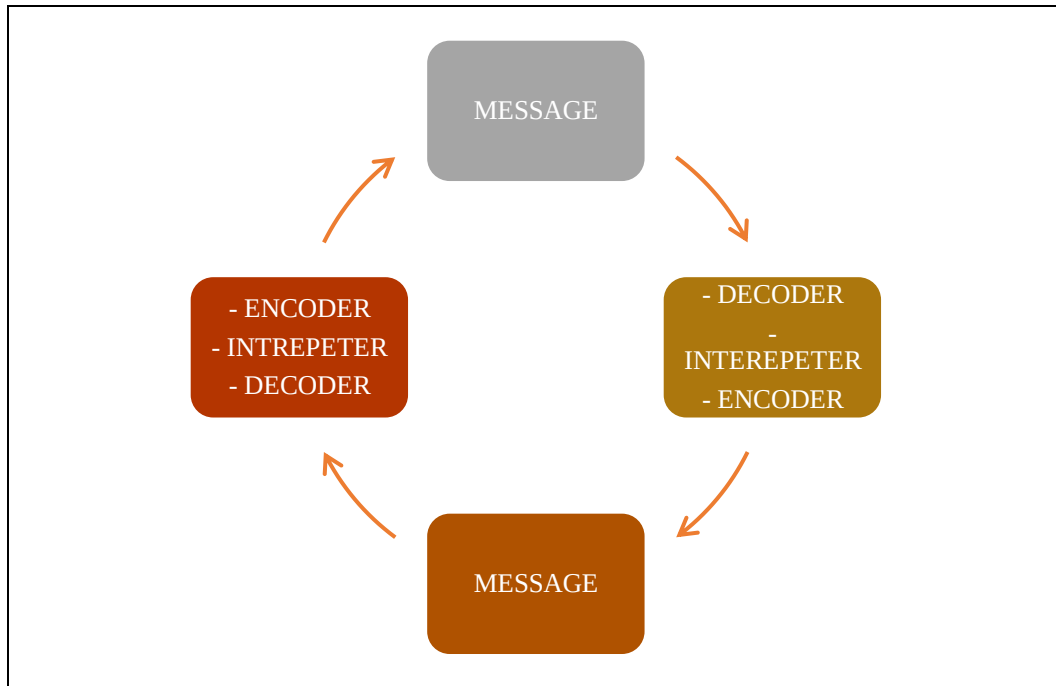


Figure 2.1: Concept Map Circular Communication (Akhbar, 2019)

2.13.3 Verbal Communication

Verbal communication is a form of communication which the communicator delivered to communicate in a written way or oral (Omar, et al. 2017). Verbal communication occupies large portions because reality, ideas, thoughts or results, are more easily communicated verbally rather than nonverbally. By hope, communicator can easily understand messages delivered, for example verbal communication can be done using media, such as someone talking on the phone. Meanwhile, verbal communication through writing is done indirectly between communicator and communicator. Process information delivery is done using the medium of letters, paintings, pictures, graphics, and symbols such as the motif in textile.

2.13.4 Nonverbal Communication

Nonverbal communication occupies an important portion of transmission in message through body movement or facial expressions. Many verbal communications are ineffective

just because the communicator does not use non-verbal communication well at the same time (Williams., & Oneil., 2019). Through non-verbal communication, people can draw conclusion about various kinds people's feelings, good pleasure, hate, love, longing and all kinds of feelings. In relation to the business world, non-verbal communication can help communicator to further reinforce the message which is conveyed while understanding communicative reaction when receiving a message. The form of non-verbal communication is sign language, expression faces, passwords, symbols, clothes uniform, colour, and intonation of the voice.

2.14 Communication Function in Art, Culture, Heritage Product

Art can be used as a tool in communication such as messages, social criticism, history, culture, policies, ideas, and introduces products to society for example the *Selayah Keringkam*. Through the media, there are certain arts such as *wayang kulit*, *wayang* people, the art of theatre, poetry, a song that has a message, a poster, comedy dramas, and commercials. The symbol comes from the word *symballo* which comes from the Greek language (Akhbar, 2019). *Symballo* it means "throwing together", throw or put together an idea or concept of a visible object, until the object represents ideas. Symbols can send someone into an idea or concept of the future as well as the past. Symbol, motif, pattern is an image, shape, or object represents an idea, object, or the amount of something. Although the symbol is not the value itself, but the symbol is very needed for the sake of appreciation which will be the values it represents.

Code or password in communication is a rule to change an information (for example, a letter, a word, or phrase) into a form or representation others, which do not have to be in that same form. In communication and processing information, encoding or encryption

(encoding) is the process of converting information from a source (object) into data, which is then sent to the recipient or observers, as in the system data processing (Akhbar, 2019). Visual communication through vision is a network of processes delivery of information or messages to the other party with the use of media descriptions that are read only by sense of sight.

2.15 Elements of Art Communication

Communication participants in art is an artist who makes a masterpiece, and one or more who enjoy the work. This study attempts to focus on embroiderer as an artist. Art media is divided into 4 parts that include music, movement, act and appearance or garments as described below (Akhbar, 2019):

i. Music

Music is an important part show, both as an illustration as well as the principal escort of parts in the structure show. Music inside the show is also a marker for emerging role figures or represents an art show in an art event.

ii. Dance / Movement

Elements of dance in artistic events become an integral part of every show. Elements of dance has two categories; First is an independent dance that specially performed, and the second is an attached dance on each performer of the show in an art event.

iii. Act /Dramatics / Flow / Story

Elements of play/dramatic/storyline are part of the presentation of art. Element of play/dramatic/storyline in question is a form of presentation that is communicated or delivered through acting, dialogue, singing, movement body, through the storyline (plot), music, even that kind of designed without or without a script.

iv. Appearance / Artistic / Textile

Completeness of the elements of artistic events will have an element of appearance which is part of the visualization show. The element of appearance is one of the embodied elements, for instance the show of an art event for traditional garment fashion show that has the meaning of communication. At the fashion show for example, looks very dominant colouring each show, at including: stage settings, screens pictorial (scenery) equipped with pleats (borders) stage and stage lights effects, makeup, and costumes as well various other accessories.

2.15.1 Message Meaning and Values

Messages in art communication is an idea, thought or theory which is applied to one of the media which has been mentioned before in this message an artist expressing their self over the work which the artist has experienced that atmosphere.

2.15.2 Communication Theory Functions (Akhbar, 2019)

- i. The first function of theory is **organizing and inferring knowledge** about something by observing reality in proper way. It needs to organize and synthesize things that happen in the world.
- ii. The second function is **explaining the point that the theory** must be able to make a description on observation activities. This explanation is not just useful for understanding patterns, relationships, but also to interpret certain events.
- iii. The third function is **observation**, to show that theory is alone does not explain about what should be observed but also give instructions on how to observe it due to good theory that contains operational concepts.

- iv. The fourth function is to make **prediction**. Despite the incident which is observed to occur in time based on the data and the results of these observations, an estimate about impending circumstances should be made when things described by theory as well reflected in life nowadays.
- v. The fifth function is a **function control and normative**. This matters due to the fact that theoretical assumptions can later evolve into norms or values that held in life every day. In other words, theory can function as means of control or behaviour controllers human life.

2.15.3 Symbolic Convergence (Ernest Bormann)

1. There are six epistemologically assumptions of this theory (Akhbar, 2019):
 - i. Meaning, emotion and motive act on the content of the message which is clearly defined,
 - ii. Reality is created in a symbolic,
 - iii. The chain of fantasy creates symbolic convergence in dramatic form,
 - iv. The analysis of the fascination theme is the main method in capturing symbolic reality,
 - v. Fantasy themes can occur in various discourses that developed,
 - vi. There are three analogue Visions Master namely: Righteous, social and pragmatic.
2. Scientific Convergence Theory built on the basis of the idea that Angola-members must exchange fantasies to be able to form groups which is cohesive
3. Fantasy is defined as creative interpretation and imaginative towards various events that meet the psychological and rhetorical needs

4. Fantasy is better defined as stories, sarcasm, tales, memories. Experience or a joke that has a charge emotion.

Art communication requirements can conclude that art communication is an aesthetic communication where there is an element of communication that is participants, messages, and media. In general, distinguishing from communication with aesthetic communication lies in its media, aesthetic communication via medium channel in art media as an artist or in this study focus on embroiderer (*Selayah Keringkam*'s producer) message to public.

2.16 Summary

As a conclusion, this part of study particularly explains the context of the study. Theories and models related to research topic on *Selayah Keringkam* as tourism product to be delivered among tourist via right communication platform as well as understanding concept of communication in art for this textile that significant to ensure it sustains and gains equal attention among tourist and local residents to give more understanding were briefly discussed. Past studies were also included to provide further insight of this study.

CHAPTER 3

CONCEPTUAL FRAMEWORK

3.1 Introduction

This section provides information on the development of the conceptual framework created for this study. It involves the independent variables, the mediators, and the reasons why each of these variables was chosen as well as the dependent variables. This chapter explains how the relationships between each variable are related to the new conceptual framework and describes its design.

3.2 Concept

Concept has been derived from the conceptual framework. Before defining the meaning of the conceptual framework more closely, the main thing to analyse is the term concept itself (Jacobsen, E, P., & Kauchak, D., 2009). The concept is defined as an abstraction of the characteristics of something that facilitates interpersonal communication and enables people to think. Another meaning of concept is a general or abstract intellectual representation of a situation, object or event, and an idea. Concept is independent but dependent or connect to other concept where it forms the meaning of element of a proposition, just like a word is an element of a sentence.

3.3 Conceptual Framework

Conceptual framework is a crucial guide for any researcher. The conceptual framework is more subjective, while the theoretical framework is more objective because it contains the theory selected by the researcher in carrying out the research. Generally, the

conceptual framework involves an explicit theory that describes the phenomena of a thing. In general, the conceptual framework has its own role. It serves as a source of guidance for researchers in examining the elements involved in this study, that relates to providing a visual representation of the relationship between the keywords in the diagram. The whole theory and variables are presented in the study framework by showing the relationship between each other.

This study attempts to illustrate the relationship of the study elements in the conceptual framework. The conceptual framework contains the factors that contribute to the phenomenon studied, the variables, the theories underlying the study, and how these elements interact with each other. Therefore, generally, the conceptual framework illustrated in the form of a diagram containing an arrow.

Introduction of new variables which have not been empirically tested may also be incorporated into the conceptual framework, while their relevance is based on the hypothesis or assumption of the researcher. Whether the relationship is proven to be true or not depends on the findings of the study. Therefore, the conceptual framework can also be interpreted as an initial reflection of the interrelationship between the elements in framework (Khalid, 2016).

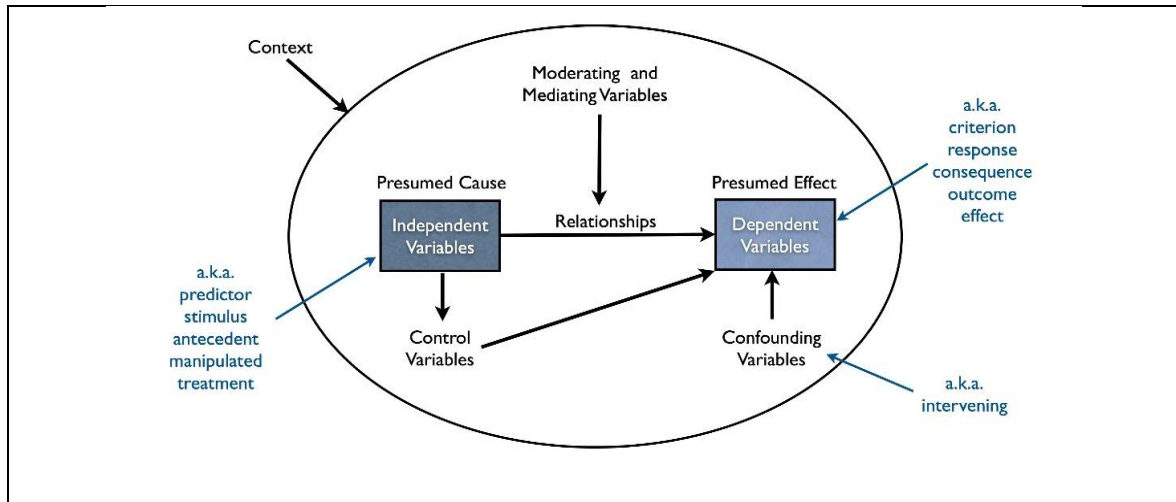


Figure 3.1: Conceptual Framework Fundamentals

Source: (Latham, 2020)

Based on conceptual framework fundamentals in figure 3.1 developed by Latham (2020), the topics that include explicit formations or variables such as independent, dependent, moderator or mediator with the relationship between each variable and the main factor influences the development of this framework also the relationship between each of the variables. The author further elaborates that the basis for the context of the study is as shown in Figure 3.

Generally, independent variables which is the presumed cause can be controlled without being affected by the other variables that researcher is trying to measure. It alludes to the condition of a study that is systematically manipulated by the researcher, while the dependent variable is the presumed effect that depends on other factors that are measured, and researcher must avoid a confounder variable because it can ruin the research by influencing both the dependent and independent variable negatively for example, by producing biased results.

These variables are expected to change as a result of an experimental manipulation. Finally, the author shows the relationship with the arrow and each customized variable

created was an overall form with the main relationship that shows through the explanations as a guide to gain a clear picture of the research conducted in each of the aspects such as the research objectives, research problem, and context from the beginning of the study itself.

3.4 Guidelines Created for a New Framework

There are a few variables in the conceptual framework chosen based on the problem statement, research objectives, and research hypotheses. Relating to the literature review, certain characteristics have been emphasized to ensure viability for the framework which are characteristic of *Selayah Keringkam* focusing on common motif, 4Cs Effective Communication, personal communication and non-personal communication.

Each variable and the items to be covered within the variables had been collected primarily based on past literature, preliminary study, preliminary interview and research which justify the rationality of those items in each variable chosen and selected.

3.4.1 Common Motif of *Selayah Keringkam*

The first item in this framework is common motif of *Selayah Keringkam* which falls under independent variable. Conforming to Ismail (1995). *Selayah Keringkam* has its own identity through each motif, and the sensitivity of the Malay community with environmental elements, especially flora and fauna, plays an important role in the Malay minds for their decorative art, especially the art of embroidery *Keringkam*. The makers of *Selayah Keringkam* often have motifs as symbols of their identities to reflect the work, but they never change the original motif of the common motif especially *tali air* as the most basic motif for *Selayah Keringkam*, even though they are created according to the creativity of the maker. In the context of common motif, this study found 13 common motifs through literature.

Furthermore, the researcher conducted a preliminary interview to clarify with all 13 motifs with *Selayah Keringkam* producer. After the justification was done, the researcher found 9 common motifs of this textile. Therefore, to make a valid verification, the researcher conducted another interview to find the similar common motif listed by *Selayah Keringkam* makers to be finalized in this study.

Table 3.1: Progress of Common Motif Verification

Common Motif of <i>Selayah Keringkam</i>	Description and source
1. <i>Tali air</i> 2. <i>Kacang-kacang</i> 3. <i>Bunga tabur</i> 4. <i>Pucuk rebung</i> 5. <i>Orkid</i> 6. <i>Ros mekar</i> 7. <i>Bunga cengkih</i> 8. <i>Ros melelat</i> 9. <i>Lipan</i> 10. <i>Tulip</i> 11. <i>Tabur selit</i> 12. <i>Selit daun</i> 13. <i>Tabur lampu</i>	Journal : (Abang Josmani et al., 2012) This information has been found based on the reading of a journal source. To confirm the list of motives found the researcher conducted a preliminary interview with the makers and owners of the firm of <i>Selayah Keringkam</i> itself.

Table 3.1: Progress of Common Motif Verification (continued)

1. <i>Tali air</i> 2. <i>Kacang-kacang</i> 3. <i>Bunga tabur</i> 4. <i>Pucuk rebung</i> 5. <i>Ros mekar</i> 6. <i>Bunga cengkih</i> 7. <i>Ros melelat</i> 8. <i>Tabur selit</i> 9. <i>Selit daun</i>	Interview: Owner of <i>Keringkam Mas</i> Norinda Su'ut & Hjh Mastura Hj. Sidek (Living Legend of <i>Keringkam</i> Gold Embroidery) Researchers have interviewed two <i>Selayah Keringkam</i> makers who have been in the field for decades to validate data obtained through reading materials that list 13 basic or common motifs. However, after confirming, the embroider said that there were several motives that were not the original motifs but they were varied and fabricated by the embroider in accordance with their ideas based on the time and customer demand. Therefore, the motive listed is less than 9 motifs as a common one.
1. <i>Tali Air</i> 2. <i>Kacang-Kacang</i> 3. <i>Bunga Tabur</i> 4. <i>Pucuk Rebung / Gunung</i> 5. <i>Bunga Ros</i> 6. <i>Bunga Cengkih</i> 7. <i>Lada Tumpah</i>	After conducting an interview with the maker, the researcher confirmed with the maker that the motif for <i>tabur bintang</i> and <i>tabur selit</i> are the motif of the <i>bunga tabur</i>. Just like a <i>selit daun</i>. Therefore, these three motives have been removed. Whereas the <i>ros mekar</i> motif are changed to <i>bunga ros</i> because according to the respondent the original name of the <i>ros mekar</i> and <i>ros melelat</i> is the <i>bunga ros</i>. <i>Ros mekar</i> and <i>ros melelat</i> are newer motifs inspired from <i>bunga ros</i>. While <i>selit bunga</i> can be likened to <i>tabur selit</i>. <i>Lada tumpah</i> is a basic motif created from a double motif

Table 3.1: Progress of Common Motif Verification (continued)

	of <i>tali air</i> that has been used to create this motif. As such, there are only 7 motifs that have been listed as basic or common motives of <i>Selayah Keringkam</i> .
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3.4.2 4Cs Effective Communication

The second item under this framework is the 4C effective communication under mediator. Mediator will affect relationship between independent variable to dependent variable for a better result. Based on the preliminary study above, fifty respondents supported the statement that motif in textiles can be perceived as a message. The role of communication in this embroidery has probably even increased through the cultural or heritage background. As mentioned by Apparel and Lovers (2017), through history, the knitted, embroidery, and printed patterns in garments or textile have had a merely aesthetic function, but also an important communicative role as an extension of spoken and written language.

The aesthetic attraction of a beautiful motif in textile is set to hook consumer's attention, a deeper thought, a story, an emotion, an opinion, a political or social viewpoint, or a marketing message. The history of fashion is coloured with textile pattern art people have used to express their thoughts and feelings, which is part of the communication in textile.

Regardless of the specialty of the product, communication presentation of the product is essential to achieve the success of delivering the product information (Kotler P., & Gary A., 2012). According to William Shakespeare in his book named *Troilus*, "*no man is the lord anything, through in and of him there be much consisting, till he communicates his parts to others.*"

Messages can be memorable and effective in the right way. According to Albanese (2007), when the piece of communication is to the point, relevant, and compelling, it can lead the receiver of the messages to act. The right tools of the message can create effective communication, according to the 4C model of effective communication which was developed as an assessment tool for evaluating information materials of the product and built an emotional connection with the consumer. 4C effective communication consists of Comprehension, Connection, Credibility, and Contagiousness.

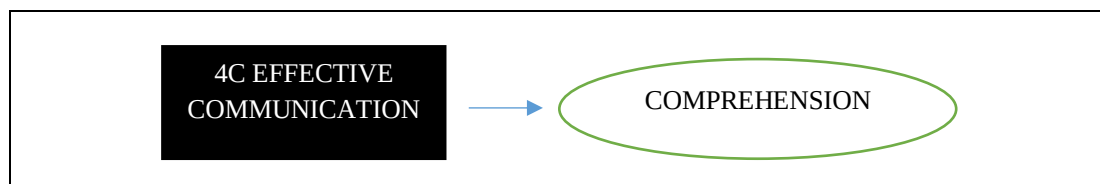


Figure 3.2: Item of Mediator 1

Comprehension is the ability to understand the information or messages received. It is the key to communication understanding, as the first C in the 4Cs is vital to let audience get the main idea, point of message, but ensuring the message is clear and sharp is important (Albanese, 2007). Effective communication depends on acceptance, intention, and understanding of the message. Based on literature review, this study attempted to choose the first C as mediator because when audience or potential consumer of *Selayah Keringkam* understands the message of each motif and the *Selayah Keringkam* itself, they appreciate the heritage more. This study randomly conducted fifty preliminary study to verify the significance of understanding of the message about *Selayah Keringkam* motif. 40% of the respondents agree, while the other 54% strongly agree that comprehension will lead to better

communication because of understanding towards simple and clear message about this heritage.

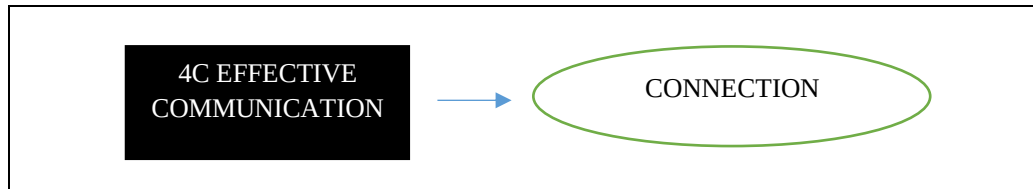


Figure 3.3: Item of Mediator 2

Effective communication is also about understanding the emotion and intention behind the information. 50% of every buying decision is driven by emotion (Sam & Trevor, 2013). Connection in communication is not only when the receiver accepts the message, but it resonates with them to trigger an emotional response, when connection is built in communication which will lead to a new behaviour that determine the receiver's emotion about the information received (Albanese, 2007). Consumers' emotional relationship with the products is essential to increase potential consumer passion about the product and prompt them to know more about the product. Practicing the second C of the 4C effective communication helps people react with emotional towards *Selayah Keringkam* which can lead this heritage to gain attention equally like the *Pua Kumbu*. Furthermore, the preliminary study conducted on fifty random respondents found that 44% of the respondents agree and 40% strongly agree with the statement that connection will lead to effective communication because it will trigger an emotion of the message about *Selayah Keringkam*.

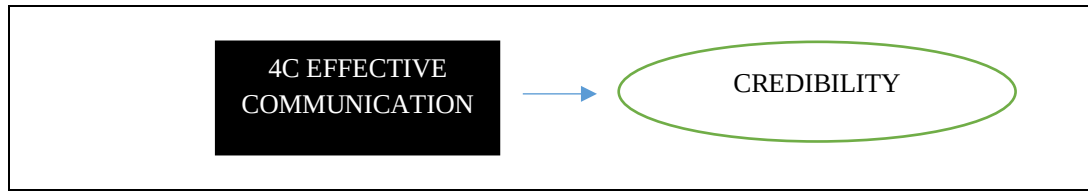


Figure 3.4: Item of Mediator 3

Continuous connection begins immediately once the receiver of the message believes the sender and the content of the message, which is about credibility (Albanese, 2007). Credibility is defined as the believability source of message. Facts and evidence are vital components to build credibility in communication, especially due to information or message received. The significance to have credibility in any information is to reveal a personal connection to the topic or information shared, and helps to establish common ground with the receiver of the message. Clear briefing of the message leads the audience to be much more likely to trust and accept the message delivered. Credibility is a judgment that the audience makes about how believable the communicator is and usually it is through personal communication. This is crucial because the receiver of the message often chooses to respond to a persuasive message, not only on the content but also on the perception of the sender (Quinn, 2016). This study conducted preliminary study to measure the essence of the credibility in message towards fifty respondents. Results found 40% of the respondents agree and 48% strongly agree on the statement that credibility will build a better communication. In relation to that, it is necessary for *Selayah Keringkam* motif to be delivered with credibility since it is a historical embroidery of the Sarawak Malay ethnic, and to avoid misleading information by creating better communication among sender and receiver of the message distribution.

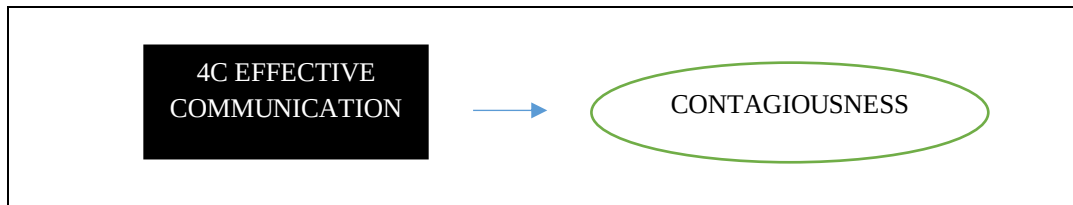


Figure 3.5: Item of Mediator 4

According to Albanese (2007), professional communications work hard to comprehend what makes a message delivered in an unforgettable manner. The receiver of the message needs to catch the message at that point to identify the information and believe the message in order for it to be memorable and have a passionate effect that prompts contagiousness. Contagiousness is a good thing in communications, as it is intimately linked to the second C which have a positive sense in communicating. The terms of contagious means infectious of something. In a positive note, it shows how the message is being spread and becoming appealing among the receivers of the message. This statement is supported by Botha (2014), where the existence of contagious communication as a role of emotion in viral marketing which formed by peer-to-peer communication, wherein people are encouraged to pass along the messages within their social networks. Contagiousness term in communication is defined as a memorable message that bring an energetic, new, and different message. It should evoke a vivid emotional reaction, motivate the receiver to do an action, and elicit a demonstrable response (Albanese, 2007). Based on the fifty preliminary study among local and international tourists, the result found that 30% of the respondents agree and 56% strongly agree to practice the last C in delivering a knowledge about heritage or cultural like the *Selayah Keringkam* to ensure it becomes a recognizable textile or embroidery by the audience, especially tourists, because the final C allows the message to spread and become memorable.

3.4.3 In-Personal Communication



Figure 3.6: List of In-Personal Communication Channels

Communication theory article, “*Inference of Attitudes from Nonverbal Communication in Two Channels*,” nominated three elements of effective communication: body language, which accounts for 55% of communication, voice tone at 38%, and communicated words at just 7%. This study is even broadly taken as the source for effective communication these days (Nestor & Mary, 2019). Over the telephone communication needs to emphasise the dimension of the tone and emotion to words, while communication activity will increase the efficiency in delivering a message. Smiling and standing while talking body language, may happen over in the discussion. Some of the in personal communication like texting and emails does not involve voice tone and body language because it is merely open statement to clarification by the receiver (Nestor & Mary, 2019).

Communication channels are the means through a physical transmission medium. Suitable channels of communication are vital to complete the task or interaction that can lead to positive results. Complex messages oblige various and right channels of communication that facilitate interaction to ensure comprehension of the message (Williams., & Oneil., 2019).



IN PERSONAL COMMUNICATION – FACE TO FACE

Figure 3.7: Item of Dependent Variables 1

The last item in this framework is the channel of the communication which is under the dependent variable that is divided into two parts. The first part is in personal communication and the second part is non-personal communication. In personal communication is direct communication that involves two or more people to communicate it which includes face-to-face, exhibition or booth, over telephone, chat session (WhatsApp, Skype), email, and any platform that involves direct communication. According to Williams and Oneil (2019), face-to-face or personal communication is one of the most effective channels of communication that can be used to distribute product information. Body language and physical presence that involves voice and facial expressions can lead to the interpretation and respond of the message directly to each other by having face-to-face interaction and focuses on encouraging consumer engagements. This is the best channel to use for complex or emotionally charged messages as the potential consumer of *Selayah Keringkam*, tourists, or fans of cultural or heritage products are able to understand and feel passionate about the product. This will catch the attention of local and international tourists as there is a direct communication between the speaker and recipients to clarify any doubts about the product. A speaker can gauge on whether an audience has received the message as planned and conduct a Q and A session openly.

Figure 3.8: Item of Dependent Variables 2

Getting sender voice heard can appear challenging, but with the right approach it might be a success. Hence, it is necessary to have a compelling and relevant exhibition to attract potential consumer of the product to related exhibition or booth (Williams., & Oneil., 2019). The advantage of having an exhibition or booth is that it facilitates in creating product relevancy (Situma, 2012). Exhibiting is an excellent way to raise product or brand value to generate appreciation of the product, while also indirectly create an attention among potential consumer or visitor on the product at the exhibition. Recognizing the significance of participating in an exhibition will boost the product advertising opportunities, which can help the product to be known and engaged by many visitors (Situma, 2012). Product familiarity can be developed through exhibition by connecting with visitors. This closeness promotes the product as well since its supports the sender to understand target audience need. Exhibition stance will support products like *Selayah Keringkam* to get noticed by relevant association or organization. Through the exhibition of *Selayah Keringkam*, it will remain in the minds of attendees. Allowing visitors to engage with *Selayah Keringkam* products during exhibition by organizing a variety of charming activities with branded giveaways will create remarkable experiences for audience, thus helping *Selayah Keringkam* or heritage products build brand closeness.

IN PERSONAL COMMUNICATION – OVER
TELEPHONE

Figure 3.9: Item of Dependent Variables 3

According to Nestor and Mary (2019), communication over telephone which attaches a caller with a human voice, creates a link that other channels may not have and is still an influential organization component in communication. A quick conversation with someone over the telephone channel is the best way to get a fast-personal response. If the contact person can be reached by a phone call, business can be discussed on the spot. While there are other methods of communication such as chat session or email, a swift response may not happen when the contacted person leaves a message. Over the telephone communication has a voice support in the way of voice mail, just in case the contacted person does not answer the caller, then the caller is able leave a detailed message by using a voice message through voice mail.

Conveying information about *Selayah Keringkam* in this way is also potentially effective in positioning this legacy product, as the caller can identify the level of interest in the way one responds (Nestor, H., Mary, 2019). The caller needs to make the conversation more appealing by using appropriate tones and emotions to make the communication a success, especially during communication about the *Selayah Keringkam* or heritage product to both local and international tourists as they are potential consumers, and to create interest in the beauty of Sarawak cultural or heritage. Potential consumer of the *Selayah Keringkam* can share the information or purchase the real or replica as souvenir since the product is quite expensive. This way, it may be appropriate among travel tour agency business since the agencies provide enjoyable quality information about the country to attract tourist.

IN PERSONAL COMMUNICATION – CHAT SESSION

Figure 3.10: Item of Dependent Variables 4

Messaging is a very exciting choice that needs to be considered for all important requirements. The table below, according to Clark (2016), provides additional comparison of the two communication options.

Table 3.2: Comparison Between Texting (SMS) and Messaging Apps

Source: (Clark, 2016)

	Texting (SMS)	Messaging Apps
Download Barrier? (Does it get installed on a smartphone?)	No. It comes preinstalled on your phone (no download needed).	No- when deployed on web or mobile web pages.
		Yes- when integrated to native mobile apps that must be downloaded.
Popularity for person-to-person (P2P) communication (personal use)	Very high	Highest number of consumers use it; especially younger demographics

Table 3.2: Comparison Between Texting (SMS) and Messaging Apps (continued)

Source: (Clark, 2016)

	Texting (SMS)	Messaging Apps
Supports asynchronous messaging (Can start, stop then restart a conversation)	No	Yes
Ability to go across devices	No	Yes
Supports context	No	Yes
Message size limitations	160 characters	None
Integrated into the app for in-app experience	No	Yes

Comparison shows major differences between texting and messaging chat session. Table 3.2 shows that the most of beneficial communication option is by using messaging application instead of texting (SMS). According to Clark (2016), the popularity of person to person for communication, especially messaging application, has the most consumer especially among younger generations. As a result, it can be presumed that the right chat session application might be efficient in delivering a message based on the higher number of users.

Communicating by instant message, text or messaging applications can be personally a lot easier especially for shy person or low self-esteem person that find it hard to communicate with unknown person (Sherman & Fraser, n.d.). The potential consumer can exist in any attitude that the communicator is unable to control or predict, hence by using the right communication channel, it might help the sender to communicate with potential consumer easily. Carrying the conversation, nonverbal messages are regularly more valuable

than the actual words. This is because, through miscommunication, sales can potentially drop or ruin any communicator target (Sherman, & Fraser., n.d.). In consonance with (Shelley, n.d.), undeniably, texting can be quick and simpler than a full email or phone call as a lot of people are utilizing presently, and it can also be considered as an on-the-go communication medium. Therefore, information that the sender needs to share regarding the *Selayah Keringkam* can be started with this way to diversify the technique in which information is conveyed about the *Selayah Keringkam* as each receiver has a different preferred communication channel. Moreover, by using chat session, the receiver can accept the message instantly as long as their device is online.



Figure 3.11: Item of Dependent Variables 5

E-mail makes information possible to be delivered without the involvement of any facial gesture or body language. There are advantages to both technological contact approach in delivering a message, as email or memos can also deliver a message faster than taking time to talk to someone in person (Sherman & Fraser, n.d.). Since email only takes voluntary subscriptions, sender of the email can blast the same email to potential consumers of the product at one time.

Continuing contact with potential consumer through email can be bothersome, hence for the beginning, sending out one newsletter a month about the product is enough to keep in touch with potential consumers. Regular tracking of the percentage of people opening emails to get to the product news or information is a valuable data to show the support to

enhance the whole email marketing strategy. Organization or association of *Selayah Keringkam* can apply this way of communication to boost up *Selayah Keringkam* information for all potential subscribers of the website to receive notifications through email about *Selayah Keringkam* update or details. It will be helpful to deliver message about it, especially when the event about *Selayah Keringkam* will be held, and indirectly persuade potential consumers to join and learn more about *Selayah Keringkam* face-to- face.

3.4.4 Non-Personal Communication



Figure 3.12: List of Non-Personal Communication Channels

Every non-personal communication medium in Figure 3.8 has its roles to communicate any advertising. In order to ensure maximum influence for strengthening the message, marketing campaign should be united by utilising of various types of channels. According to a digital marketing survey, a successful advertisement about the product is communication of the message to consumers and instructions about the product, as consumers dislike advertisements that fail to do so (Herhold, 2018). About 51% of consumers dislike advertisements because they did not learn anything, while 48% of consumers who could not relate to the product dislike this kind of advertisements (Herhold,

2018). Therefore, product message through non-personal communication needs to have a value of teaching in communicating the product.



NON PERSONAL COMMUNICATION – PRINT MEDIA

Figure 3.13: Item of Dependent Variables 6

Print media advertising, typically closing section, and reader are likely needed to see a redirect to a website which provides more information which is good to drive readers to the product advertising by clicking the website. Broadcasting media such as television advertising have been shown to accomplish twice as many outcomes when matching with print media than online media alone (Bean, M. & Barbara., 2018).

Combining all the media is even more efficient because by using multimedia approach, message can be delivered everywhere to reach people through their own preferred media communication. As a good return, message delivered increases awareness, avoids product from lack of attention and maintains product or brand loyalty.

Digital advertising has been long time to be evaluated, as clearly, the advantages of print media are numerous but print media combined with other non-personal communication media shows its real intensity (Bean, M. & Barbara., 2018). A study found that readers read more slowly when reading upon print media than online (Bean, M. & Barbara., 2018). Slower reading let people earn deeper comprehension of information, which is good for print media. Evidently, simply holding the paper is a physical practice that improves the brain form connection that boosts memory.

Newspapers, brochure, magazines, or pamphlet are set out intentionally for readability, which means that the print media offer more concentrated way of reading. The

remaining strength of print provides print advertiser a good vibe of power in communicating through print media. People perceive print advertisers as more reliable than other digital formats which appears fleeting. All types of advertising require repeat placement to be effective (Bean, M. & Barbara., 2018). While other media, like television and online show, reduced awareness of an advertiser or else after running few times, awareness continues to increase with the regularity of print media advertising.

Based on preliminary study, most of the *Keringkam* maker are more likely to use online media platforms than print media because of the wide range availability of facilitates today by using digital platforms such as Facebook. However, the use of print media platforms can be informative to tourists as tourists often obtain print media such as brochures from related sectors. The use of print media by *Keringkam* makers among the tourism sector in furthering information keenness for readers especially tourist who want to know about *Selayah Keringkam* in detail may possibly benefit people to understand more about *Selayah Keringkam*.



Figure 3.14: Item of Dependent Variables 7

Recently, broadcast media has become a very essential role in delivering a message especially in advertising (Herhold, 2018). Broadcast media is a way within mass communication that relates to video and audio substance for use on a range of platforms and it is declared on radio and televisions as an important part of broadcast advertising (Juneja, 2018). Radio and television reach a broader audience which differs to the print media. Mass

marketing include radio and television channel commercials to reach global audience, as it also functions to persuade potential consumer regarding the product advertised and is considered as a practical platform in delivering a message (Juneja, 2018).

Radio broadcasting about the message numerous times before it really loses in the minds of the potential consumers this is because the regularity of the message is crucial. Although television advertising is commonly related to huge corporate, nevertheless, even the small businesses are being able to get the benefit from it. Combination of these two channels is strong to the productive of the advertising or delivering a message about the product (Herhold, 2018). However, it is still significant to both channel without each other with the right way.

Since Federal Trade Commission (FTC) are there to monitor the any advertising on broadcasting media channels, it guarantees that the advertisers are not making any misleading information to trap consumers to use or purchase the products (Juneja, 2018). While in Malaysia, (Malaysia Competition Commision, 2011) issued a key role which is to protect the competitive process for the advantage of businesses, consumers, and the economy. The Competition Commission protects the process of free and fair competition in commercial markets for the help of consumer welfare, effectiveness of enterprises, and the development of the economy.

Broadcasting media in delivering a message about *Selayah Keringkam* through proper documentation, for example Media Prima company, provides a documentation series like *Majalah 3* which is possible to reach a much wider audience than many other forms of media can capture. Grabbing the attention of viewers and listeners is vital and the message should be catchier, memorable, yet still delivering facts about the *Selayah Keringkam*.

Broadcast media is an essential part of delivering message in advertising campaign nowadays.



Figure 3.15: Item of Dependent Variables 8

Display media, such as banner advertising, is a form of broadcasting that delivers a commercial message visually using text, logos, animations, videos, photographs, or other graphics. Display advertisers normally target users with specific traits to escalate the impact of message delivered. As claimed by Herhold (2018), most people prefer banner advertising as one of the common forms for display media, and the second preferred advertising is Facebook. There are graphical urges to attract attention, location to maximize communication of the message, and relevancy to develop feedback, hence display advertising has become a common practice in marketing today. Focus on capabilities and visual in display media messages offer countless benefits to a business, from the view of display advertising to brand or product awareness (McCormick, 2017).

Display advertising is generally referred to as banner display media, but sometimes it does not mean the exact banner form. Graphics can be in various shape or form, and can also appear on any side of a web page or digital signboard. Display advertising media platforms offer marketing activities to track the data, thus advertisers can check the number of advertisements that have been clicked. By using display media to show the beauty of *Selayah Keringkam*, it is possible to reach out to a wide audience or potential consumer. Display media helps to enhance awareness of the *Selayah Keringkam* in boosting this cultural heritage product of Sarawak.

NON-PERSONAL COMMUNICATION – ONLINE MEDIA

Figure 3.16: Item of Dependent Variables 9

Online media uses the Internet or the World Wide Web for the objective of attracting consumers to purchase product and services. Online advertising on search engine result pages, social network advertising, and email marketing and many more have their advantages. Therefore, since online media have massive users, ethics in the use of online media is very essential for it to be successful and to avoid spam or phishing in receiving a genuine message. The widely use of social media around the world shows that the organisations or related sectors who are involved in the making of the *Selayah Keringkam* should use the platform available. This will increase the interests of potential customers on the *Selayah Keringkam*.

According to study as of 2012, there are 17.5 million active internet users in Malaysia. The top activities performed by online consumers are reading or sending email, using a search engine to discover things, and contacting with people with mutual interests on social networks (Kasatria, n.d.). This signifies a massive chance for cultural heritage organization or tourism sector to reach out to a technologically savvy audience who is continuously intermingling with the world wide web for *Selayah Keringkam* or other cultural advertising interests.

3.5 Creating New Conceptual Framework

Based on the findings, a new purpose framework has been created, whereby few existing frameworks had been selected and used by the researcher to design a new progress framework for this research. The new framework was used as a guideline for the researcher to carry out this research. It was develop based on the referral on preliminary study and literature review with finalize variables added, as well as the removal of unnecessary items from this study. The item of common motif is added into the framework to propose a precise common motif which was obtained from experienced an *Selayah Keringkam* maker.

Essentially, to sum up on the function of this conceptual framework, the dependent variables consists of two sub of communication channel; in-personal communication and non-personal communication which communicates all the common motif since it is the key part of *Selayah Keringkam* that makes it special and unique. Furthermore, to make it communicate even better, this study applied 4C's Effective Communication model as a mediator. The mediator, independent variables, and dependent variables closely link to each other since the mediator function as variable to explain the process via which two variables are related in a way independent variable impacts a dependent variable as part of causal pathway of an effect in this study, in order to position *Selayah Keringkam* motif in potential consumers' mind.

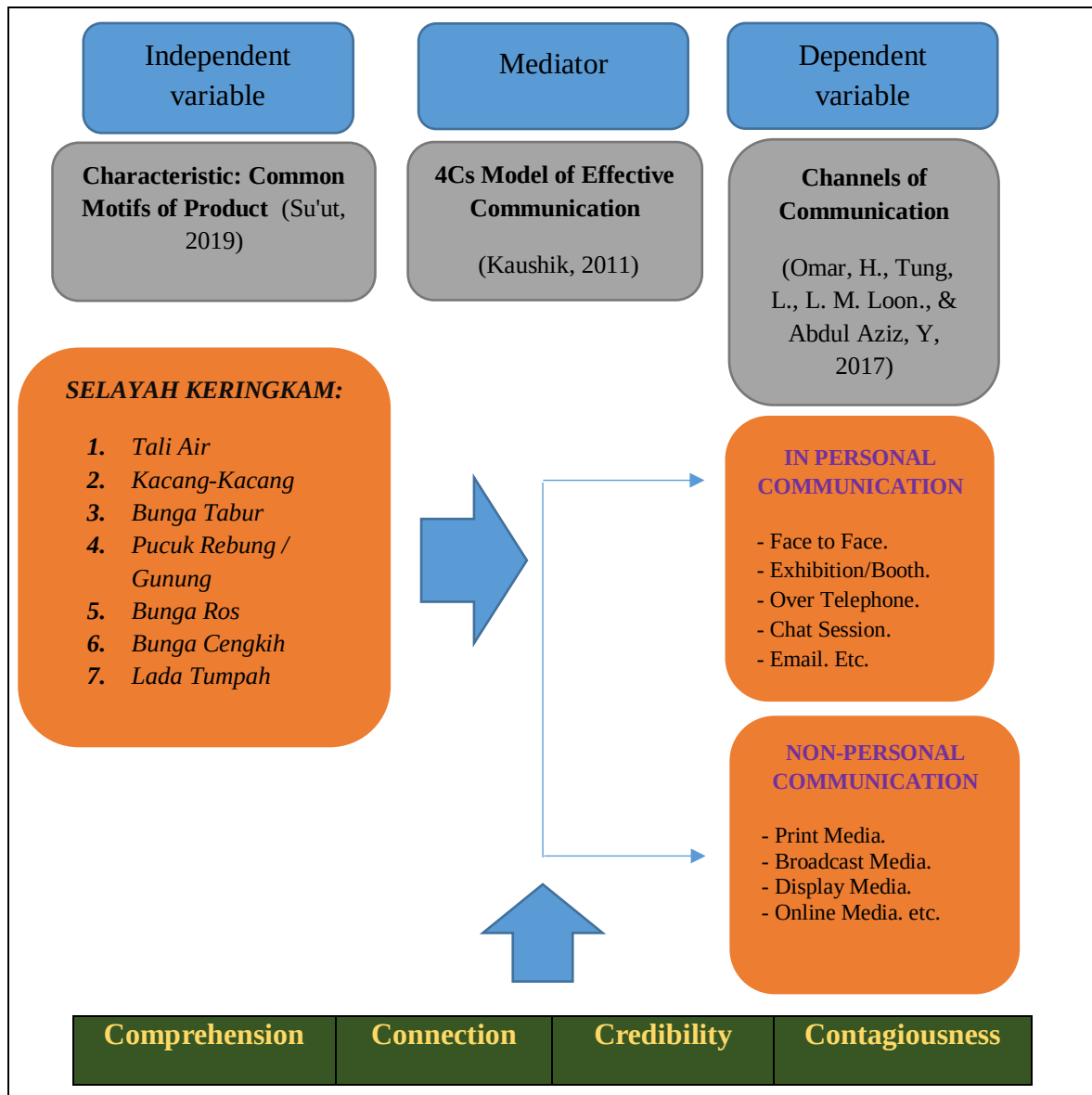


Figure 3.17: New Proposed Conceptual Framework

3.6 Summary

The findings describe the common motifs of *Selayah Keringkam* are valid independent variables to be included in this new purpose conceptual framework. Meanwhile, personal, and non-personal communication items are relevant, therefore dependent variables are to be incorporated into the conceptual framework in positioning the Sarawak Malay traditional *Selayah Keringkam* in boosting the Sarawak Malay ethnic identity.

CHAPTER 4

RESEARCH METHODOLOGY

4.1 Introduction

In this chapter, the researcher explains about the method of the research conducted to collect the data. This chapter also discloses the measures taken for the achievement of the research objectives and research questions to be answered as well as the statement of problem to be clarified. This chapter also consists of method of study, research design, design sample, location of study, research population, research sampling method, data collection method, instruments of research, and data analysis method. This method provides several advantages such as comparing quantitative data with qualitative data in particular to understand the contradiction between the findings of the two methods of study, giving the respondents an idea that the researcher has the opportunity to understand the respondents and ensuring that the findings are their own experience, and encourage scholarly interaction where the researcher met with experts in the field of social development to understand their views on the issues discussed.

4.2 Research Location

Location of study refers to the area in which this study was done. In other words, it is the place where the target focus group is in or the place that this study planned to conduct the research. In this study, the researcher first conducted the in-depth interview with producer or maker of *Selayah Keringkam*, authorities like Sarawak textile museum, gallery of *Songket* and *Keringkam* (OKshe), Amanah Khairat Yayasan Melayu Sarawak (AKYBMS), Sarawak Cultural Village (SCV), and researcher of *Selayah Keringkam*. All the targeted parties

interview was conducted at Kuching, Sarawak. In-depth interview was conducted to verify the data needed from a highly experienced and a reliable party. Since this organization focuses extensively on heritage and cultural product in Sarawak, the researcher conducted the interview with this authority. On the other hand, surveys of preliminary study for Sarawakian were conveyed randomly in Sarawak since this part of study is pertinent in Sarawak. Particularly centring on a specific area may not result in generalization. By that, for quantitative method, questionnaires were distributed in Kuching, Sarawak.

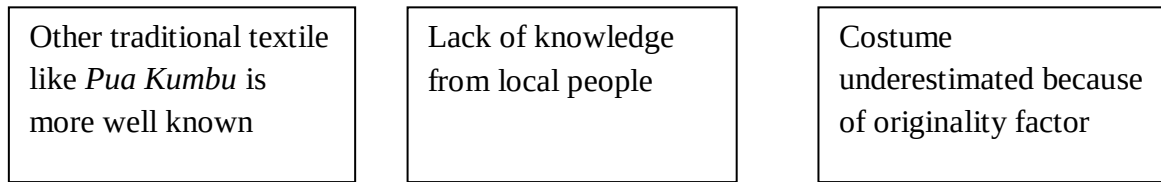


Figure 4.1: Kuching District

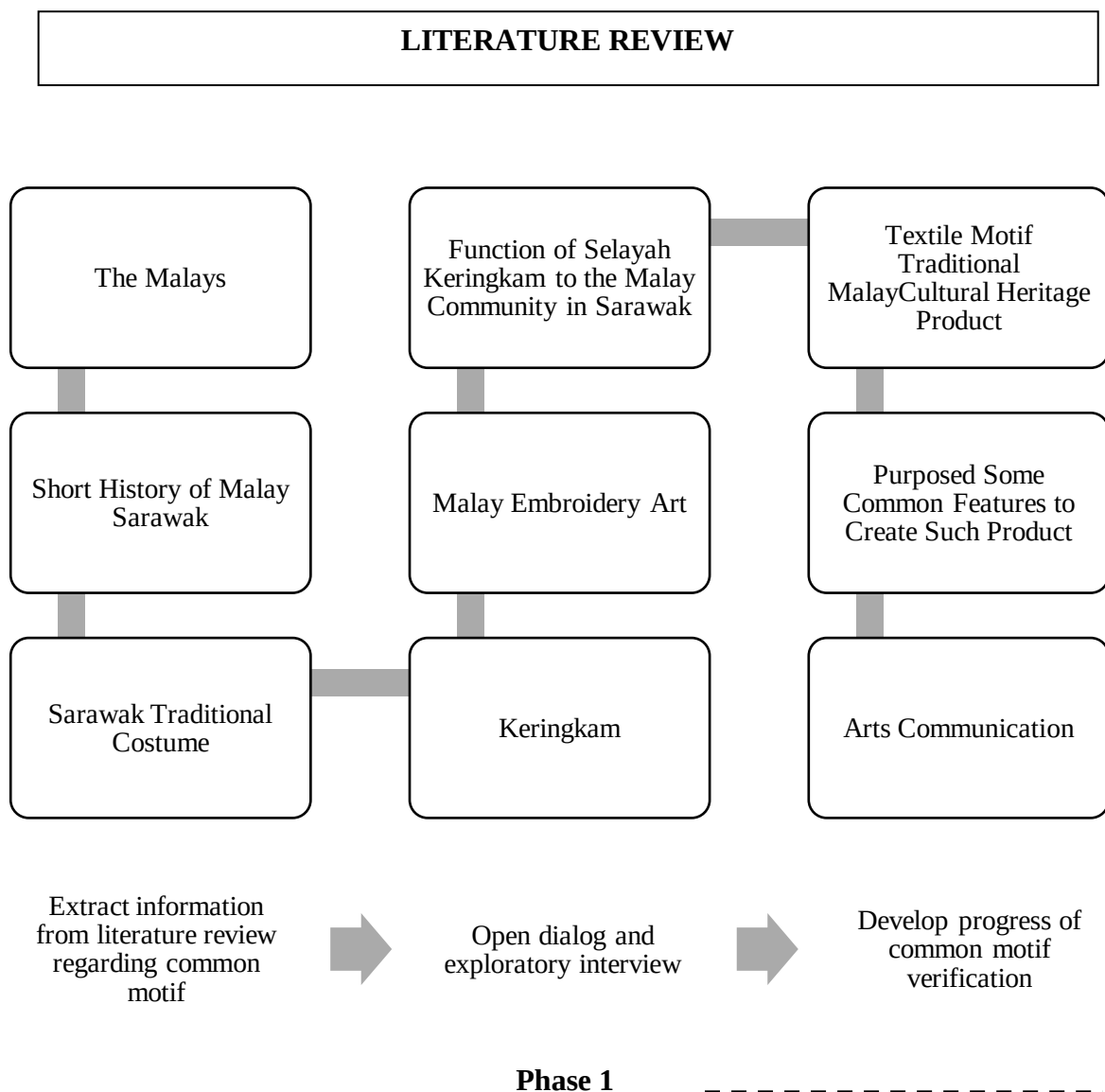
Source: (Google Map, 2019)

4.3 Research Diagram

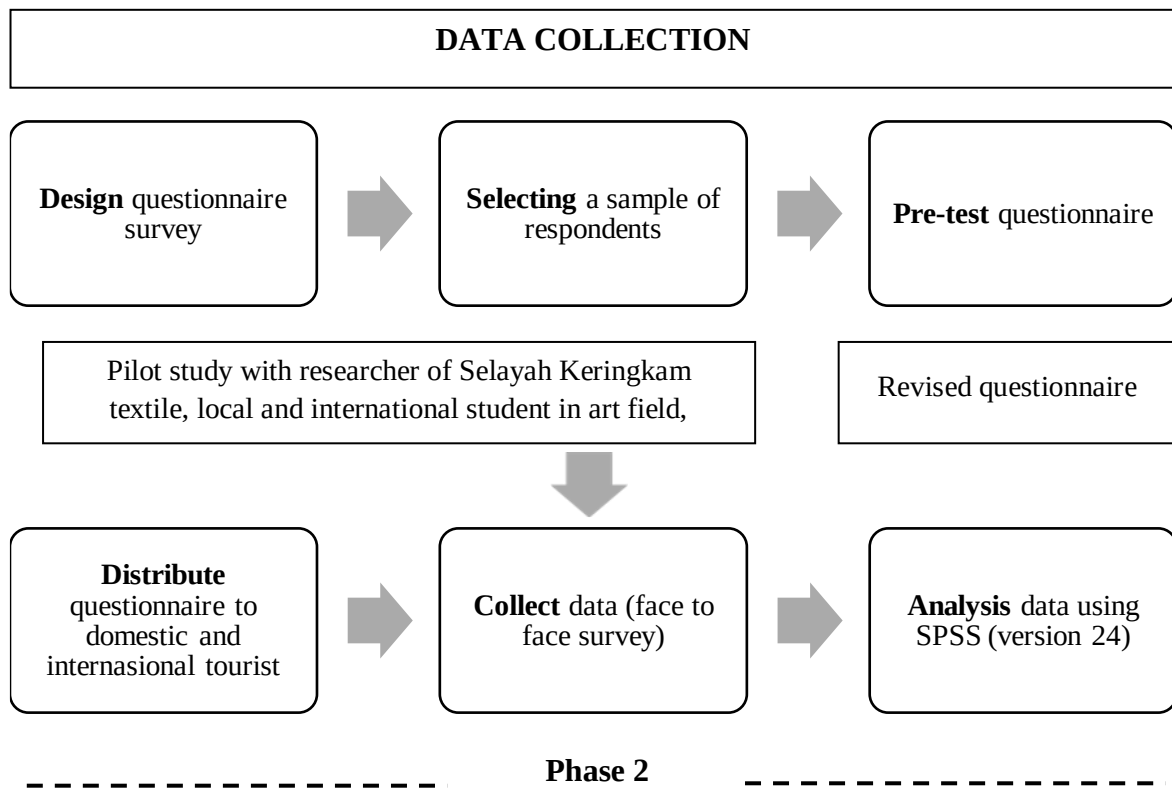
Problem identification: Lack of Awareness Towards *Selayah Keringkam*



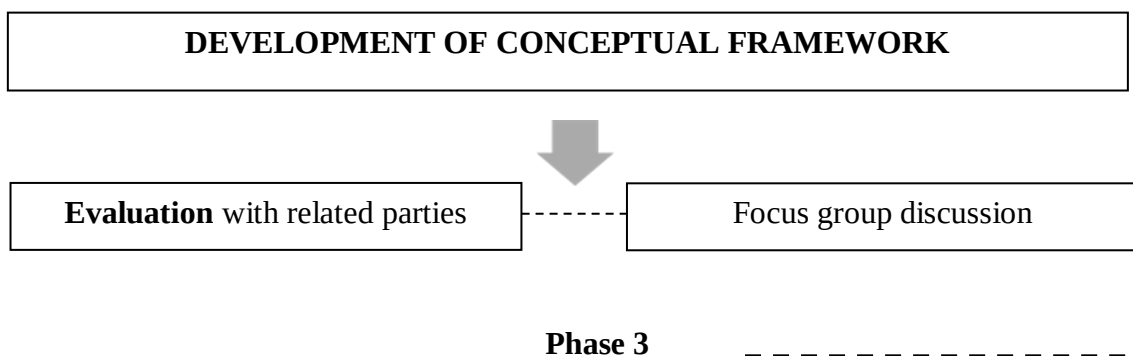
Objective 1: To identify the common motif of *Selayah Keringkam* of Sarawak Malay traditional textile.

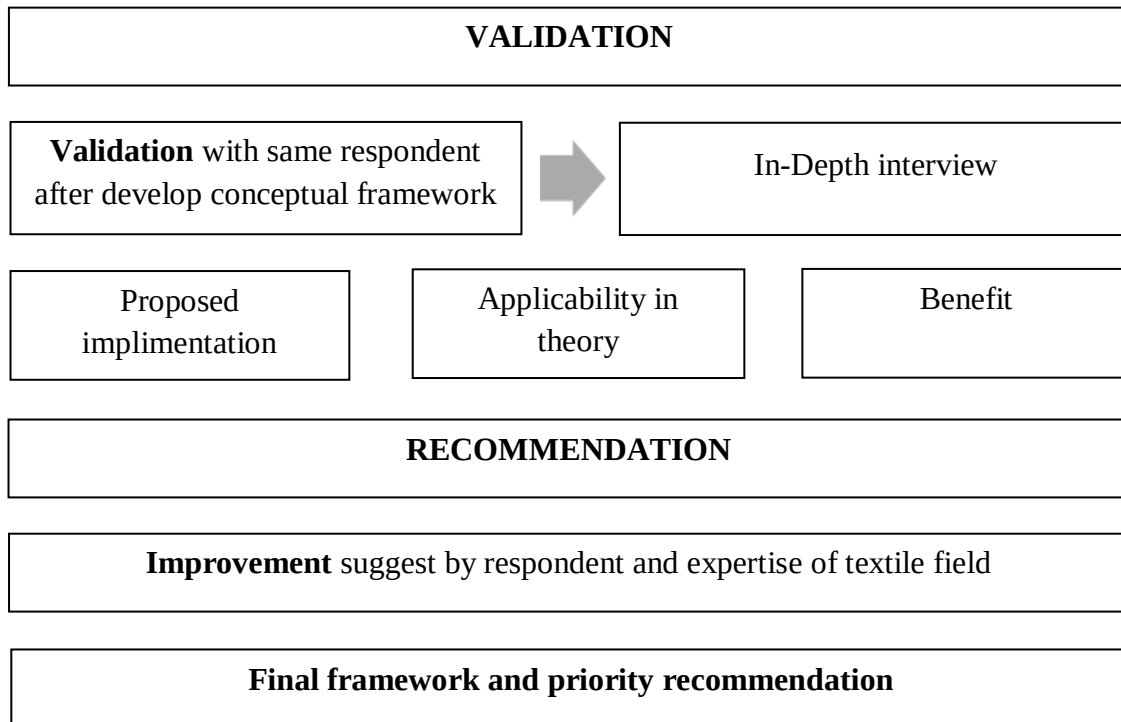


Objective 2: To analyse the most preferred communication channel of Sarawak Malay traditional textile prospect.



Objective 3: To proposed significant strategies in positioning Sarawak Malay traditional textile Selayah Keringkam in boosting the Malay ethnic identity to tourism industry.





----- **Phase 4** -----

4.4 Research Design

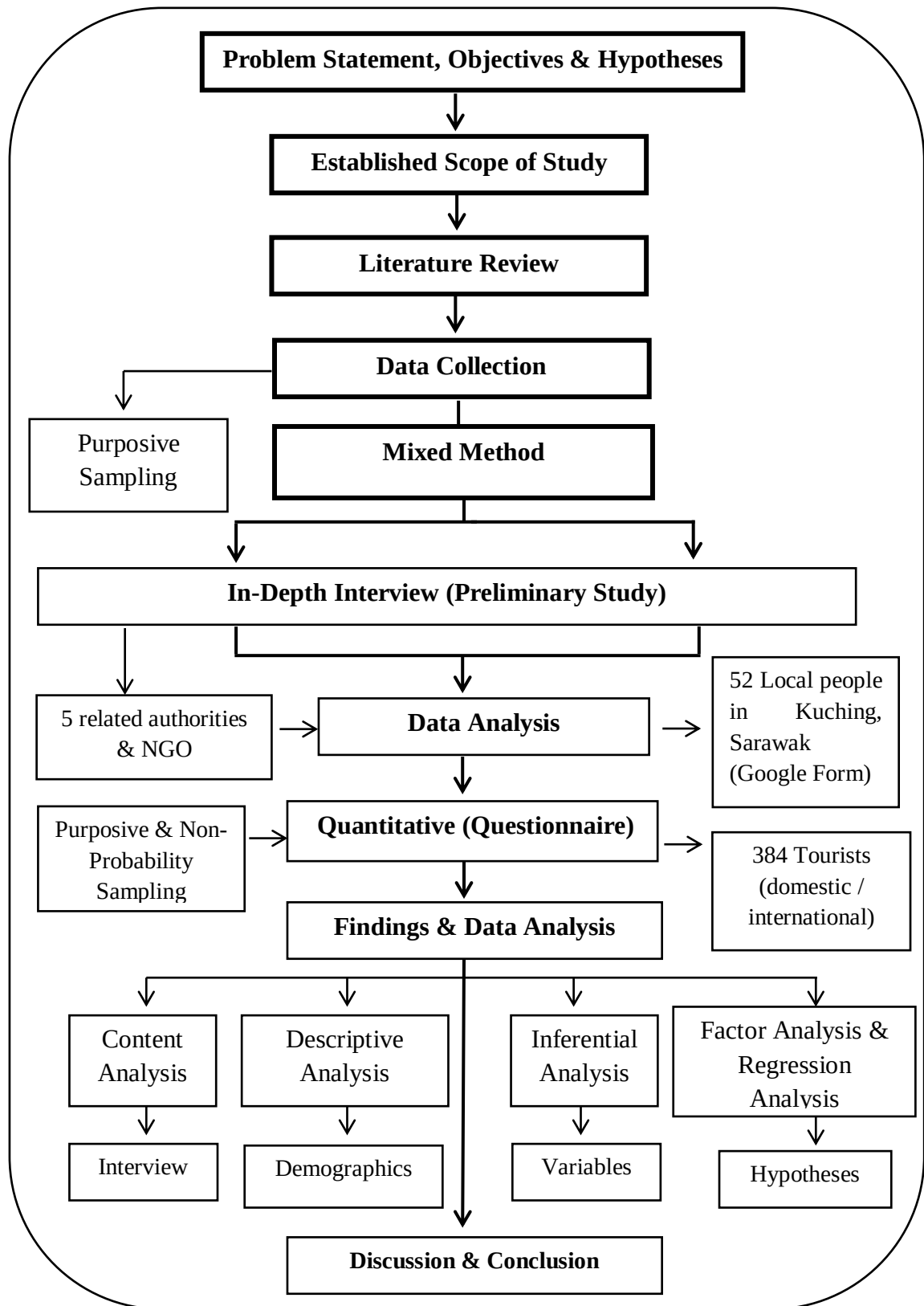


Figure 4.2: Research Design

Figure 4.2 shows the research design or the flow of the study in a detailed diagram. Research starts from a problem whereby in that field of study, there is an unfilled gap or further clarification needed by deriving from sources such as journals, newspapers, previous research, and many more. In this study, the problem statement is that the Sarawak Malay Cultural and heritage products are generally less focused or identified as one of the main products in the Sarawak tourism industry.

Therefore, this study chose *Selayah Keringkam* which is one of Sarawak Malay ethnic heritage to be presented to the tourist by identifying most preferred communication channels by the majority of tourist in Kuching. To convey a message about *Selayah Keringkam*, it will lead to the arrangement of inquiry about the objectives which are the purposes of the study as well as research questions to be answered that were presented in introduction. Hypotheses in this study were created by the researcher whereby it is the expected results of this research and starting point of this study is the research problem. The scope of the study was created as well and focus on the viewpoints in this research includes the target group.

As stated in the first chapter, placing a *Selayah Keringkam* to make it visible to the tourist through the most preferred communication channel makes this heritage recognisable by tourists as a symbol of beauty of Sarawak and the Sarawak Malay ethnic. Based on the literature review in Chapter 2, this study collected information by conducting two steps. The first step is the preliminary study and the second is conclusive study. The first step is considered as collecting the data which needs to be clarified by further examination (Mohajan, 2018). In other words, it is where the results obtained are not finalized yet. In accordance to that, the items especially the characteristic that focuses on the common motif *Selayah Keringkam* obtained from the literature review and preliminary interview needed

verification from the producer or maker of *Selayah Keringkam*. This study used mixed method through in-depth interview, which was conducted to the selected authorities, and then the 52-items questionnaire was formed as preliminary study to determine if locals know and realize the existence of *Selayah Keringkam* in support of the literature review that stated that the *Selayah Keringkam* receive lack of attention. The findings obtained were used to create another set of questionnaires for the second part of the research and was distributed to local and international tourists. Through this method, the researcher gauge tourist level of knowledge about the common motif of the *Selayah Keringkam* and to study their most preferred communication channels to convey about heritage products such as the *Selayah Keringkam*.

The results from the second part of the study were analysed using four different types of analysis as shown in the research design in Figure 4.2. Clarifications of each analysis are described below and in the following sections. Finally, the discoveries are discussed and supported by the literature review and conclusions are drawn.

4.5 Findings and Data Analysis Methods

4.5.1 Content Analysis

Below are the four content analysis steps and examples by Erlingsson and Brysiewicz (2017) as cited in (R. Varatharajoo, 2018):

- i. **Familiarize the Data:** The early phase whereby the dialog text is transcribed in a brief format. The transcribed information should be read numerously to totally understand what the interviewee talks about.

- ii. **Meaning Units:** The text is then separated into meaning units and is shortened even more while the original idea of the transcript remains. This refers to the simplified sentence with the original meaning of the sentence.
- iii. **Formulating Codes:** A code is then established based on the shortened meaning unit for a brief explanation. It helps the researcher to obtain a novel image of the data, making it easier to classify the links of the meaning units. This is essentially a very limited form of clarification.
- iv. **Develop Categories and Themes:** Entire codes conveyed are then arranged into categories which responses the inquiries of what, who, where or when? These codes are mainly gathered with similar meanings to form a category which usually sounds realistic. Themes are formed when the information is rich with hidden meaning, mainly to present the original meaning. It delivers the answer to the questions like why, how, in what way, or by what means?

4.5.2 Descriptive Analysis

In descriptive analysis, the data are briefed in a simpler way that it forms the basic primary explanation of the data for the wider part (Kaushik, M., & Mathur, B, 2014). Descriptive analysis is signified in the form of statistics which are then put in the form of tables or graphs. Thus, it is the type of study where it tabulates the results without any cognitive. In this questionnaire, the demographic characteristics were comprised of tourist background, age, gender, occupation, and education level.

4.5.3 Inferential Analysis

This technique of study is deliberate as the suggestion can be made conceivable over the random sample size attained to sensibly approximate the anonymous sample (Gibbs, B. G., Shafer, K., & Miles, A, 2015). This is confirmed by Kaushik and Mathur (2014) in their description whereby “it includes methods for making inferences about the whole population on the basis of interpretations achieved from samples” (p.1188). In other words, the write up of this analysis attempts to give conclusion based on the sample size and outcomes gained. There are three categories of variables to be examined, which include the subgroups measured using the Likert scale and the SPSS software, in order to record the frequencies and percentages. It also contributes to the achievement of objectives and answers the research questions.

4.5.4 Factor Analysis

There are two broad categories of factor analysis: Exploratory Factor Analysis (EFA) and Confirmatory Factor Analysis (CFA) (Paul, 2016). EFA focuses on finding structures (Patterns) of correlations in the data. It is used most regularly in the early stages of research in an area to construct measurement scales. On the other hand, CFA is a key component of structural calculation modelling. In this study, there are three variables which are known as independent variables, mediator and dependent variables that were used for data analysis in the factor analysis.

4.5.5 Regression Analysis

Regression analysis was employed to test the hypotheses formed, whether it can be accepted or not. From the correlation analysis, it is found that the common motif of *Selayah*

Keringkam and the 4Cs effective communication are clearly connected and can be combined into in-personal communication and non-personal communication.

4.6 Data Collection Methods

4.6.1 Primary Data Sources

- In-Depth Interview

For the preliminary study, the researcher interviewed the producer of *Selayah Keringkam*, Sarawak Malay Culture Foundation Charitable Trusts (AKYBMS), Sarawak Cultural Village (SCV), *Kraftangan* Sarawak and Sarawak Tourism Board (STB), and the Sarawak Textile Museum. Survey questionnaires were then distributed to 52 Sarawakians throughout Sarawak as preliminary data. The selection of respondents from related authorities were based on their experience and knowledge on the common motif of *Selayah Keringkam*. The data and information provided by the informant was saturated enough as the data was supported by valid literatures.

It was necessary to validate the variables to be included in the questionnaire before being distributed to 52 respondents in a local community in Kuching as preliminary data and most importantly, to the domestic and international tourists. Interview is the best approach in a preliminary study of a mixed method study, especially when it comes to the related authorities as it encourages free flow of ideas without restricting them. This is because, these authorities will normally have numerous ideas to explain in which the use of questionnaire would not be suitable. Apart from that, the purpose of this interview was to collect the first line data which is the most underlying basic information. Variables of common motif (*Selayah Keringkam*) were incorporated into dependent variables and these variables were verified and suggested by an experienced producer of *Selayah Keringkam*. Hence, this study

prepared a few questions on the necessity of common motif of *Selayah Keringkam*, in personal communication, non-personal communication, and the 4Cs of effective communication.

4.6.2 Secondary Data

This method imperative for the researcher in assembling data to support the progress of this study. The researcher used books, journals, and articles from numerous sources including *Perpustakaan Tun Abdul Rahman Ya'kub* (PeTARY) at UNIMAS, Scimago, e-Journal UPSI, e-Journal UKM, JSTOR, Scopus, Google Scholar, Science direct, and *Wacana Seni* (USM). Various sources related to embroidery, tourists' needs and demands, factors of influencing better communication in arts product, awareness of embroidery culture, communication in delivering information about arts product, and many more were found to be the secondary data for this study.

4.6.3 Questionnaire

The questionnaire was distributed by the researcher to obtain information from both domestic and international tourists around Kuching, Sarawak. There are six parts of the questionnaire which were divided into sections A until F. The target respondents were tourists in and nearby Kuching, Sarawak.

4.6.3.1 Questionnaire Design

The questionnaire was divided into six parts: Part A, Part B, Part C, Part D, Part E and Part F. The design of questionnaire is as follows:

- **Part A**

Part A includes the demographic data of tourists traveling around Kuching, Sarawak. The questions were divided into few categories such as tourist's background, age, gender, occupation, and education level.

- **Part B**

Part B touches on the reasons or aims of traveling in Kuching, Sarawak. This section includes the purpose and frequency of traveling, and information on cultural tourism in Sarawak.

- **Part C**

Part C involves the general knowledge about Sarawak textile and tourist's opinion on motif in textile as one of the vital messages to show the uniqueness of textile.

- **Part D**

Part D focuses on the independent variables to measure tourists' self-ratings on their knowledge about common motif of *Selayah Keringkam* (Sarawak Malay Traditional Textile).

- **Part E**

This part includes the 4Cs Model of effective communication as mediator that involves some factors influencing better communication to measure tourist's perception on the significance of supplement in communication which are **comprehension, connection, credibility, and contagiousness** to make

communication about cultural products, especially for the *Selayah Keringkam* to be effective for its prospect.

- **Part F**

This part includes the dependent variable divided into two parts which are in personal communication and non-personal communication that will be chosen as a preferred communication channel among tourists. The preferred communication channel would deliver the characteristic in terms of the common motif of *Selayah Keringkam* in Sarawak Malay traditional textile prospects.

4.7 Data Analysis Method

Initially, the results from the in-depth interview as preliminary data were analysed using content analysis method. Data analysis is a significant part in research methodology because this allows the researcher to cultivate a strong body of evidence from the gathered data. Analysis of the data helps researcher to read and interpret data more competently. On the other hand, the findings of the questionnaires were examined using a five-point Likert Scale and the Statistical Package for the Social Sciences (SPSS) software Version 24. Descriptive analysis was used to analyse all data in six sections of the questionnaire to simplify raw data and to visualize the data, whereas inferential analysis was employed to analyse the variables. Besides that, factor analysis and regression analysis were utilized in testing the hypotheses which determined the proposal of the dependent variables linked with the independent variables.

4.7.1 Statistical Package for the Social Sciences (SPSS) Version 24

The researcher used the Statistical Package for the Social Sciences (SPSS) software Version 24 to analyse the data collected from the questionnaire answered by the respondents. The data was put into SPSS to facilitate the readership of the data obtained. The data were then analysed descriptively to get the frequency and percentage values which can determine the most dominant factor in the study.

The use of the SPSS software helped the researcher obtain more dominant data that are elaborated in the following chapter. The data obtained from SPSS are presented using appropriate chart or figure in accordance with the explanation.

4.8 Study Population

The population of an area or place is often influenced by several things. According to Sekaran and Bougie (2013), a population is a group comprising of an individual, an event, or an object that is interesting and relevant to the research.

After the preliminary study, the second questionnaire was distributed to 382 tourists to conclude the study. According to the Sarawak Tourist Board, tourist's population from the year 2013 to 2017 was 23, 264, 782. The average total number of tourists divided between those five years is 4, 652, 956.4. Hence, the population is certainly too large for this study and to locate each tourist was impossible. Thus, the sample size of 384 was selected in accordance to the table developed by Krejcie and Morgan (1970) in identifying the appropriate sample size in a population.

4.8.1 Tourist Population in Sarawak from Year 2013 Until Year 2017

Table 4.1: Tourist Population in Sarawak 2013 to 2017

Source: Sarawak Tourism Board

Year (Y)	Grand Total of Tourists(X)
2013	4371748
2014	4857867
2015	4517179
2016	4661100
2017	4856888

4.8.2 Sampling Calculation

This study was able to analyse the amount of data precisely through the use of sampling method. The method also determined suitable individuals related in this study based on the scope of the study. Sampling can also be characterized as selecting a subset of people from the complete population as a deduction to the full population. According to Glen (2015), non-probability sampling alludes to the chances of individual related to the study being chosen cannot be calculated. Hence, the researcher used purposive sampling to run this study as recommended by Maxwell (1996).

Purposing sampling is done whereby a sample size is chosen to collect the information which cannot be acquired from other choices of sample. This method of sampling is the most suitable as the target of individuals chosen for this study were significant in fulfilling the objectives and answering the research questions of the study. The results would be more reliable when it involves the concerning sample size with the right selected respondents. Although the aim of this research is on identifying the tourists'

preference of communication channel in effectively promoting cultural and heritage products like *Selayah Keringkam*, only the producer or related authorities have authentic details about the product.

After calculating the total tourist population in Sarawak in five years, the researcher has calculated the total respondents required according to the formula in Figure 4.3. A population more than 1, 000, 000 should have a sample size of 384 that refers to the total of respondents (Krejcie & Morgan, 1970).

X ÷ Y = Z	23264782 ÷ 5 = 4652956.4
X: Grand Total of Tourist	X: 23264782
Y: Year	Y: 5
Z: Overall	Z: 4652956.4

Figure 4.3: Sample Calculation

4.9 Development of Questionnaire

Questionnaire divided into six parts, listed in questionnaire as Section A to Section F as below:

Table 4.2: Developing Questionnaire

Section A	:	Demographic Respondent
Section B	:	Travel experiences
Section C	:	Traditional Textile
Section D	:	Independent Variables Common motifs in <i>Selayah Keringkam</i>

Table 4.2: Developing Questionnaire (continued)

Section E	:	Mediator (4Cs Model of Effective Communication) • comprehension, connection, credibility, contagiousness
Section F	:	Dependent Variables • In-personal communication • Non-personal communication

4.10 Pilot Test

A pilot test was carried out using the items in the questionnaire. According to Baker (1994), a pilot study is similar to pre-testing of a specific research implementation. One of the key parts of leading a pilot study is to give advanced caution regarding the possibility of the research project failing if the research protocols are not well conducted, or if the methods are inappropriate or too complex. In this study, a pilot test was conducted on 45 respondents before the main data collection was disseminated to 384 respondents. The 45 respondents of the pilot study were randomly chosen around Kuching, Sarawak to test whether the questionnaire is suitable to carry out the study. The analysis result of the pilot test was done using SPSS based on Cronbach's Alpha value as shown below in Table 4.3. Fried and Ferris (1987), stated that the effect of each and every item is occupied into account which delivers the total approximation of reliability expending the coefficient alpha.

Table 4.3: Range of Coefficient Alpha Value

Source: Sharma, 2016

Cronbach's alpha	Internal consistency
$\alpha \geq 0.9$	Excellent
$0.9 > \alpha \geq 0.8$	Good
$0.8 > \alpha \geq 0.7$	Acceptable
$0.7 > \alpha \geq 0.6$	Questionable
$0.6 > \alpha \geq 0.5$	Poor
$0.5 > \alpha$	Unacceptable

4.11 Summary

This chapter has sum up everything that has been discussed such as the design of the study as well as the sample of the study. Krejcie and Morgan's table in Lee (2014) for defining the sample size used to get the appropriate sample size for the study was used and considered for this study. The sample of the study, data collection method, and data analysis method were also presented in detail in this chapter for further understanding.

CHAPTER 5

FINDINGS & ANALYSIS

5.1 Introduction

In this section, the results found through the research conducted will be highlighted. Every finding will be examined and deliberated concisely for easier explanation. There are two sections in this chapter. The first section presents the findings of the preliminary study conducted. Mixed methods were used for the preliminary study whereby both quantitative and qualitative methods were used. 52 sets of questionnaires were distributed using Google Form to the local people in Kuching, Sarawak. Following that, in-depth interviews were conducted with related authorities and non-government organisations (NGO).

The preliminary study was done to verify the items in the questionnaires before it was distributed to the local and international tourists. On the other hand, the second section of this chapter consists of discussion and analysis on the study conducted on the tourists via quantitative method. 384 sets of questionnaires were sent manually via personal approach to respondents. The data collected were analysed using SPSS version 24. This chapter includes all the processes and procedures that the researcher went through in order to obtain valid data. The first step was to conduct the reliability test, whereby each of the variables of the study go through the reliability analysis to measure constancy by examining the Cronbach's Alpha value. The next step was to analyse the demographic background data.

5.2 Data Cleaning

Data cleaning is done to omit inaccurate, incomplete, or unreasonable data through correction of spotted faults and oversights, thus improving the quality of the data. There are

three phases of data cleaning which are data checking, error detection data validation, and error correction of the data (Marcus & Maletic, 2001). Data cleaning was done in this study to check for any missing data in the questionnaire while conducting the fieldwork. In this study, there were no missing data reported.

5.3 Sampling

Questionnaires were distributed in related areas visited by tourists around Kuching, Sarawak, but more focused on significant places such as the *Songket* and *Selayah Keringkam* gallery, textile museum, and SCV. Tourists usually have some initial idea about the *Selayah Keringkam* when they visit these places.

There were 384 randomly chosen respondents which includes local and international tourists. This study practiced the sampling method by Krejcie and Morgan to set the total number of respondents. The analysis was conducted based on the data tabulated in SPSS. Krejcie and Morgan's table in Lee (2014) for defining the sample size used to get the appropriate sample size for the study was used and considered for this study, as well as the data collection method and data analysis method. Sampling size is needed to prepare printed questionnaires to be distributed to tourists as a subset of respondents from the entire population of Kuching, Sarawak.

5.4 Reliability Analysis

Reliability analysis is a significant concept in the modern study as it is utilized to improve the precision of the evaluation towards the examined work (Tavakol & Dennick, 2011). The reliability analysis in this study was conducted using SPSS version 24. The

objective of conducting the reliability analysis for the entire questionnaire and each of the variables is vital to measure the constancy.

Table 5.1: Reliability Analysis of the Study

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.703	.730	33

The outcome of the reliability analysis shows that Cronbach's Alpha value, which is 0.703, is significant and acceptable. The number of items analysed are 33 items from 384 respondents shows significant reliability value which confirms that the items are dependable and steady.

5.4.1 Variables Reliability Analysis

5.4.1.1 Independent Variable Reliability Analysis

Table 5.2: Reliability Analysis of Independent Variables, Mediator, Dependent Variable

Reliability Analysis	Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
Independent Variable	.709	.726	7
Mediator	.602	.685	8
Dependent Variable	.667	.738	8

The reliability analysis of the independent variables shows a value of 0.709 which is reasonable. The number of items of the independent variables is 7 items, with 384 respondents. The significant reliability value confirmed that the items are even and consistent. A suitable number of reliability analysis is crucial to conduct the factor analysis.

The Cronbach's Alpha reliability analysis value of the mediator is 0.602 which is tolerable. The number of items of the mediator is 8 items, with 384 respondents. The significant reliability value verifies that the items are stable and consistent.

Dependent variables that have been determined for this study which are in personal communication as dependent variable 1, and non-personal communication as dependent variable 2. These dependent variables were used to achieve the second objective of this research, which is to analyse the most preferred communication channel among tourist in delivering the characteristic in terms of common motif in *Selayah Keringkam* in Sarawak Malay traditional textile.

The outcome of reliability analysis of both dependent variable 0.667 which shows adequate Cronbach's Alpha value. The number of items in both dependent variable 1 and dependent variable 2 are similar, with 4 items each with total of number of items is 8, with a total of 384 respondents calculated. The significant reliability value proved that the items in both dependent variables are steady and reliable.

5.5 Content Analysis

In this section, the qualitative data obtained via the in-depth interview with the related authorities and NGO as listed earlier in Chapter 4 are analysed using content analysis. The analysis is tabulated as in Table 5.3 below. The interview was conducted mainly to collect the first line data which is the most underlying basic information.

Table 5.3: Content Analysis of In-Depth Interview of Preliminary Study

Theme: Common motif in <i>Selayah Keringkam</i>	Code		Category
	Condensations		
	Yes. (Content in Communication)	Agree	Content in Communication
	It can be a good topic in communication since it is part of the important element in <i>Selayah Keringkam</i>	Agree	
	Part of the differentiation between this embroidery with other traditional textiles	Agree	
	Can be attraction among tourists	Agree	
	Apply the motif at main place like airport area to show up the originality of Sarawak Malay textile	New Ideas	
	You must have effort to make this textile be one of the initial impressions of the tourist on Sarawak	New Ideas	
	new insights... by applying the motif like <i>Pua Kumbu</i> motif in attraction place for tourist.	New Ideas	
	It is relevant.	Agree	
Theme: Applying in-personal and non-personal communication platform to deliver message	Communication platforms preferred by tourists on how they want to interpret the message, will be simply to understand.	Agree	Medium in delivering message content
	Delivering a message will be ease if they have an option to choose on which platform they want to use to learn about <i>Selayah Keringkam</i> since this will be new things for them	Agree	
	It also can be a mix and match of usage in communication platform to deliver new things	New Ideas	

Table 5.3: Content Analysis of In-Depth Interview of Preliminary Study (continued)

Theme: Linking Supplement of effective communication for better understanding	Sender of the message must have the ideas on how to make the message more effective.	Adopting	Adopting element of supplement in communication
	Whether it can be adopted by tourist, it depends on the sender of the message deliver it	Adopting	
Theme: Preference and expectations of accepting <i>Selayah Keringkam</i> towards developing Sarawak Cultural Tourism Industry	Yes, sure. (Necessary to ask tourist' preference)	Preference	Tourist' preference
	For example, like type of message and platform of message being deliver.	Preference	
	Of course it must be asked to ensure the successful message accepted	Preference	
	Tourists might have different levels of thinking with diverse connection of the what topic they receive	Preference	
	It is good to do a Q & A with the tourists	Preference	
	They are good prospects taking over the country to boost this embroidery worldwide	Preference	
	Accepting opinion and suggestion from tourists' ideas are also needed because they have different ways of thinking or how to do things better.	Tourist	
Theme: Change is necessary in today towards <i>Selayah Keringkam</i>	Depending on only cultural events will not work for the years to come to ensure it being known for generation to generation.	New approach	Change Approach
	We have to change from just make <i>Selayah Keringkam</i> as scarf. Maybe can add the function to something new like clutch, neck tie, running table and so on	New approach	
	Things we have never done before, now we have to start embracing by doing it.	New approach	
	Applying the motif as a pattern to the building like <i>Pua Kumbu</i> motif can help this motif known by more people inside and outside Sarawak	New approach	
	Have to be in line with the current change.	New approach	
	Change is needed.	New approach	

5.6 Descriptive Analysis

5.6.1 Tourist

Table 5.4: Tourist Type

	Frequency	Percent
Domestic Tourist	283	73.7
International Tourist	101	26.3
Total	384	100.0

The total respondents were 384 local and international tourists as shown in Table 5.4. After divided into two parts, the local category shows several 283 tourists with a percentage of 73.7%, while the international was lesser than the local tourist with only 101 tourists, 26.3%. The difference between the two groups of tourist type was 182 tourists, which shows that the local tourists were more than the international tourists.

5.6.2 Gender

Table 5.5: Gender of Respondents

	Frequency	Percent
Female	245	63.8
Male	139	36.2
Total	384	100.0

The 384 respondents are divided into two groups, female and male, as shown in Table 5.5 which shows the gender of the respondents of the study. There are more female respondents than male respondents. There are 245 female respondents at 63.8%, and 139 male respondents at 36.2% of the overall percentage.

5.6.3 Age

Table 5.6: Age of Respondents

	Frequency	Percent
20 or below	44	11.5
21-30	152	39.6
31-40	97	25.3
41-50	60	15.6
51-60	26	6.8
61 and above	5	1.3
Total	384	100.0

Table 5.6 shows the frequency and percentage of the 384 respondents according to their age. The data is divided into 6 age groups: 20 or below, 21 to 30, 31 to 40, 41 to 50, 51 to 60, and 61 and above. The age group 21 to 30 has the highest number respondents which is 152 (39.6%), followed by the age group of 31 to 40 with 97 respondents (%), and 41 to 50 with 60 respondents (%). The third lowest age group is 20 or below category with 44 respondents (%), followed by 51 to 60 age group with 26 respondents (%). Finally, the lowest respondents are from the age group of 61 and above with only 5 respondents (%).

5.6.4 Occupation

Table 5.7: Occupation of Respondents

	Frequency	Percent
Public Sector	110	28.6
Private sector	99	25.8

Table 5.7: Occupation of Respondents (continued)

	Frequency	Percent
Self-employed	36	9.4
Statutory Body	25	6.5
Student	81	21.1
Unemployed	33	8.6
Total	384	100.0

Table 5.7 shows the frequency and percentage data of the respondents according to their occupations from the 384 respondents. The data is divided into 6 groups which are the public sector, private sector, self-employed, statutory body, student, and unemployed. The number of respondents from the private sectors are 110 among the 384, which is more than the respondents of the public sectors, 99. The self-employed group has 36 respondents, while there are 25 respondents from the statutory body group, and the student group has 81 respondents. Finally, the unemployed group records 33 respondents, with 8 respondents less than the statutory body group number of respondents.

5.6.5 Education Level

Table 5.8: Education Level of Respondents

	Frequency	Percent
Primary education and below	26	6.8
Secondary education	97	25.3
Diploma/Higher diploma	88	22.9
Degree	150	39.1
Master or PhD	23	6.0
Total	384	100.0

Table 5.8 shows the data after it was analysed using SPSS, as the education level is also one of the sections of the data that needs to be analysed. This part focuses on tourists who were visiting Kuching, Sarawak. Education level is divided into 5 parts and the total of respondents are 384. The Degree holder group has the highest record of respondents with 150 respondents (39.1%). This is followed by the secondary education group with 97 respondents (25.3%), followed by diploma or higher diploma holders' group with 88 respondents (22.9%). This is followed by the primary education and below group with 26 respondents (6.8%), which has a higher number compared to the master and PhD holders' group with 23 respondents recorded.

5.6.6 Purpose of Travelling

Table 5.9: Respondents' Purpose of Travelling to Sarawak.

	Frequency	Percent
Cultural and Heritage	103	26.8
Pleasure	108	28.1
Education	63	16.4
Business	42	10.9
Personal Matter	68	17.7
Total	384	100.0

Table 5.9 displays five categories of the 384 respondents' data regarding respondents' purpose of travelling to Sarawak. More than half of the respondents' answer shows that the purpose of them travelling is for pleasure with 108 respondents. This is followed by cultural and heritage category purposes with 103 respondents, and personal matter purposes, with 68 respondents, followed by education purpose with 63 respondents. Finally, the least purpose of traveling is business matter with 42 respondents.

5.6.7 Travelling Frequency

Table 5.10: Travelling Frequency of Respondents

	Frequency	Percent
First time	36	9.4
Second time	86	22.4
Third time	108	28.1
More than three times	154	40.1
Total	384	100.0

Table 5.10 shows the data of the respondents' travelling frequency to visit Kuching, Sarawak. The data is divided into four parts. The more than three times category has the highest number of respondents, which is 154 respondents and equivalent to 40.1%. This is followed by the third time category with 108 respondents that equals to a percentage of 28.1%. The second time category has 86 respondents with 22.4%, and the least number of respondents is the first-time category with 36 respondents which equals to 9.4%.

5.6.8 Cultural Tourism Sarawak Platform

Table 5.11: Cultural Tourism Sarawak Platform of Respondents

	Frequency	Percent
Social Media	140	36.5
Media	83	21.6
Travel Agency	50	13.0
Post Travel	47	12.2
Friends or Relatives	54	14.1
Never heard about it	10	2.6
Total	384	100.0

Table 5.11 shows the medium where tourists hear about cultural tourism of Sarawak. Most of them agrees that social media is the main platform, with the highest total which is 140 respondents, at 36.5%. The next platform of getting information was through media with 83 respondents which equals to 21.6%, followed by friends or relatives which also gives an impact of tourist that influence their visit with 54 respondents. Travel agency is the third platform with 50 respondents, and the fourth platform is post travel experience with 47 respondents. Finally, 10 out of 384 respondents never heard about cultural tourism Sarawak.

5.6.9 Textile Traditional in Sarawak

Table 5.12: Recognized Traditional Textile in Sarawak

	Frequency	Percent
<i>Selayah Keringkam</i>	76	19.8
<i>Pua Kumbu</i>	107	27.9
<i>Sulam Cabut Sarawak</i>	35	9.1
<i>Songket Sarawak</i>	71	18.5
<i>Batik Sarawak</i>	55	14.3
<i>Gajah Olen or Rajah Oleng</i>	26	6.8
No	14	3.6
Total	384	100.0

Table 5.12 shows the number of 384 tourists' recognizable traditional textile in Sarawak based on their knowledge or experience either they are just familiar with the name or truly recognize about the textile. *Pua Kumbu* textile was known by 107 tourists, which is equivalent to 27.9%. This is followed by *Selayah Keringkam* with 76 respondents who

identify this textile. *Songket Sarawak* is known by 71 respondents, while for *Batik Sarawak*, 55 respondents are aware of this traditional textile. The second last is *Sulam Cabut Sarawak* with 35 respondents, and finally *Gajah Olen* or *Rajah Oleng* with only 26 respondents which equals to 3.6% of respondents. The rest of the 14 respondents do not recognize all traditional textile listed above.

5.6.10 Respondents Opinion of Motif Importance

Table 5.13: Respondents' Opinion of Motifs' Importance

	Frequency	Percent
Yes	378	98.4
No	6	1.6
Total	384	100.0

Table 5.13 above shows the opinion from 384 respondents regarding the statement of motif in textile as one of the crucial characters and as a message to show their uniqueness, background, and history of the community or ethnic. 378 respondents (98.4%) agree with the statement, while only 1.6% disagree with the statement.

5.7 Inferential Analysis

The variables extent section of the questionnaire used the inferential analysis. There were three variables measure that contain the dependent variable, mediator, and independent variable. The variables were measured using a 5-point Likert scale, along with SPSS software to examine all the variables.

5.7.1 Measurement of Tourists' knowledge About Common Motif of *Selayah Keringkam*

Table 5.14: Level of Tourists' Knowledge About *Selayah Keringkam* Common Motifs'

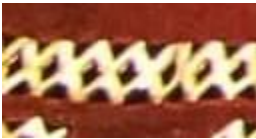
Descriptive Statistics						
	Motif	N	Min	Max	Mean	Std. Deviation
Pucuk Rebung or Gunung		384	1	5	3.92	1.050
Bunga Tabur		384	1	5	3.88	1.097
Bunga Ros		384	1	5	3.54	1.261
Tali Air		384	1	5	3.49	1.205
Lada Tumpah		384	1	5	3.23	1.308
Kacang-Kacang		384	1	5	2.93	1.327
Bunga Cengkih		384	1	5	2.84	1.363

Table 5.14 shows the total of 384 respondents' knowledge about the seven common motif of the *Selayah Keringkam*. The data show the scale of tourists' knowledge for each of the seven common motif, which is the independent variable in this study. These questions presented examples of the motif based on its name. All respondents gave convincing answers whereby all of the motifs were recognizable by most of the respondents through picture illustrations, despite some of them being unfamiliar with the name of the motif. They were still able to refer to the images to scale their knowledge in the questionnaire given.

The yellow label in the Table 5.14 shows the name of common motif, highest results is Pucuk Rebung/Gunung motif with 3.92 out of 5 and lowest number of respondents recorded familiar with the motif is for bunga cengkih with 2.84. First, *Tali Air* motif shows a total of 3.49 out of 5 from 384 respondents total scaling good as their self-rating on their knowledge about this common motif. the motif namely *Kacang-kacang* is 2.93 as good self-rating on tourist knowledge, and 50 out of the 384 respondents scale excellent as the lowest score, followed by *Bunga Tabur* motif which shows 3.88 total as self-rating from respondents, and for the minimum self-rating same as other motif, Subsequently, *Pucuk Rebung* or *Gunung* motif obtained the most known by tourist as mention earlier.

The third last attained is *Bunga Ros* motif with 3.54 out of 5, for *Bunga Cengkih* motif which acquired 2.84 for 384 respondents. Conclusively, *Lada Tumpah* common motif displays 3.23 out of 5.

5.7.2 4Cs Model of Effective Communication Perception

Table 5.15: Tourist Descriptive Statistics of Perception on the Significance of Supplement in 4Cs Model of Effective Communication

Descriptive Statistics					
	N	Min	Max	Mean	Std. Deviation
Comprehension					
Understanding is important in communication	384	1	5	4.29	.771
Short and clear message will lead to a better acceptance in communication.	384	1	5	4.38	.737
Connection					
Connection in message will triggers an emotional response	384	1	5	3.20	1.168
It can lead to positive or negative response towards message received.	384	1	5	2.94	1.203
Creadibility					
Creadibility in message is crucial	384	1	5	4.38	.662
Transparent message is believable	384	1	5	4.45	.691
Contagiousness					
Interesting messages make it easy to transmit	384	1	5	3.03	1.253
viral messages make it memorable	384	1	5	4.17	1.013

Table 5.15 shows the number of 384 respondents on the scale of perception on the significance of supplement in the 4Cs model of effective communication. There are 2 questions for each component of the 4Cs model of effective communication. The data show the scale of tourist perception for each eight questions also known as mediator in this study.

All the respondents gave satisfy scale for this study which is most of the perception scale were achieve as planned.

First, the perception about the statement of “understanding is important in communication” under comprehension supplement recorded 4.29 out of 5 strongly agree at 178 out of 384 which is 46.4% as maximum rated. Next, the statement of “short and clear message will lead to a better acceptance in communication” obtained for 4.38 out of 5. The perception about the statement of “connection in message will triggers an emotional response” under connection supplement recorded 3.20 out of 5.

Subsequently, the statement of “connection can lead to positive and negative response towards message received” gained 2.94 out of 5. Next, supplement under credibility with the statement of “credibility in message is crucial” recorded 4.38 out of 5. This is followed by the statement of “transparent message is believable” which obtained high rate with 4.45 out of 5.

Finally, the statement under contagiousness supplement is “interesting messages make it easy to transmit” gained 3.03 out of 5. Meanwhile, for the second statement under final supplement is “viral messages make it memorable” received a 4.17 out of 5.

5.7.3 In-Personal Communication Channels

Table 5.16: Tourist Descriptive Statistics of Most Preference In-Personal Communication Channel

Descriptive Statistics					
	N	Min	Max	Mean	Std. Deviation
Face to Face	384	2	5	4.42	.654
Exhibiton or Booth	384	1	5	4.44	.709
Over Telephone	384	1	5	3.30	1.231
Email	384	1	5	3.60	1.154

Based on Table 5.16, the scale given by 384 respondents for each type of in-personal communication known as dependent variables in this study. The face-to-face channel achieved 4.42 out of 5. Subsequently, the exhibition / booth as communication channel acquired 4.44 out of 5. Following that, over telephone channel communication only reached 3.30 and email obtain 3.60 out of 5 as mean results.

5.7.4 Non-Personal Communication Channels

Table 5.17: Tourist Descriptive Statistics of Most Preference Non-Personal Communication Channel

Descriptive Statistics					
	N	Min	Max	Mean	Std. Deviation
Print Media	384	1	5	3.19	1.301
Broadcast Media	384	1	5	4.42	.714
Display Media	384	2	5	3.09	1.283
Email	384	1	5	3.60	1.154

Based on Table 5.17, the scale given by 384 respondents for each type of non-personal communication known as dependent variables in this research. Print media channel acquired 3.19 out of 5. Next, the broadcast media has 4.42 of of 5 the highest rate for this variable. Following that, display media channel communication attained 3.09 and email obtain 3.60 out of 5 for both items in mean result.

5.8 Factor Analysis

Factor analysis essentially has two types, exploratory and confirmatory (Paul, 2016). The first is Exploratory Factor Analysis (EFA) which discovers the nature of influencing a set of responses, whereas Confirmatory Factor Analysis (CFA) is a test in-case a specified set of constructs impacts response in a forecast method. Factor analysis is a technique that is cast-off to examine how primary ideas can influence the response on the number of measured variables. In this study, there are three variables which are known as independent variables, mediator and dependent variables that were used for data analysis by the aspects of factor analysis. Independent variable is the common motif in *Selayah Keringkam* and used the EFA. However, the 4Cs model of Effective communication as mediator used CFA and the dependent variables, communication channel divided into two which are in-personal communication channel and non-personal communication as components used EFA. Each of the variables has their own questions that were recognized and established by a framework model.

5.8.1 Independent Factor Analysis (Common Motif of *Selayah Keringkam*)

The independent variable has 7 questions used to measure tourists' self-ratings on tourist's knowledge about common motif of *Selayah Keringkam*. The mediator was divided

into 4 sections for each of the 4Cs Effective Communication supplement, and each section has 2 questions with a total of 8 questions. The mediator has 8 questions that intend to measure tourist's perception on the significance of supplement in communication, which are comprehension, connection, credibility, and contagiousness to make communication about cultural products especially *Selayah Keringkam* effective for its prospects. The dependent variables have 8 questions split into two parts, which is in-personal and non-personal communication, purposely for analyses the most preferred communication channel among tourist to deliver the characteristic in terms of common motif of *Selayah Keringkam* in Sarawak Malay traditional textile prospects.

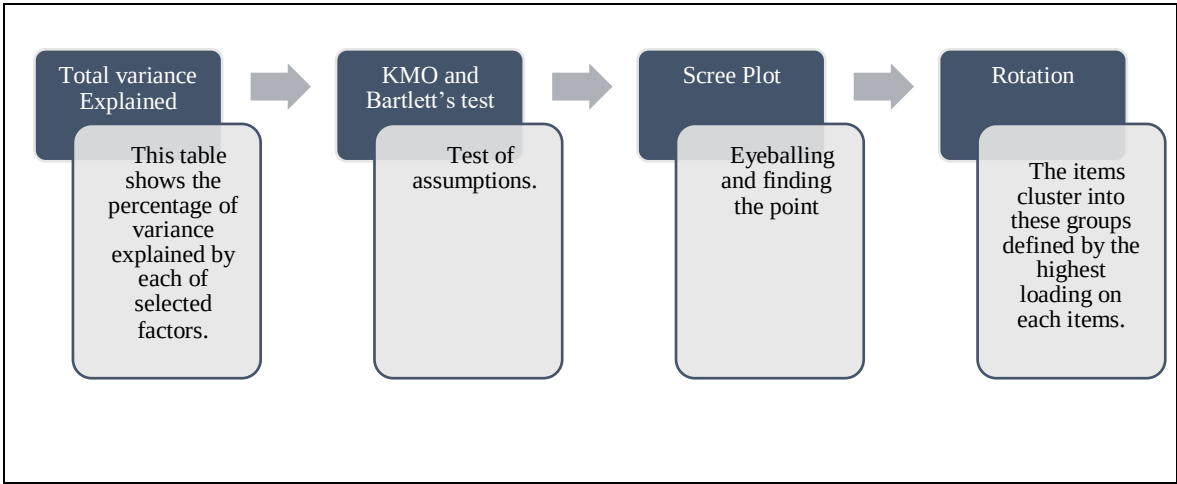


Figure 5.1: Flow of Factor Analysis Study Report

Table 5.18: Items in Independent Variable

Common Motif of <i>Selayah Keringkam</i>	
Items	1 question for each item
• <i>Tali Air</i>	
• <i>Kacang-Kacang</i>	
• <i>Bunga Tabur</i>	
• <i>Pucuk Rebung/Gunung</i>	
• <i>Bunga Ros</i>	
• <i>Bunga Cengkih</i>	
• <i>Lada Tumpah</i>	

The validity for independent variables for common motif of *Selayah Keringkam* have been tested by using the EFA. There were 7 questions based on the independent variables items that were proposed in the framework. The items were divided into 7 parts: *Tali Air*, *Kacang-Kacang*, *Bunga Tabur*, *Pucuk Rebung/Gunung*, *Bunga Ros*, *Bunga Cengkih*, and *Lada Tumpah* motifs.

Table 5.19: KMO and Bartlett's Test (Common Motif of *Selayah Keringkam*)

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.778
Bartlett's Test of Sphericity	Approx. Chi-Square	638.2
		24
	df	21
	Sig.	.000

As shown from Table 5.19 KMO and Bartlett's test of independent variables, the common motif of *Selayah Keringkam* value is 0.778 which shows great results for the correlation items in common motif as independent variables. Results in Bartlett's test of Sphericity are significance with a value of 0.000 as it is through factor analysis on 7 items that were conducted towards 384 valid respondents. This data has answered the first objective of the research which is to identify the common motif of *Selayah Keringkam* of Sarawak Malay traditional textile. The factor analysis finds out the correlation between the items after doing rotation.

Table 5.20: Varimax Rotation Independent Variables

Component Transformation Matrix		
Component	1	2
1	.955	.297
2	-.297	.955
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization.		

The factor analysis using varimax rotation discovered that a few items essential to be set under new names of variables Outcomes in Table 5.20 above show that the factor analysis using varimax rotation exposed the existence of two components with earlier which is a value of 0.955 is highest value. In figure 5.2 the result of the varimax rotation correspondingly revealed applying scree plot as a supported factor analysis. There are two components of varimax rotation. This substance showed that the items should be reorganized under the novel names of variables.

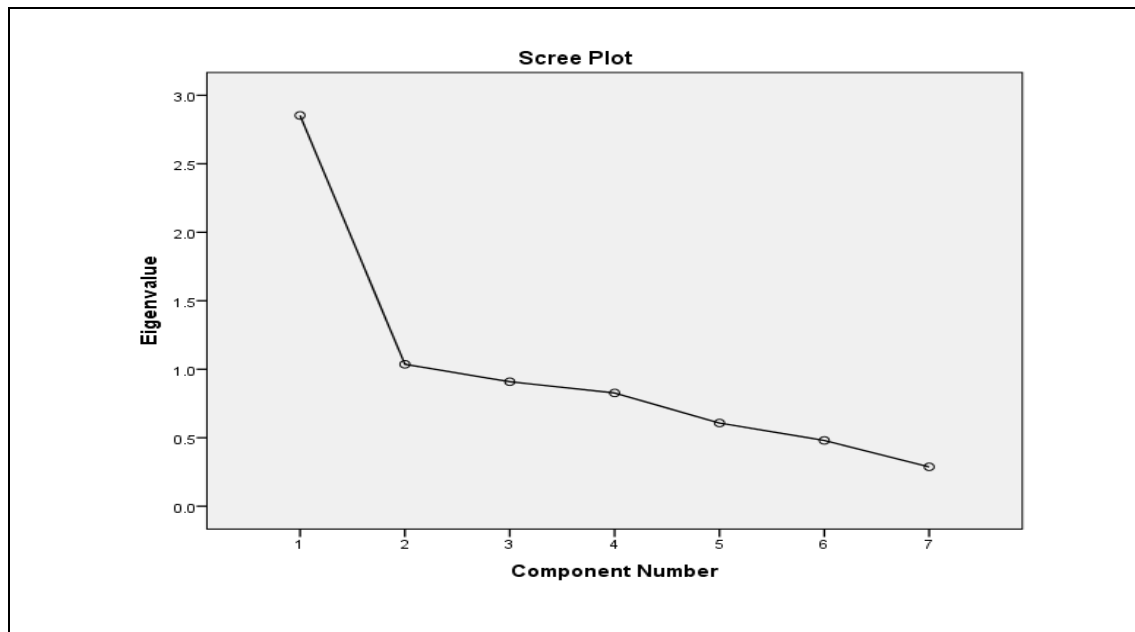


Figure 5.2: Scree Plot to Support the Validity of Rearranged Items in Common Motif in *Selayah Keringkam*

Table 5.21 below shows the rotation components matrix disclosed that there are 2 component items that are correlated to the common motif in *Selayah Keringkam*. The lowest value of factor is 0.108 and the major value of factor is 0.875. After-rotation data of factor analysis was done and items were changed into new items. Before conducting the varimax rotation, only one item was identified, but after the rotation, the researcher identified two new components. The first component of rotation factor consisted of six items, which are *Pucuk Rebung or Gunung, Bunga Tabur, Tali Air, Bunga Ros, Kacang-Kacang and Lada Tumpuh*. Factor accounted for component one values 0.428 to 0.860 and the new name variables of these components is ‘prominent motif’. While component two consisted of only one item value 0.875 which is ‘*Bunga Cengkih*’ is ‘vague motif.’

Table 5.21: Factor Analysis Independent Variables

Rotated Component Matrix^a		
Items	Component	
	1	2
Prominent Motif		
<i>Tali Air</i>	.783	
<i>Kacang-Kacang</i>	.486	.481
<i>Bunga Tabur</i>	.811	.108
<i>Pucuk Rebung/Gunung</i>	.860	
<i>Bunga Ros</i>	.504	.408
<i>Lada Tumpah</i>	.428	.147
Vague Motif		
<i>Bunga Cengkih</i>		.875
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization. ^a		
a. Rotation converged in 3 iterations.		

5.8.2 Mediator Factor Analysis (4Cs Effective Communication)

Table 5.22: Items in Mediator

4Cs Effective Communication	
Items	2 sub questions in one item
• Comprehension • Connection • Credibility • Contagiousness	

Table 5.22 shows the accomplishment and validity of every item in the items of the 4Cs Effective Communications, evaluated by the 384 respondents, analysed using CFA. The 4Cs Effective Communication has 8 questions and the main items are Comprehension, Connection, Credibility, and Contagiousness. Each of the main items consists of two questions each.

Table 5.23: KMO and Bartlett's Test Mediator

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.660
Bartlett's Test of Sphericity	Approx. Chi-Square	262.334
	Df	28
	Sig.	.000

KMO results shown in Table 5.23 depicts the 4Cs Effective Communication value, which is 0.660 and reflected a great value for correlation of the research. Results of Bartlett's test of sphericity is 0.000 which is significant over the factor analysis process on the 8 items calculated from the 384 valid respondents. These outcomes have fulfilled the third objective of the research which is to propose significant strategies in positioning Sarawak Malay Traditional textile (*Selayah Keringkam*) in boosting the Malay ethnic identity to the tourism industry.

The mediator factor analysis using varimax rotation shown in Table 5.24 below revealed that more added items will perform under the new names of variables. The results of the factor analysis using the varimax rotation shows the actuality of the three components with primary value of 0.956, which is greater than other values.

Table 5.24: Varimax Rotation Mediator

Component Transformation Matrix			
Component	1	2	3
1	.956	.274	-.100
2	-.264	.666	-.698
3	-.125	.694	.709
Extraction Method: Principal Component Analysis.			
Rotation Method: Varimax with Kaiser Normalization.			

The outcome of varimax rotation in Figure 5.3 below reveals the scree plot as a supported factor analysis. There are three components of varimax rotation. This discovered matter shows that there are more added items that will be executed under the new names of variables.

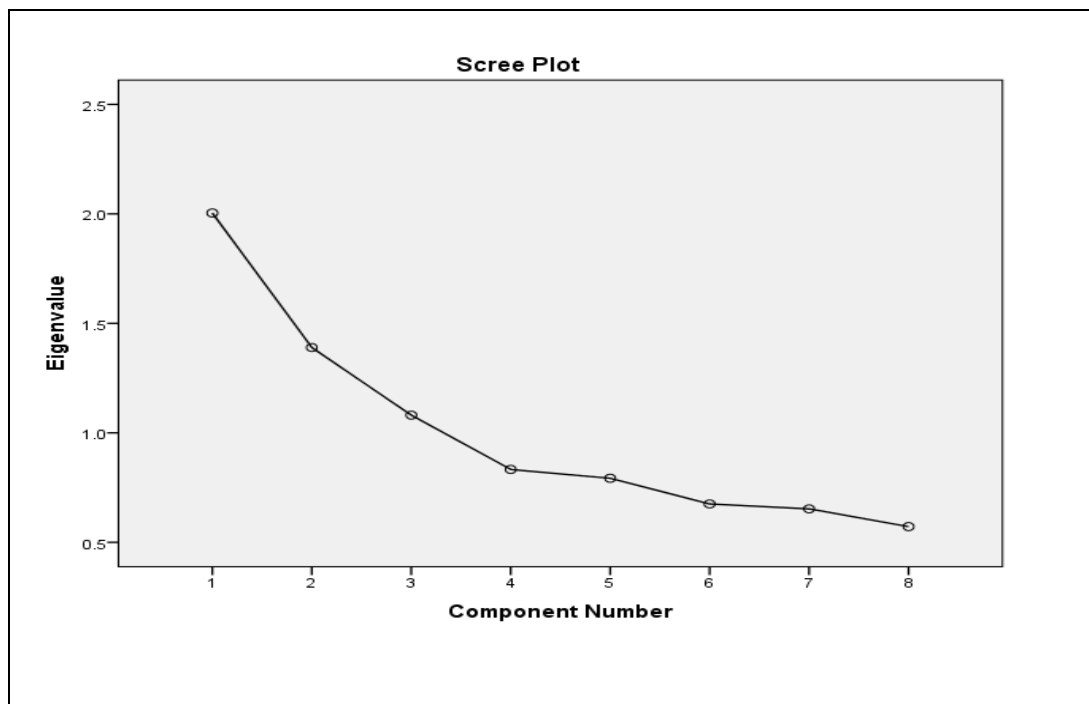


Figure 5.3: Result of Scree Plot to Support Validity Items of 4Cs Effective Communication.

Based on Table 5.25 below, after the rotation was done, the components matrix shows that there are three component items related to the 4Cs Effective Communication. Thus, the new variables will be inserted into the 4Cs Effective Communication. Before conducting the factor analysis, the mediator has only one item with 4 sub items. However, after the factor analysis was done, it was disclosed that there are three components. Component 1 comprises of comprehension with items such as "understanding is important in communication," "short and clear message will lead to a better acceptance in communication," "transparent message is believable," and "credibility in message is crucial." The rotation varimax factor's smallest value is 0.108, and the largest value is 0.816. The new name of the first component is 'comprehension.' Meanwhile, the second component comprises of two items which are "it can lead to positive or negative response towards message received," and "viral messages make it." The greatest value of the items is 0.788, while the lowest is 0.145. These new variables in the second component have its own name which is 'connection.' Finally, the third component has only one item which is "interesting messages make it easy to transmit." This third component is referred to as 'contagiousness' in the new framework. The largest value of the factor analysis varimax for component three is 0.816, while the lowest is 0.153.

Table 5.25: Factor Analysis of Mediator

Rotated Component Matrix^a			
Items	Component		
	1	2	3
Comprehension	.662		
Understanding is important in communication			

Table 5.25: Factor Analysis of Mediator (continued)

Short and clear message will lead to a better acceptance in communication.	.636		.153
Transparent message is believable.	.750		
Credibility in message is crucial	.673	.108	
Connection			
It can lead to positive or negative response towards message received.		.788	
viral messages make it memorable	.228	.333	
Contagiousness			
	.193	.145	.816
Interesting messages make it easy to transmit			
Extraction Method: Principal Component Analysis.			
Rotation Method: Varimax with Kaiser Normalization. ^a			
a. Rotation converged in 4 iterations.			

5.8.3 Dependent Variables Factor Analysis (In-Personal Communication Channel)

Table 5.26: Items in Dependent Variable 1

In-Personal Communication	
Items	1 question for each item
• Face to face • Exhibition/Booth • Over telephone • Email	

There are 4 items in dependent variables 1 as shown in Table 5.26 above and there are 4 questions used for the process of data analysis. The channel communication of In-personal communication assessed by 384 respondents was evaluated using EFA. To regulate full validity of every item, the factor analysis using KMO and Bartlett's test are shown in Table 5.27 below.

Table 5.27: KMO and Bartlett's Test of Dependent Variable 1

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.555
Bartlett's Test of Sphericity	Approx. Chi-Square	76.611
	Df	6
	Sig.	.000

KMO results shown in Table 5.27 on the communication channel as most preferred channel by tourist and the result of the factor analysis reveal that the value is 0.555, which is a moderately of correlation to the research. The result of Bartlett's test of sphericity is 0.000, which is significant throughout the factor analysis process on the 4 items and 4 questions done towards the 384 valid respondents. These outcomes answered the second objective of the study, which is to examine the preferred communication channels of Sarawak Malay traditional textile prospects.

The dependent variable 1 factor analysis had been directed using the varimax rotation and shown in Table 5.28 below. More added items were included under the new names of variables. Before conducting the varimax rotation, there were 4 variables items: face to face, exhibition/booth, over telephone and email. Nonetheless, after the rotation, it was recognized that there are two new components. The results of the factor analysis using the varimax

rotation revealed the existence of four components in Table 5.28 with initial and a value of 0.711 which is greater than other values.

Table 5.28: Varimax Rotation Component of Dependent Variable 1

Component Transformation Matrix		
Component	1	2
1	.711	.704
2	-.704	.711
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization.		

The result of the varimax rotation also shows in the form of scree plot in Figure 5.4 as a factor analysis support. There are two components in the varimax rotation. This matter revealed that there are less items that will perform under the new names of variables.



Figure 5.4: Scree Plot to Support Validity Items of Dependent Variable 1.

The Rotate factor analysis in Table 5.29 below revealed that the dependent variables have two components. Before the rotation, there were four components and because of that, the rearranged items caused new names of variables. The first component consists of three items that are related to each other. The value for component one is 0.187 to 0.805. The new name of the first component is ‘conductive medium’. The second component, comprising of three items, has a value of 0.110 to 0.765 and the new name of this variable is ‘favour medium’.

Table 5.29: Varimax Rotation of Dependent Variable 1

Rotated Component Matrix^a		
Items	Component	
	1	2
Conductive Medium		
Over Telephone	.805	
Email	.779	.110
Favour Medium		
Exhibition/Booth		.831
Face to Face	.187	.756
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization. ^a		
a. Rotation converged in 3 iterations.		

5.8.4 Dependent Variables Factor Analysis (Non-Personal Communication Channel)

Table 5.30: Items in Dependent Variable 2

Non-Personal Communication	
Items	1 question for each item
• Print Media	
• Broadcast Media	
• Display Media	
• Online Media	

The channel communication of non-personal communication in Table 5.30 above, assessed by 384 respondents was evaluated using EFA. To regulate full validity of every item, the factor analysis showed using KMO and Bartlett's test. There were 4 items in dependent variables 2 and 4 questions used for the process of data analysis.

Table 5.31: KMO and Bartlett's Test of Dependent Variable 2

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.538
Bartlett's Test of Sphericity	Approx. Chi-Square	64.828
	Df	6
	Sig.	.000

KMO results shown in Table 5.31 on the communication channel as most preferred channel by tourist and the result of the factor analysis reveal that the value is 0.538 which is a moderately for correlation to the research. The results of Bartlett's test of sphericity is 0.000, which is significant throughout factor analysis process on the 4 items and 4 questions done towards the 384 valid respondents. These outcomes answered the second objective of the study, which is to examine the preferred communication channels of Sarawak Malay traditional textile prospects.

Table 5.32: Varimax Rotation Component of Dependent Variable 2

Component Transformation Matrix		
Component	1	2
1	1.000	-.009
2	.009	1.000
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization.		

The dependent variable 2 factor analysis in Table 5.32 above was directed using the varimax rotation and showed that more added items will be included under the new names of variables. Before doing the varimax rotation, there were 4 variables items: print media, broadcast media, display media, and online media. However, after the rotation, it was recognized that there are two new components. The results of the factor analysis using the varimax rotation revealed the existence of four components with initial and a value of 1.000 which is greater than other values.



Figure 5.5: Scree Plot to Support Validity Items of Dependent Variable 2

The result of the varimax rotation also shows in the form of scree plot in Figure 5.5 above as a factor analysis support. There are two components in the varimax rotation. This

matter revealed that there are less items that will be performed under the new names of variables.

Table 5.33: Varimax Rotation of Dependent Variable 2

Rotated Component Matrix^a		
Items	Component	
	1	2
Practical Medium		
Print Media	.415	
Broadcast Media	.773	.144
Online Media	.748	
Slack Medium		
Display Media	.315	.782
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization. ^a		
a. Rotation converged in 3 iterations.		

The rotate factor analysis revealed that the dependent variables have two components. Before the rotation, there were four components and because of that, the rearranged items created new names of variables. Table 5.33 above shows the first component which consists of three items that are related to each other. The value for component one is 0.315 to 0.773. The new name of the first component is ‘Practical Medium’. The second component, comprising of only 1 item, has a value of 0.144 to 0.782 and the new name of this variable is ‘Slack Medium’.

5.9 New Framework After Factor Analysis

Effective communication method in delivering the common motif of *Selayah Keringkam* gives tourist more understanding about *Selayah Keringkam* with the right preferred channel of communication. Most tourists love to know about the cultural and heritage in Sarawak as their purpose of traveling other than to gain experience is to embrace the uniqueness of Sarawak with its various ethnics. Collaboration between the producer of *Selayah Keringkam*, tourism organization and community play an important role in creating awareness towards this beautiful embroidery to make it known as one of the precious traditional textiles of Sarawak Malay Ethnic, similar to *Pua Kumbu*

Making it well-known among tourist might be challenging but conceivable since nowadays people choose to learn about cultural product through a variety of channel or platform, for example in-personal communication and non-personal communication with the right effective way of delivering a message. *Selayah Keringkam* might be known by its name but most of the tourist did not recognize it by its motif, therefore placing this motif as was done on the *Pua Kumbu* in a lot of tourist attraction place also can be applied.

On the other hand, based on the results from the new features of common motif of *Selayah Keringkam*, Supplement of Effective Communication and Communication Channels or medium are revealed. These results facilitated right communication channels preference by tourist to deliver common motif *Selayah Keringkam* as message using mediator of effective communication to make it even better towards tourist as it can cause mediation in the other variable. In other words, it helps to clarify the relationship between the dependent and independent variable in the new proposed framework after the data analysis is done as shown in Figure 5.6.

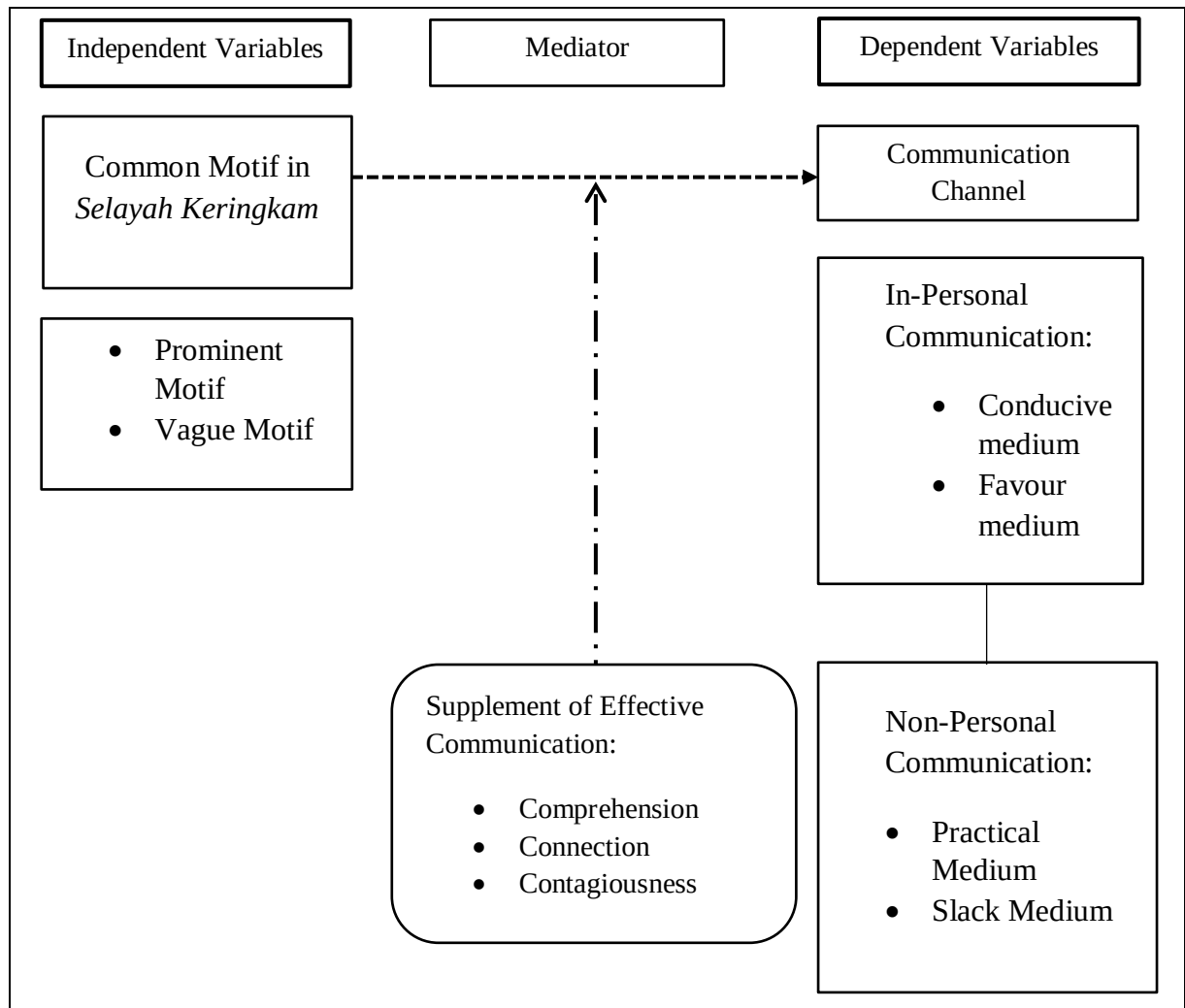


Figure 5.6: New Proposal Framework After Data Analysis

5.10 Restatement of Hypothesis

The principle of art communication with certain samples is found in the study, as well as the freedom of creative understanding. According to Goodarzpavari and Bueno (2018), communication with heritage on the sequence of fine arts is also a chance for history progression, which is a decent opportunity to communicate with the chosen topic through preferred platform of communication by the receiver. For example, the *Selayah Keringkam* topic makes the receiver of the message interpret the data effortlessly. In some cases, the clarification on the culture and its heritage would be introduced by the sender of the

messages, who provides supportive materials to deliberate with the receiver on the messages as a role of the mediator in certain known knowledge, story, and context of the *Selayah Keringkam*. Delivering a message through an appropriate communication medium surges the competencies of the receiver of the message by putting them in a situation to think about the value of the heritage and convey it to them, which is conceivable to inspire artistic knowledge together with cultural (Goodarzparvari & Bueno, (2018). Based on the results, the existing framework model is maintained to ensure successful outcome of the research. The hypothesis based on the new framework shown below are based on the literature found in Goodarzparvari and Bueno's study (2018).

- High knowledge of *Selayah Keringkam*'s common motif by tourists will effect a high difference preference of communication channels.
- Practice of significance supplement of effective communication will mediate high familiarity of common motif in *Selayah Keringkam* and impact communication channels preference by tourist.

5.11 Hypothesis Testing

There are four hypotheses valid based on framework of this study:

- H₁ High knowledge of *Selayah Keringkam*'s common motif by tourists will effect a high difference preference of in-personal communication medium.
- H₂ High knowledge of *Selayah Keringkam*'s common motif by tourists will effect a high difference preference of non-personal communication medium.
- H₃ Practice of significance supplement of effective communication will mediate high familiarity of common motif in *Selayah Keringkam* and impact In-Personal Communication medium preference by tourist.

H₄ Practice of significance supplement of effective communication will mediate high familiarity of common motif in *Selayah Keringkam* and impact Non-Personal Communication medium preference by tourist.

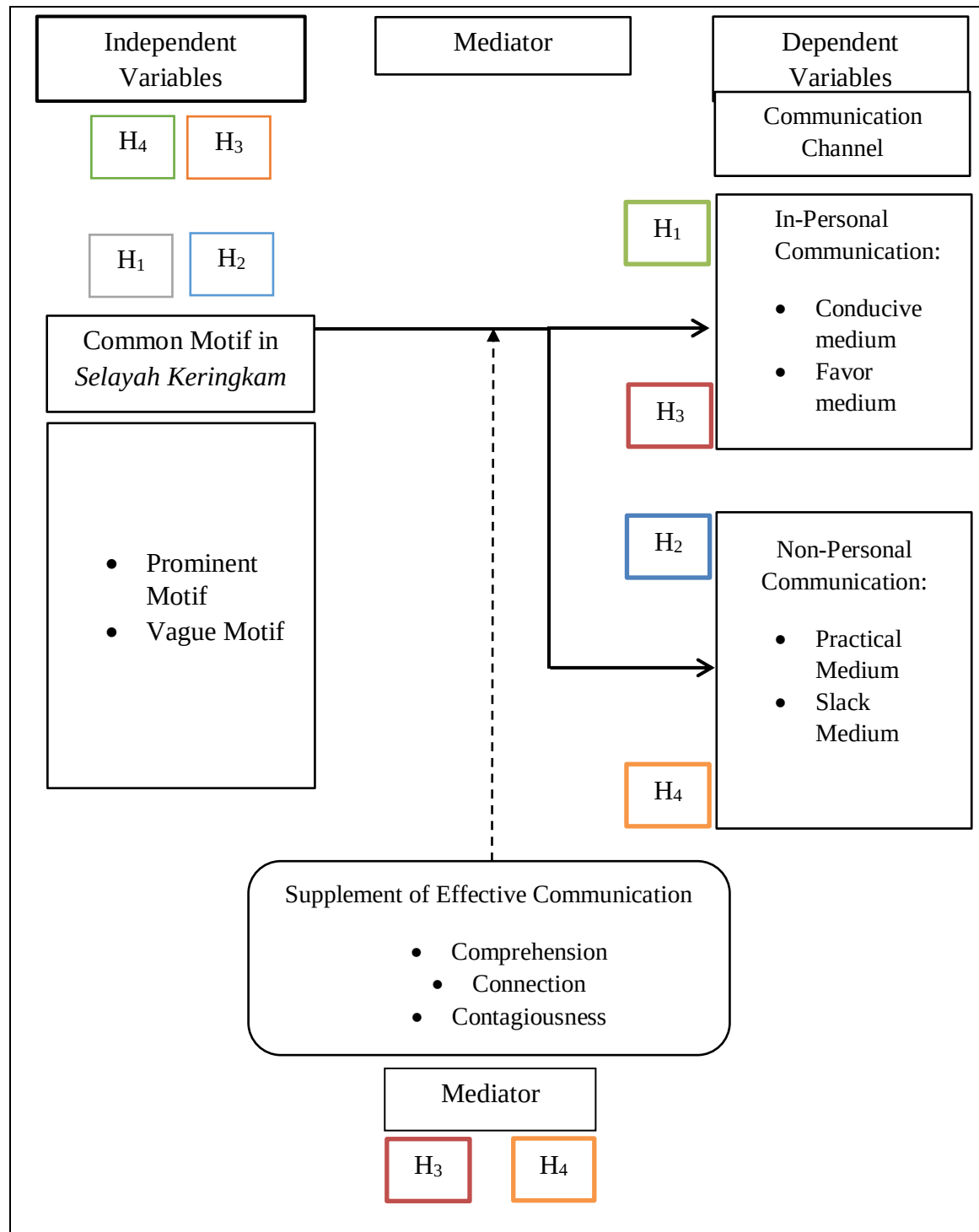


Figure 5.7: Framework of Hypothesis testing

5.11.1 Hypothesis 1

H₁ High knowledge of *Selayah Keringkam*'s common motif by tourists will effect a high difference preference of in-personal communication medium.

To test the hypothesis above, a regression analysis was employed for independent variables (Common Motif) with dependent variables (in-personal communication medium) to regulate the hypothesis formed as to whether it can be accepted. This part of the hypothesis answers the objective to analyse the preferred communication channel among tourist to deliver the common motif in *Selayah Keringkam* prospects.

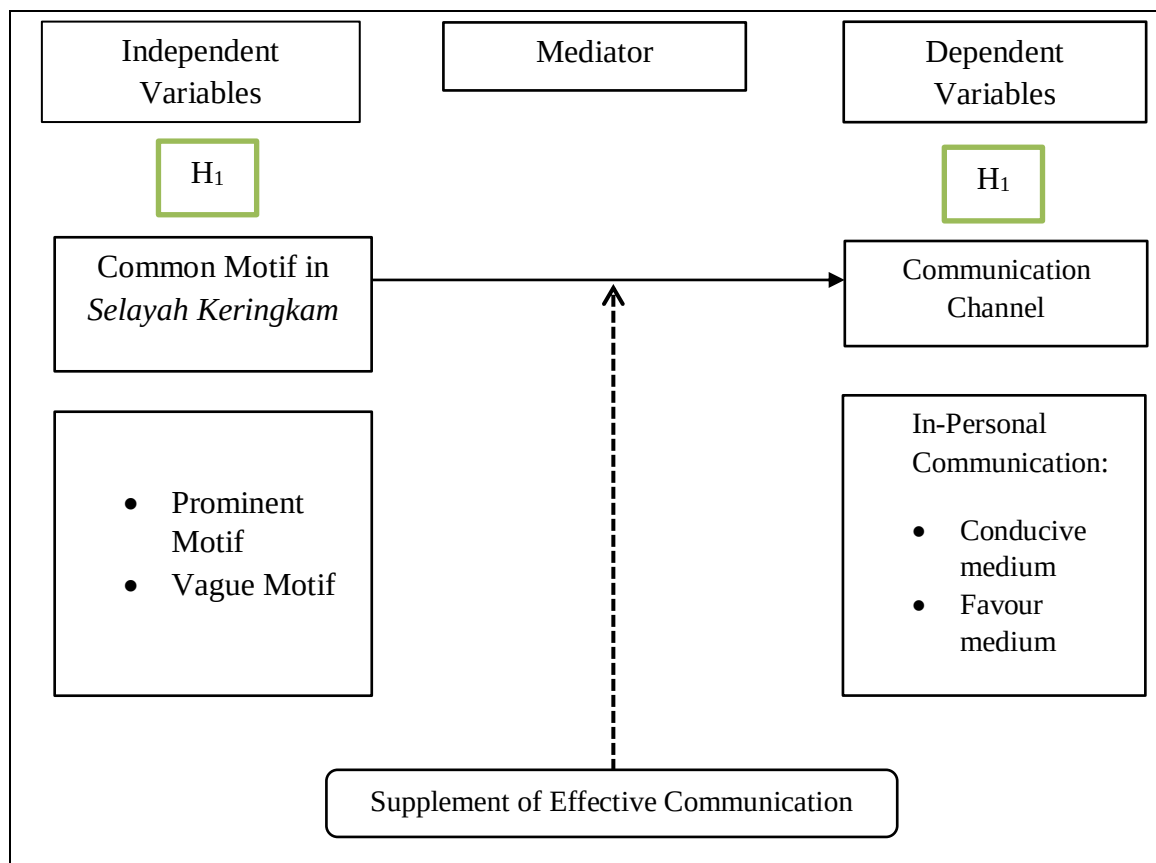


Figure 5.8: Connection Between Independent Variables Towards Dependent Variables

Figure 5.8 shows the summary on the relationship of independent variables (Common Motif of *Selayah Keringkam*) and dependent variables (Communication

Channels). The Independent variables comprise of *Tali Air*, *Kacang-Kacang*, *Bunga Tabur*, *Pucuk Rebung/Gunung*, *Bunga Ros*, *Lada Tumpah* as prominent motif of *Selayah Keringkam*, while the vague motif is *Bunga cengkih*. Dependent variables 1 consists of in-personal communication channels contain over telephone and email as conducive medium and exhibition or booth as favour medium. The model summary in Table 5.34 shows that the value of R Square is 0.155 and the value of Durbin-Watson is 1.504 which is displayed as of great value. Relationship of independent variables (common motif of *Selayah Keringkam*) and dependent variables (in-personal communication channel) which the value of R Square is 0.155 in Table 5.34, which means that the 15.5 of the variance in the common motif on influence by communication channels and the value of Durbin-Watson is 1.504 which is displayed as a positive value. According to Chen (2016), the Durbin-Watson statistic will always have a value ranging between 0 and 4. A value of 2.0 indicates that there is no autocorrelation detected in the sample. Values from 0 to less than 2 point to positive autocorrelation and values from 2 to 4 means negative autocorrelation.

Table 5.34: Summary of Relationship of Independent Variables (Common Motif of *Selayah Keringkam*) and Dependent Variables (In-Personal Communication Channel)

Model Summary^b					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.394 ^a	.155	.153	.53895	1.504

a. Predictors: (Constant), Independent Variable

b. Dependent Variable: DV1 In-personal communication channel

Table 5.35: Coefficients of Hypothesis one (H₁)

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.886	.129		22.413	.000
	Independent	.310	.037	.394	8.383	.000

Table 5.35 displays the results of hypothesis, one which is independent variables (common motif) between dependent variables (in-personal communication channel). Based on Table 5.35, the largest standardized coefficients beta, is 0.394 which means that the contribution between the common motif of *Selayah Keringkam* and in-personal communication is satisfactory. The significance also shows a great value of 0.000 for both variables. The significance also shows a great value of 0.000 for both variables which indicates that the hypotheses is accepted. According to Pallant (2005), “if the significance value is less than .05 for instance, .01, .0001, etc., then the variable is making a significant unique contribution to the prediction of the dependent variable.” Values above .05 can be reckoned that the variable is not making a significant unique contribution to the independent variables in the model (Pallant, 2005).

5.11.2 Hypothesis 2

H₂ High knowledge of *Selayah Keringkam*’s common motif by tourists will effect a high difference preference of non-personal communication medium.

To test the hypothesis as stated above, a regression analysis was employed for independent variables (Common Motif) with dependent variables (non-personal communication medium) to regulate the hypothesis formed as to whether it can be accepted. This part of the hypothesis answers the objective to analyse the preferred communication channel among tourist to deliver the common motif in *Selayah Keringkam* prospects.

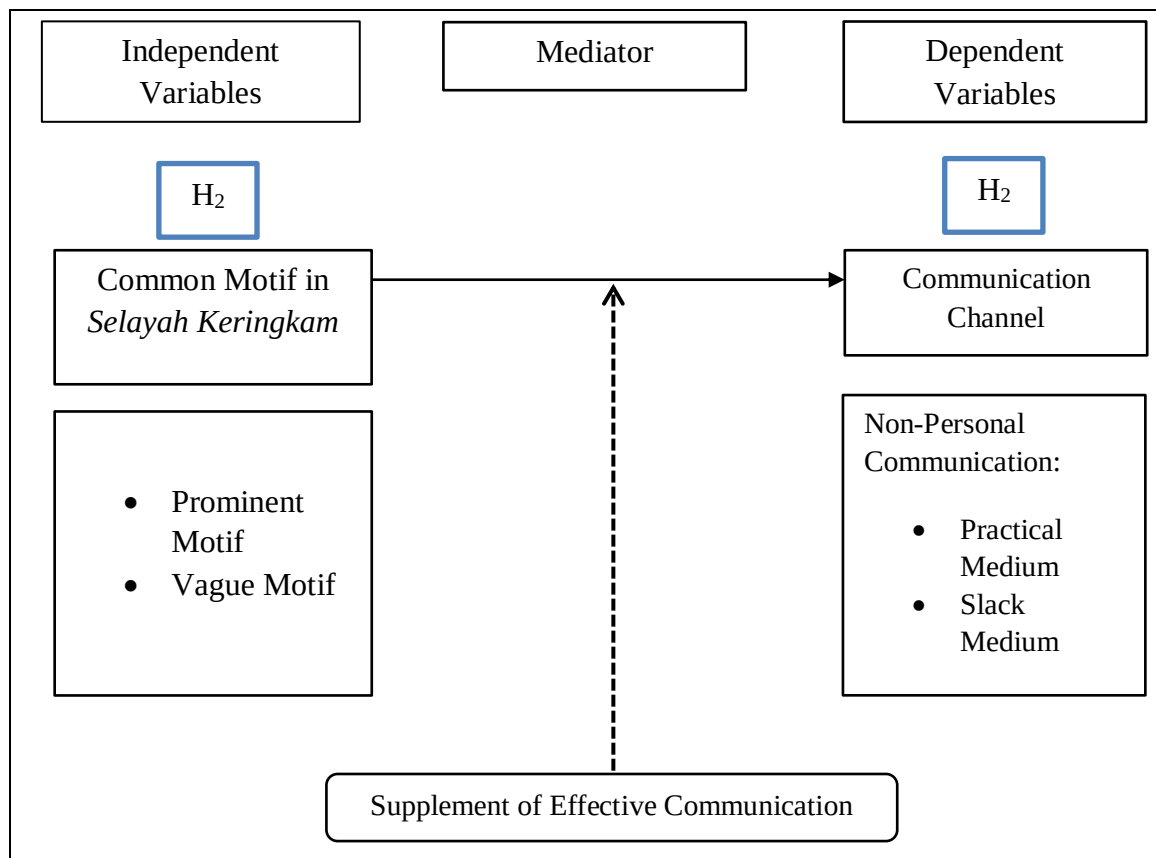


Figure 5.9: Connection Between Independent Variables Towards Dependent Variables 2

Dependent variables 2 contain non-personal communication channels incorporated with practical media which consists print media, broadcast media and online media, while the slack medium only includes display media. Model summary in Table 5.36 below shows that the value of R Square is 0.023 and the value of Durbin-Watson is 0.952 which are similarly displayed as of great value. According to (Chen, 2016), the Durbin-Watson

statistic will always have a value ranging between 0 and 4. A value of 2.0 indicates there is no autocorrelation detected in the sample. Values from 0 to less than 2 point to positive autocorrelation and values from 2 to 4 means negative autocorrelation. Table 5.36 below shows the model summary of the relationship of independent variables (common motif of *Selayah Keringkam*) and dependent variables (Non-personal communication channel) where the value of R Square is 0.023 nonetheless this study not a modelling test it just to proof hypothesis testing whether it have significant different that why this study refer to acceptance value of Durbin-Watson and the value of Durbin-Watson is 0.952, which are similarly displayed as great value, thus indicates that the hypotheses is accepted.

Table 5.36: Summary of Relationship of Independent Variables (Common Motif of *Selayah Keringkam*) and Dependent Variables (Non-Personal Communication Channel)

Model Summary^b					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.152 ^a	.023	.021	.56281	0.952

a. Predictors: (Constant), Independent Variable

b. Dependent Variable: DV2 Non-personal communication channel

Table 5.37: Coefficients of Hypothesis two (H₂)

Coefficients^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.401	.134		25.296	.000
	Independent	.116	.039	.152	3.009	.003

Table 5.37 displays the results of coefficient hypothesis, one which is independent variables (common motif) between dependent variables (non-personal communication channel). Based on Table 5.37, largest standardized coefficients beta, which is 0.152 means the contribution between the common motif of *Selayah Keringkam* and non-personal communication is the satisfactory. The significance also shows a great value of 0.000 and 0.003 for the variables. According to (Pallant, 2005), “if the significance value is less than .05 for instance, .01, .0001, etc., then the variable is making a significant unique contribution to the prediction of the dependent variable.” Values above .05 can be reckoned that the variable is does not have a significant unique contribution to the independent variables in the model (Pallant, 2005).

5.11.3 Hypothesis 3

H₃ Practice of significance supplement of effective communication will mediate high familiarity of common motif in *Selayah Keringkam* and impact In-Personal Communication medium preference by tourist.

To test the hypothesis as stated above, a regression analysis was used for the independent variables (Common motif of *Selayah Keringkam*) and dependent variable (In-Personal Communication) together with the mediator (Supplement of effective communication) in determining whether the hypothesis can be accepted or not.

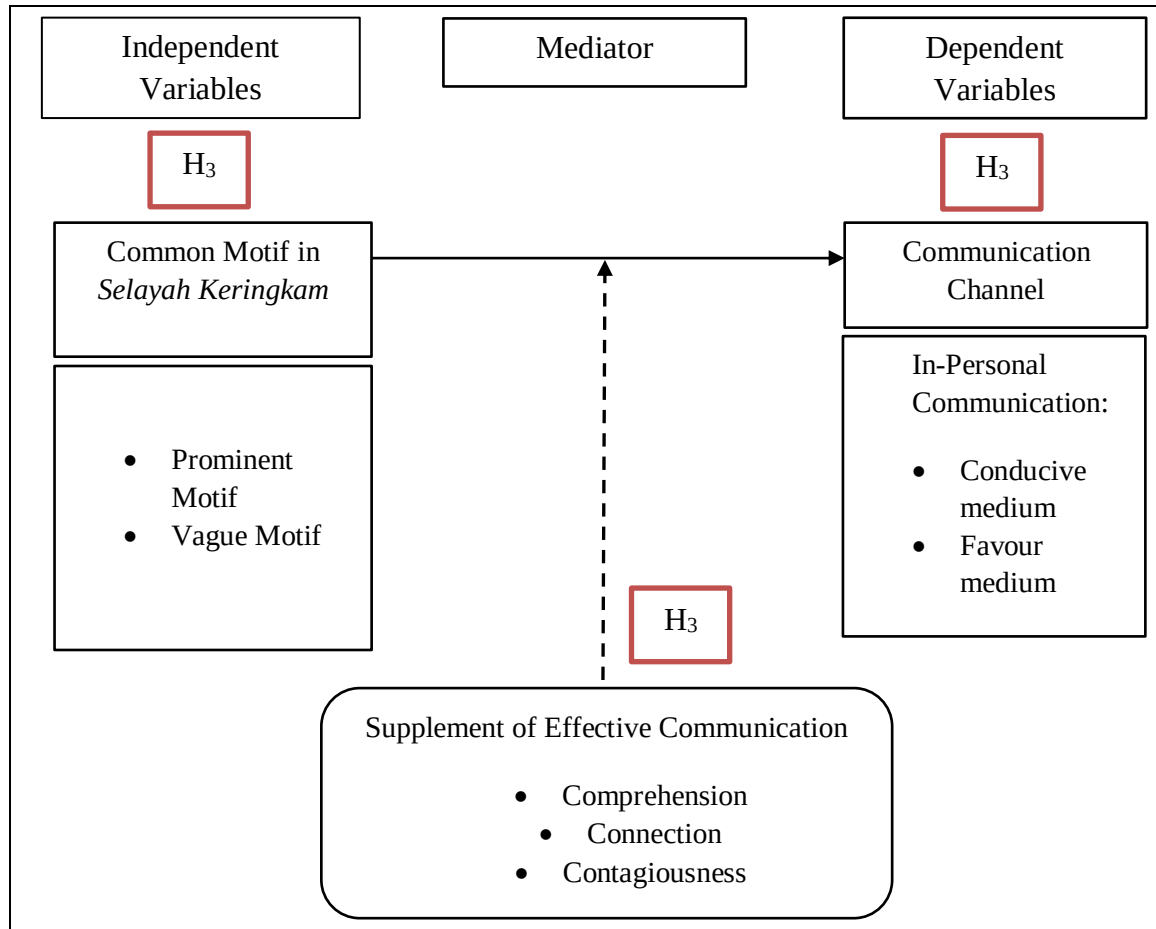


Figure 5.10: Relationship Between Independent Variables and Dependent Variables (In-Personal Communication) with Mediator

Figure 5.10 shows the summary on the relationship between the independent variables (common motif of *Selayah Keringkam*) and the dependent variables (In-Personal Communication medium) with the mediator (Supplement of Effective Communication). The independent variables consist of aspects such as *Tali Air*, *Kacang-Kacang*, *Bunga Tabur*, *Pucuk Rebung/Gunung*, *Bunga Ros*, *Lada Tumpah* as prominent motif of *Selayah Keringkam*, while the vague motif is *Bunga cengkih*. Dependent variables 1 consists of in-personal communication channels contain over telephone and email as conducive medium and exhibition/booth as favour medium. The mediator incorporates aspects such as comprehension, connection, and contagiousness.

Model summary of Supplement of Effective Communication and in-personal communication in Table 5.38 below identified R Square is 0.52 nonetheless this study not a modelling test it just to proof hypothesis testing whether it have significant different that why this study refer to acceptance value of Durbin-Watson, while Durbin-Watson is 1.278. Common Motif and in-personal communication relationship contribution R Square is 0.155 then Durbin-Watson is 1.504, it is significant value for positive autocorrelation in between variables as show in the results of the value in model summary in Table 5.38 below. According to (Chen, 2016), the Durbin-Watson statistic will always have a value ranging between 0 and 4. A value of 2.0 indicates there is no autocorrelation detected in the sample while values from 0 to less than 2 point to positive autocorrelation and values from 2 to 4 means negative autocorrelation, clearly the hypotheses is accepted.

Table 5.38: Summary of Relationship of Independent Variables (Common Motif of *Selayah Keringkam*) and Dependent Variables 1 (In-Personal Communication Channel) With Mediator (Supplement of Effective Communication)

Model Summary^b					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1 (SEC-IPC)	.227	.052	.049	.57113	1.278
2 (CM-IPC)	.394	.155	.153	.53895	1.504

*SEC-Supplement of Effective Communication, *IPC-In-personal communication*, CM-Common Motif

5.11.4 Hypothesis 4

H₄ Practice of significance supplement of effective communication will mediate high familiarity of common motif in *Selayah Keringkam* and impact Non-Personal Communication medium preference by tourist.

To test the hypothesis as stated above, a regression analysis was used for the independent variables (Common motif of *Selayah Keringkam*) and dependent variable (Non-Personal Communication) together with the mediator (Supplement of effective communication) in determining whether the hypothesis can be accepted or not.

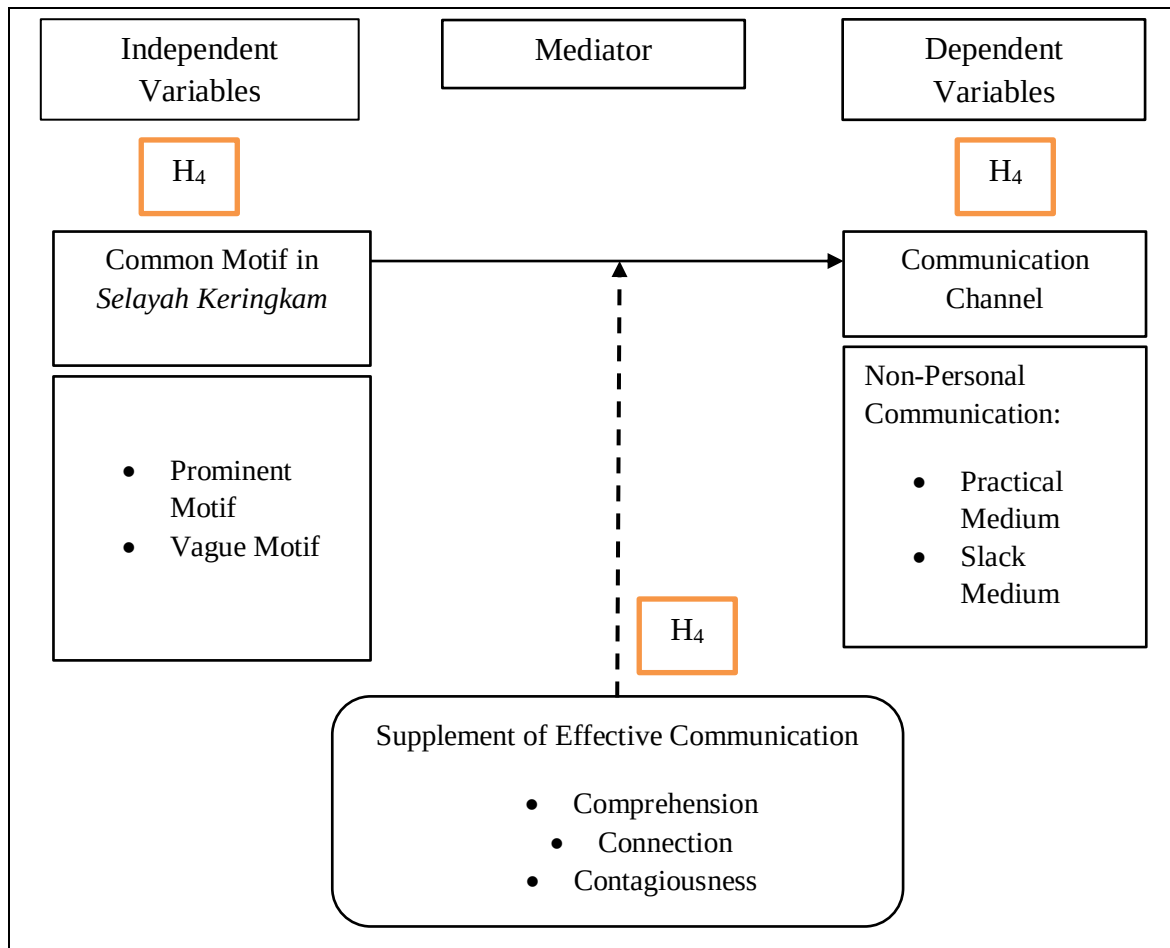


Figure 5.11: Relationship Between Independent Variables and Dependent Variables (Non-Personal Communication) with Mediator

Figure 5.11 shows the summary on the relationship between the independent variables (common motif of *Selayah Keringkam*) and the dependent variables (Non-personal Communication medium) with the mediator (Supplement of Effective Communication). The independent variables consist of aspects such as *Tali Air*, *Kacang-Kacang*, *Bunga Tabur*, *Pucuk Rebung* or *Gunung*, *Bunga Ros*, *Lada Tumpah* as prominent motif of *Selayah Keringkam*, while vague motif is *Bunga cengkih*. Dependent variables 2 consist Non-personal communication channels which contain print media, broadcast media and online media as practical medium and Display media as slack medium. The mediator incorporates aspects such as comprehension, connection, and contagiousness.

Model summary of Supplement of Effective Communication (SEC) and Non-personal communication identified R Square is 0.023, nonetheless this study not a modelling test for the both type of SEC it just to proof hyphothesis testing whether it have significant different that why this study refer to acceptance value of Durbin-Watson is 0.908 that show accepted value. Common Motif and Non-personal communication relationship contribution R Square is 0.023 then Durbin-Watson is 0.952, it is acceptance value for positive autocorrelation in between variables as shows in Table 5.39 below. According to Chen (2016), Durbin-Watson statistic have a value ranging between 0 and 4. A value of 2.0 indicates there is no autocorrelation detected in the sample while values from 0 to less than 2 point to positive autocorrelation and values from 2 to 4 means negative autocorrelation, clearly the hypotheses is still accepted with the range of the value stated.

Table 5.39: Summary of Relationship of Independent Variables (Common Motif of *Selayah Keringkam*) and Dependent Variables 2 (Non-Personal Communication Channel) With Mediator (Supplement of Effective Communication)

Model Summary ^b					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1 (SEC-NPC)	.153	.023	.021	.56277	.908
2 (CM-NPC)	.152	.023	.021	.56281	.952

*SEC-Supplement of Effective Communication, *NPC-Non-personal communication*, CM-Common Motif

5.12 Summary of Hypotheses Testing

After analysing the data, Table 5.40 below summarizes the result of the Hypotheses testing and whole the hypotheses are supported based on the acceptable value number as displayed in the body of content referring to supported statement by Chen (2016) and Pallant (2005).

Table 5.40: Accepted Hypotheses Testing

H ₁	High knowledge of <i>Selayah Keringkam</i> 's common motif by tourists will effect a high difference preference of in-personal communication medium.	Accepted
H ₂	High knowledge of <i>Selayah Keringkam</i> 's common motif by tourists will effect a high difference preference of non-personal communication medium.	Accepted

Table 5.40: Supported Hypotheses Testing (continued)

H ₃	Practice of significance supplement of effective communication will mediate high familiarity of common motif in <i>Selayah Keringkam</i> and impact In-Personal Communication medium preference by tourist.	Accepted
H ₄	Practice of significance supplement of effective communication will mediate high familiarity of common motif in <i>Selayah Keringkam</i> and impact Non-Personal Communication medium preference by tourist.	Accepted
*H ₁ -Hypothesis one *H ₂ -Hypothesis two *H ₃ -Hypothesis three *H ₄ -Hypothesis four		

5.13 Summary

In this chapter, the researcher has analysed the data using SPSS, where the first step was data cleaning, which is followed by demographic respondent data analyses. The supplement of effective communication data was also analysed, and the generated data was discussed in this chapter. The component of communication to ensure the effectiveness of message delivered about *Selayah Keringkam* was proven that it can be known as much as other motifs. Factor analysis was then conducted and the components were rotated in the variables, which clearly answered the objectives which were to identify the most preferred communication channels of the Sarawak Malay traditional *Selayah Keringkam* prospects. There are seven common motifs of *Selayah Keringkam* which include *Tali Air*, *Kacang-Kacang*, *Bunga Tabur*, *Pucuk Rebung/Gunung*, *Bunga Ros*, *Lada Tumpah* and *Bunga*

cengkih. After the rotated components, there was a new framework identified. The new framework shows that the common motif of *Selayah Keringkam* as independent variables have two categories namely prominent and vague motif. From the analysis, it was also identified that the three components of the supplement of effective communication consists comprehension, connection, and contagiousness help to deliver common motif among tourist even better.

Dependent variables 1 consist of in-personal communication became two components which are over telephone and email as conducive medium, and exhibition/booth as favour medium. Similarly, the dependent variables 2 became two components which are print media, broadcast media, and online media as practical medium, and display media as slack medium. Additionally, the hypotheses were also clarified and confirmed that there is significant supplement of effective communication which influences familiarity of common motif in *Selayah Keringkam*, as well as the impact of personal communication preference by tourist.

CHAPTER 6

DISCUSSION AND CONCLUSION

6.1 Introduction

This chapter comprises of the summary of the outcomes for each research objectives which are incorporated and presented through summaries of the major findings. The new research conceptual framework identifies the new hypothesis which was tested and presented. Following that, the conclusion of the study will be presented. The findings of the data collection in the preliminary study along with the conclusive study are discussed in this section. Discoveries of the preliminary study of the in-depth interview are discussed as this finding is used as supporting data. Thus, it is necessary to discuss the findings if this interview to prevent any unconventionality. The findings from the preliminary study were excluded as the findings were only used to form the questionnaire, as well as to support the research problem. The questionnaire items were verified during the interview, especially for the independent variables in this study. The data gained are presented and supported from various sources of secondary data. Demographic analysis is also excluded as it was done for record purposes, which does not add any conclusion for the study. This chapter also includes some recommendations for future studies and contribution of knowledge in this field, as well as limitations at the end of the chapter.

The relationship between one variable to the other variables must be tested. The hypothesis in the new framework consists of three variables, which are the independent variables (common motif in *Selayah Keringkam*), the dependent variables (communication channel), and the mediator (supplement of effective communication). The first and second hypothesis were tested to identify tourists' knowledge of *Selayah Keringkams*' common

motif and were each tested between the independent variables (common motif of *Selayah Keringkam*) and the dependent variables (communication channel). Then, the third and fourth hypotheses were done to test the relationship between independent variables (common motif in *Selayah Keringkam*), the dependent variables (communication channel), and the mediator (supplement of effective communication) towards the influence of supplement of effective communication as mediator toward common motif in *Selayah Keringkam* as independent variables and communication channel as dependent variables in this study. The hypothesis between independent variables (common motif in *Selayah Keringkam*), the dependent variables (communication channel), and mediator (supplement of effective communication) had also been tested.

All of the hypotheses show a significant value which means that it is supported. The data were collected from 384 respondents and were evaluated using descriptive analysis, which emphasizes on the frequency and percent counts. Statistical tests such as reliability test, factor analysis, and varimax plus regression were tested to discover the correlation between the variables in the conceptual framework. The results were presented in Chapter 5 as well as showed that each of the research objective were answered. The end of the chapter conferred and provided suggestions that can be used for further explores and conceivable studies. The influences to the knowledge will also be presented.

6.2 Summary of Findings

This part of the thesis discusses the accomplishments of the research objectives established. The aims of the research were further explained in the research objectives. There are three objectives arranged to be achieved as foundation of this research which are:

- To identify the common motif of *Selayah Keringkam* of Sarawak Malay traditional textile.
- To analyse the preference communication channels of Sarawak Malay traditional textile prospects.
- To propose significant strategies in positioning Sarawak Malay traditional textile (*Selayah Keringkam*) in boosting the Malay ethnic identity to the tourism industry

Through this study, it shows that tourism Malaysia managed to introduce many cultural and art products as an image to Malaysia, but there are some limitations such as lack of understanding and knowledge of some cultural products, for example, the *Selayah Keringkam*, since some tourists did not recognize the pattern or motif on this gold embroidery. Most of the tourists only know *Selayah Keringkam* by its name alone, but not for the actual look of it, and there is a confusion about the type of embroidery that is considered *Keringkam* when it is not. Through discussions with *Keringkam* makers, there are some tourists consider *kelingkan* the same as *Keringkam*, so the embroiderer thinks this issue needs to be corrected because by disregarding this matter, the tourist may not know the true look of the Sarawak Malay *Selayah Keringkam*. Hence, to sustain a good awareness in the cultural and heritage tourism sector for *Selayah Keringkam*, the message about it needs to be more amenable and preferable among tourists.

This research combines the tourist preferred communication channels to deliver message about common motif of *Selayah Keringkam*. Based on the aims that had been established, the first aim was to identify the common motif of *Selayah Keringkam*. Then, the second aim was to analyse the preferred communication channels of Sarawak Malay

traditional textile prospects. Both of the data will become a guideline to propose significant strategies in positioning Sarawak Malay traditional textile (*Selayah Keringkam*) in boosting the Malay ethnic identity to the tourism industry.

The common motif in *Selayah Keringkam* is a vital aspect discovered as a main factor in this study, to deliver the message about *Keringkam*, to make it recognisable and does not undergo issues such as lack of attention. This study conducted interview sessions with the makers of *Keringkam* to list the common motif of *Keringkam*. UNWTO (2020) stated that the cultural interaction urged by such meets prompts dialogues, constructs understandings, and adopts tolerance and peace. This statement elaborated the importance of comprehension towards cultural interactions, and equally towards the *Selayah Keringkam* (UNWTO, 2020). This is to foster the responsible use of this living heritage for tourist purposes, as well as to nurture a sense of pride among communities that can be guided into taking initiatives to aid its long-term existence.

Nowadays, the *Selayah Keringkam* is less introduced and used in the costume of Malay Sarawak compared to other ethnic costume in Sarawak (Mohamad, 2019). Therefore, attentiveness influences confirm that the *Selayah Keringkam* should remain as a valuable heritage, and this matter should be emphasized. Through this research, tourist awareness about *Selayah Keringkam* is a significant aspect to be discovered in order to develop a medium that can attract tourists towards the *Selayah Keringkam* through their preferred communication channel. Tourists' knowledge will affect the guidelines in proposing significant strategies in positioning the *Selayah Keringkam*, as to making it more prevalent among people around the world as well as to enhance and develop this gold embroidery to be a valuable heritage in Sarawak as Malay traditional textile. The influence between the common motif of *Selayah Keringkam* as independent variables and the Communication

Channels and dependent variables became the direct guideline in developing the new framework as a strategy in positioning *the Selayah Keringkam* to boost the Malay ethnic identity in the tourist industry. Referring to Awang Sa'at (2019), the effectiveness of reliable positioning of the *Selayah Keringkam* through proper strategies ensures that this textile will be known by tourists, besides enhancing the Malay ethnic identity of the tourist industry in Sarawak. This study has explained the relationship of supplement of effective communication as the mediator towards the common motif in the *Selayah Keringkam* and communication channel to deliver this textile to tourists. Supplement of the communication influences the tourists' knowledge on the *Selayah Keringkam*, and the preferred communication channels in enhancing the awareness of the motif. According to Agarwal and Garg (2012), the right communication channel depends on the acceptance of communication objectives, the spectators, and the strengths and weaknesses of the different channels accessible. The precise choice is prominent to the achievement of the communication goals.

This study distributed 384 questionnaires to tourists in classifying the preferred and suitable communication channel to deliver the common motif of *Selayah Keringkam* in order to develop a proper and significant framework. Therefore, the function of the supplement of effective communication for this study is to mediate the relationship between the independent variables and the dependent variables to achieve better results. Comprehension is the capacity to comprehend the information or message received as the key to understanding *Selayah Keringkam* in order for the tourists to identify the common motifs of it. Comprehension is a significant mediator because when a potential consumer of *Selayah Keringkam* understands each motif, they will escalate the heritage. This is due to the successful communication which depends on acceptance and understanding of the message.

Effective communication likewise, is about accepting the emotion and purpose behind the information. Connection as a supplement in communication emphasizes that not only the receiver accepts the message, but also resonates it to generate an emotional response. When a connection is built in this communication, it will precede to new actions that can lead the receiver to love the information received (Albanese, 2007). Uniting the supplement in communication such as connection in message will help tourists to react with emotions towards the *Selayah Keringkam*, which can help this heritage gain responses, similar to the *Pua Kumbu*. In compliant to Albanese (2007), professional communications work hard to understand what ensures a message to be delivered in a remarkable approach. The receiver of the message needs to catch the message at that point to identify the information and believe in the message in order for it to be memorable, and to create passionate effects that prompts contagiousness. Contagiousness shows how the message is being spread and becomes appealing to the receivers of the message. Contagiousness in terms of communication is also defined as memorable message that evokes a vivid emotional reaction, motivates the receiver to act, and elicits a demonstrable response (Albanese, 2007).

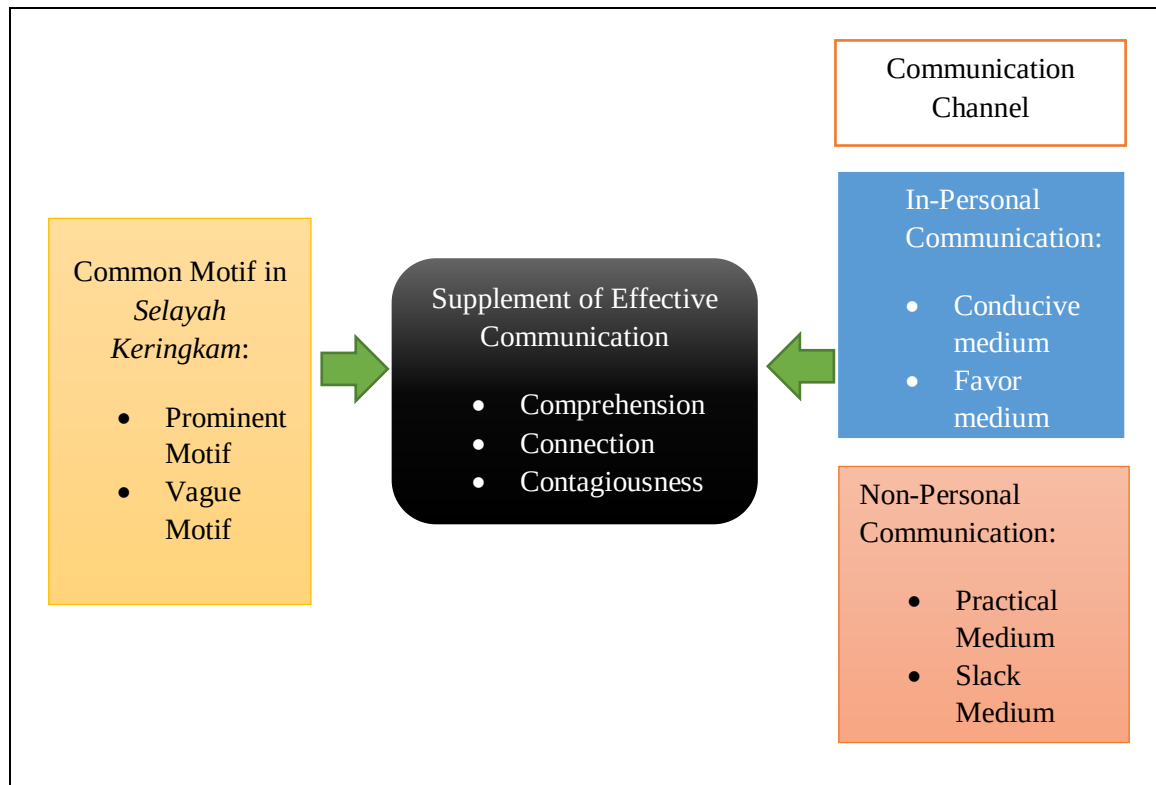


Figure 6.1: Common Motif in *Selayah Keringkam*, Supplement of Effective Communication and Communication Channels

Based on the hypothesis that were verified, there are four hypothesis supported. The supported hypothesis comprises of the aspects of common motif in *Selayah Keringkam* as independent variables, and in-personal communication and non-personal communication channels as the dependent variables. Meanwhile, the supplement of effective communication is the mediator. As shown in Table 6.1 below, the four hypotheses supported are:

Table 6.1: Accepted Hypotheses

H ₁	High knowledge of <i>Selayah Keringkam</i> 's common motif by tourists will effect a high difference preference of in-personal communication medium.	Accepted
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Table 6.1: Accepted Hypotheses (continued)

H ₂	High knowledge of <i>Selayah Keringkam</i> 's common motif by tourists will effect a high difference preference of non-personal communication medium.	Accepted
H ₃	Practice of significance supplement of effective communication will mediate high familiarity of common motif in <i>Selayah Keringkam</i> and impact In-Personal Communication medium preference by tourist.	Accepted
H ₄	Practice of significance supplement of effective communication will mediate high familiarity of common motif in <i>Selayah Keringkam</i> and impact Non-Personal Communication medium preference by tourist.	Accepted
*H ₁ -Hypothesis one *H ₂ -Hypothesis two *H ₃ -Hypothesis three *H ₄ -Hypothesis four		

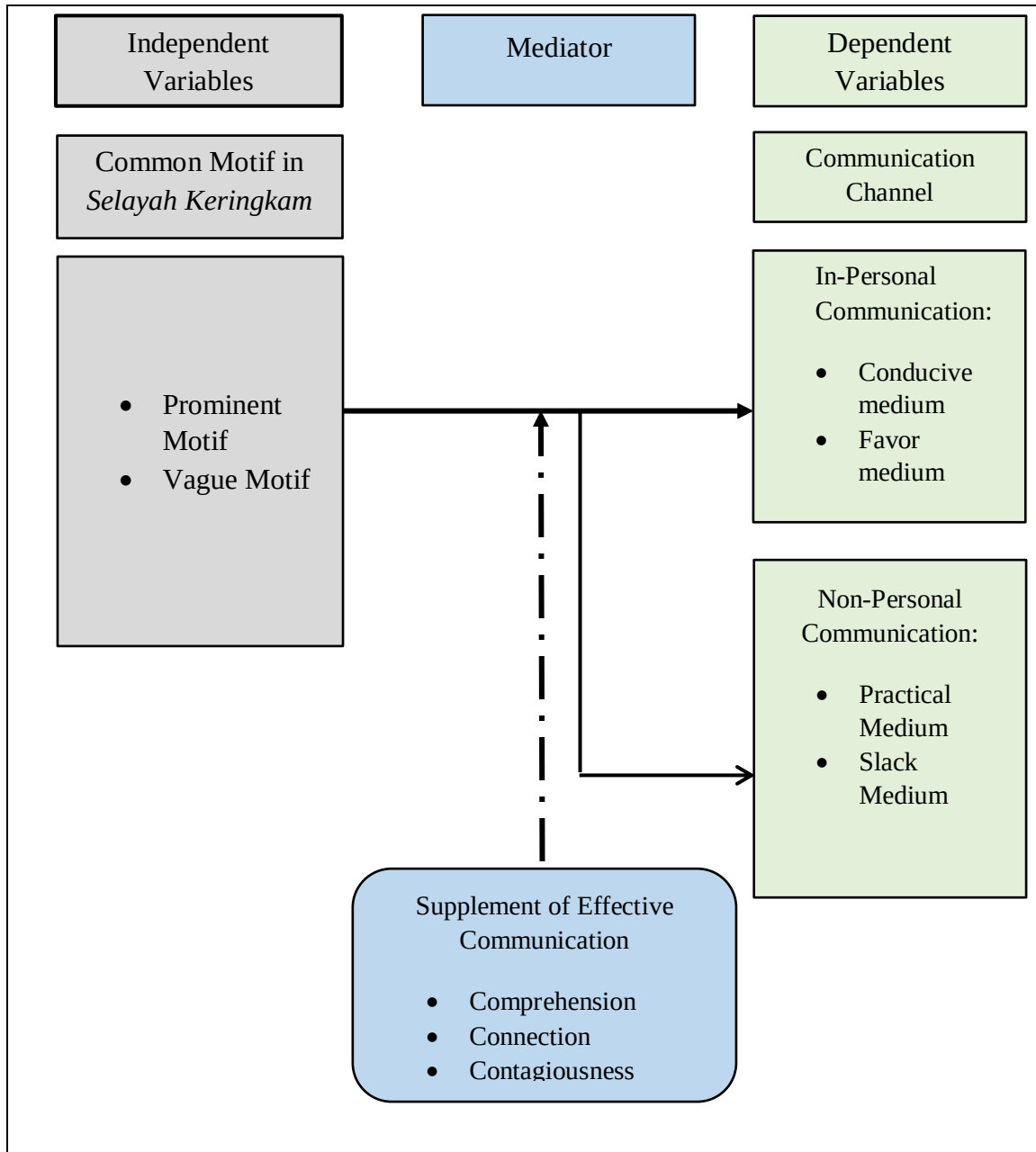


Figure 6.2: Framework of the Study
Source: Mansor (2021)

Table 6.2: Contribution and Validation

RESEARCH QUESTIONS	NEW KNOWLEDGE	BENEFIT OF RESEARCH	FUTURE RESEARCH	RESEARCH LIMITATION
What are the common motifs of Sarawak Malay traditional <i>Selayah Keringkam</i> textile which makes it unique to others?	Tourists know the basic knowledge of <i>keringkam</i> as a start to identify this type of traditional Sarawak Malay textile.	<i>Keringkam</i> is known by tourists and the knowledge is brought to people who have not yet been to Sarawak because knowledge is passed on to families and acquaintances through the experience of traveling in Sarawak and helps to further increase the number of visitors who will come, thus making <i>Keringkam</i> known as a treasure. the same famous tradition as other traditional textiles	Future studies can take this study and make this motif as a form of pattern that can be applied to buildings or tourist attractions such as airport entrances, government or private buildings as a motif that is inspired and made into a replica in decorating a large building especially to show the beauty Sarawak tradition.	Disagreement between old and new embroiderers and researchers in this field in categorizing the basic motifs of <i>keringkam</i> .

Table 6.2: Contribution and Validation (continued)

What are the most preferred communication channels among tourist to deliver the characteristic in terms of common motifs in Sarawak Malay traditional textile (<i>Selayah Keringkam</i>) prospects?	Be able to know how to convey the message about the common motif of <i>selayah keringkam</i> with the right platform and suitable for tourists by following their preferences of communication in delivering message about this embroidery. In addition, by knowing the right channel, the relevant parties can run a short promotional event more effectively according to the needs of the recipient of the message.	By knowing the platforms that suit tourists in receiving messages about <i>keringkam</i> , parties involved in promoting <i>keringkam</i> can find the right platform according to the needs of tourists to be delivered better and effectively	Using the platform chosen by the tourists by using the alternative platform as a study whether it gives a lot or a little effect in conveying the message about <i>selayah keringkam</i>	The selection of communication platforms chosen should be more diverse in making this art product known by tourists, but there are only a few types of platforms that are chosen by tourists. Because there are several opinions, each channel has advantages and disadvantages and needs according to the situation. So in order to realize the effectiveness of delivery, it should be necessary to look at the situation in using a certain channel.
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Table 6.2: Contribution and Validation (continued)

How to position the significant strategies in positioning Sarawak Malay traditional <i>Selayah Keringkam</i> in boosting the Sarawak Malay ?	The proposed strategy is as a guideline in increasing the awareness of tourists about <i>keringkam</i> .	The proposed strategy can help Sarawak tourism and can have a good effect in increasing the awareness of tourists about the existence of <i>selaya keringkam</i> parallel to other ethnic traditional products in Sarawak.	New researchers can test this strategy or adapt this strategy to those who are involved in promoting <i>keringkam</i> .	This strategy is only a suggestion but has not been implemented so its effectiveness has not been tested and is a limitation in this study or future studies.
Source : Preliminary interview with Mrs. Hamidah Mohamad and Norinda Su'ut (2022)				

6.2.1 Common Motif of *Selayah Keringkam*

This study focused on the common motif in *Selayah Keringkam* because it is one of the main elements of this textile. Awang Sa'at (2019) agreed that the motif is the main element in a textile to symbolize the background, history, and identify of a textile. This shows that the motif is an important element in recognising a textile and it becomes the identify of an ethnic (Su'ut, 2019). This study emphasized on the common motif to be used as input in communication as a message about the *Selayah Keringkam*. The main aim of the first research objective is to identify the common motif of *Selayah Keringkam* of the Sarawak Malay traditional textile. Based on the preliminary interview, Su'ut (2019) mentioned that the common motif of *Selayah Keringkam* is usually inspired by embroiders' surroundings. Although the motif is the same, the motif embroidered is in accordance to the skill of the

embroiderer (Su'ut, 2019). The most basic motif that the *Keringkam* weaver needs to learn is the motif of *tali air*, as it is the most common motif used to start the motif. The specialty of the *Keringkam* embroidery is different from others, as it depends on whether the material used is gold or silver thread. The most notable *Keringkam* embroidery produces the same pattern inside and outside, so it can be used on both sides (Su'ut, 2019). The *Keringkam* production requires technique and experience to ensure a neat and beautiful results, as it takes years to learn in perfecting the production due to its complexity. This requires patience and deep interest, and even so, experts still take a long time to complete a piece of the *Keringkam*, especially those who want to have a full *Keringkam* pattern on the *casa rubia* fabric (Su'ut, 2019).

Motif of *pucuk rebung*, *tali air*, *kacang-kacang*, *bunga ros* and *bunga tanjung* flowers are mostly found around *Kampung Lintang* and *Kampung Tanjung* because the village is a settlement early Malay community in Kuching, Sarawak (Su'ut, 2019). However, after researching the actual basic patterns used since the time of the ancestors, the often used motifs are *Tali Air*, *Kacang-Kacang*, *Bunga Tabur Pucuk Rebung* or *Gunung*, *Bunga Ros*, *Bunga Cengkih*, and *Lada Tumpah* (Su'ut, 2019). This study found that there are two types of motif, which are divided into two categories namely Prominent Motif and Vague Motif. Prominent motif category is the pattern better known among tourists, while the vague motif is the less known motif. *Tali Air*, *Kacang-Kacang*, *Bunga Tabur*, *Pucuk Rebung* or *Gunung*, *Bunga Ros*, *Lada Tumpah* are examples of prominent motif of *Selayah Keringkam*, while vague motif is only the *Bunga cengkih* motif.

Based on an interview conducted with the gallery manager of the textile museum in Kuching, the manager agreed that motifs in textiles like *Selayah Keringkam* are among the main elements that make a *Selayah Keringkam* special or as an identity that makes any textile

different. The manager also believes that *Selayah Keringkam* has its own uniqueness in terms of making motifs that uses gold or silver thread and embroidering a motif requires good techniques and skills for the production of a perfect *Selayah Keringkam*. She added that motif is one of the character as priority feature on *Selayah Keringkam*, this is because if a textile has no motif then it is difficult for a person to identify a textile. She added that motif is one of the priority feature characters on *Selayah Keringkam* as if the textiles has no motif, then it is difficult for a person to identify the textile.

Based on the findings that has been implemented, all the list of common motives can be considered as a basic knowledge before getting to know more about *Selayah Keringkam*. There are some common motifs that are less known by tourists such as *Bunga Cengkih* and it is categorized as vague motif, while the rest are categorized as prominent motifs because they are better known by tourists. Similarly, in the preliminary study conducted, this study prioritizes the common motif in *Selayah Keringkam* because it is one of the important elements to be used as a message to tourists about *Selayah Keringkam* and this statement is agreed by tourists who visited the gallery of *Songket* and *Selayah Keringkam* in Kuching.

6.2.2 Influence of Supplement of Effective Communication Towards Common Motif in *Selayah Keringkam* and Communication Channels

The relationship between common motif in *Selayah Keringkam*, communication channels and supplement of effective communication tourism became an influence for the tourists to use better platform based on their preference to understand about this embroidery. Each of these factors are the main items in order to develop significant framework of the study to achieve third objective. Common motif in *Selayah Keringkam* consist of two items which are prominent and vague motif.

Supplement of effective communication channels to deliver common motif in *Selayah Keringkam* include aspects such comprehension, connection and contagiousness to guarantee better understanding about *Selayah Keringkam*, while for dependent variables which is communication channels, two categories of communication channels were included such as in-personal communication channels that consist of conducive medium and favour medium, and non-personal communication which includes practical medium and slack medium. Each of the items for all variables link from one item to another item to build a relationship in order to influence tourist's awareness of *Selayah Keringkam* and impact communication channels medium preferred by tourist in a better understanding of *Selayah Keringkam*.

6.2.3 Supplement of Effective Communication

Supplement of effective communication is vital since it link to each other (Du Plooy-Cilliers, F, & M Louw, 2014). Communication and comprehension are the giving and receiving of message, and the importance of comprehension is what makes people believe in the message. The capability to understand through communication allows receiver to make choices because comprehension puts meaning into the message. The best thing about context is that it excavates the understanding of the message and consequently factual dialogue can take place. In order to deliver message about *Selayah Keringkam* efficiently, people who deliver the message need to be able to differentiate which type of communication channels are acceptable in tourists' preference. If tourist understand these forms of message, they will be able to accept and understand *Selayah Keringkam* not only verbally but also create physical exchanges of information.

The second item is connections that can be formed instantly or vice versa. Regardless of how quickly connections are formed, communication becomes almost effortless when emotion connection is established towards the information or message. Building a connection in communication by reaching out first will automatically increase influence to the person regarding the message (Story, 2018). Hence, with the existence of a connection in the communication about *Selayah Keringkam*, tourists will be easily influenced in excavating and understanding about this textile and make communication more effective.

As a final point, the contagiousness in message is necessary in this study for a better efficiency in delivery about *Selayah Keringkam* because regardless of how wisely planned advertisements are, it is not gauged in separation, and the feelings in one message can totally affect a neighbouring product (Hardesty, 2015). Contagious message can lead to viral marketing which allows for an unforced technique of interactive advertising messages with great possible for influence in the market. This study eventually indicates marketing managers to surge the chances of a successful message (Botha, 2014). A good message about *Selayah Keringkam* can make the message memorable because it is often mentioned and seen effortlessly, as contagious messages can simply be conveyed by word of mouth or through other communication platforms which is helpful to achieve effective message delivery.

6.2.4 Communication Channel (In-Personal Communication & Non-Personal Communication)

In short, the function of this conceptual framework depends on the dependent variables which consist of two subs of communication channel which are in-personal communication and non-personal communication in delivering all the common motif in the

Selayah Keringkam embroidery. The supplementary to ensure the communication process to be better applies the supplement of effective communication as mediator. All of the variables link to each other, in order to position the *Selayah Keringkam* motif in tourists' minds and gain their understanding. In conclusion, the in-personal and non-personal communication items are relevant, consequently in the position of the common motif of *Selayah Keringkam* among tourists, which indirectly can boost the Sarawak Malay ethnic identity. The relationship between each variables shows significant influence of tourists towards communication channels and supplement of effective communication. This is shown in two hypotheses that has been supported which are:

Table 6.3: Supported Hypothesis of H₁, H₂, H₃, and H₄

H ₁	High knowledge of <i>Selayah Keringkams</i> ' common motif by tourists will effect a high difference preference of in-personal communication medium.
H ₂	High knowledge of <i>Selayah Keringkams</i> ' common motif by tourists will effect a high difference preference of non-personal communication medium.
H ₃	Practice of significance supplement of effective communication will mediate high familiarity of common motif in <i>Selayah Keringkam</i> and impact In-Personal Communication medium preference by tourist.
H ₄	Practice of significance supplement of effective communication will mediate high familiarity of common motif in <i>Selayah Keringkam</i> and impact Non-Personal Communication medium preference by tourist.

6.3 New Proposed Framework

This study has made data collection conferring to classifications that can be used as a reference to relevant parties in making *Selayah Keringkam* better known and can be presented in various platforms in accordance with the needs of tourists rendering to effective communication channels. While the supplement of communication channel should be applied in conveying information on *Selayah Keringkam* to ensure that the information transferred is more easily received and understood by tourists and make *Selayah Keringkam* recognizable, documentation on *Selayah Keringkam* is a key factor to establish a message about *Selayah Keringkam* as a whole to escalate the identity of Sarawak Malay ethnic.

According to (Awang Sa'at, 2019), the *Selayah Keringkam* commercial value that can be highlighted by the *Selayah Keringkam*'s documenter, studies on textiles is very important in ensuring that these textiles remain. As mentioned by Awang Sa'at (2019), the existence of documentation activities such as the study of this *Selayah Keringkam*, can be a reference to future generations and the information received is accurate.

A new framework is created to highlight *Selayah Keringkam* for the purpose of delivering accurate information in increasing the familiarity of *Selayah Keringkam* among the community and tourists to help it be recognized by domestic and international tourists, similar to other textiles in Sarawak. Its main aim is to achieve the third objective in this research by proposing significant strategies in positioning Sarawak Malay traditional textile (*Selayah Keringkam*) in boosting the Malay ethnic identity to the tourism industry.

6.4 Recommendations for Future Research

This study is still far from flawlessness. There are numerous features essential to be enhanced if other researchers are interested in conducting a study on the *Selayah Keringkam*,

either in the context of better communication about the embroidery, or in different perspectives of the study. Firstly, the theoretical framework of the study in preserving the heritage of *Selayah Keringkam* among the Sarawak community itself is still undefended for conceivable development in other areas, especially the places that do not include embroidery as a local community activity. This is in agreement with Su'ut (2019) who mentioned that usually, the *Selayah Keringkam* will only be known by people in the area who create *Selayah Keringkam* weaving activities as a source of income for the embroiderers. She added that most Sarawakians are not guaranteed to know about the *Selayah Keringkam* if they are not from the local community that produces the *Selayah Keringkam*, except for those who are interested in the heritage and textile art itself, or those who have the obligatory need to know about the *Selayah Keringkam*. In contrast to *Pua Kumbu*, undeniably, all Sarawakians and tourists are familiar with it, as it is a representative in showing the uniqueness of Sarawak. More effective variables need to be developed to study different aspects of the *Selayah Keringkam*. Questions for this study on how does the *Selayah Keringkam* contribute to area visitation play a significant role in the design elements in Sarawak, how to apply the *Selayah Keringkam* motif similar to *Pua Kumbu* in tourist hotspots as decorations such as sculpture or the pattern used as a design of a building in a tourist area. This contributes to better understanding on the roles of motif in *Selayah Keringkam*. Secondly, the recommendation for future study is that the researchers are encouraged to do a study of potential research area, and not only focused in Kuching, Sarawak. Researchers should study whether there is a major relationship between the *Selayah Keringkam* itself and the surrounding environment, which can trigger factors in devoting it and maximizing ways to convey it to the public, regardless of the ethnicity in Sarawak.

The data on the recognition of the *Selayah Keringkam* among tourists for future research may be expanded in other study areas to ensure the involvement of more population. Bigger samples will give more data to be analysed, as compared to this study which only focused on the city area of Kuching. Future researchers can incorporate other methods in the research, such as qualitative method, instead of preliminary study, to help the researcher acquire additional data and strengthen the value of the data. Additionally, researchers can correspondingly collaborate with related parties to work together in making *Selayah Keringkam* motif as one of the motifs that can be used in showing the uniqueness that symbolizes Sarawak.

Other than that, this research recommends that there is a focus in helping new embroiderers of *Selayah Keringkam* to ensure that the makers of the embroidery will continue to exist. Other recommendation includes expanding the perception of professionals, artists, and local authorities along with public perception. This can be done by delivering an expanded grasp of related parties on the importance of the *Selayah Keringkam* production, to ensure it is equally recognized like other textiles. There may be various opinions in methods to boost this textile. The new conceptual framework can also be used as a guide to produce more efficient and effective way to deliver the *Selayah Keringkam* information among tourists. The conceptual framework shows the common motif of the *Selayah Keringkam* and the supplement of the effective communication that can help tourist gain information and increase familiarity regarding the *Selayah Keringkam*, with the right and preferred communication channel. This will extensively contribute to preserving the *Selayah Keringkam* through the right communication channels identified in this study, thus potentially produce a comprehensive way of preserving this embroidery as well as increase tourist knowledge about the *Selayah Keringkam*.

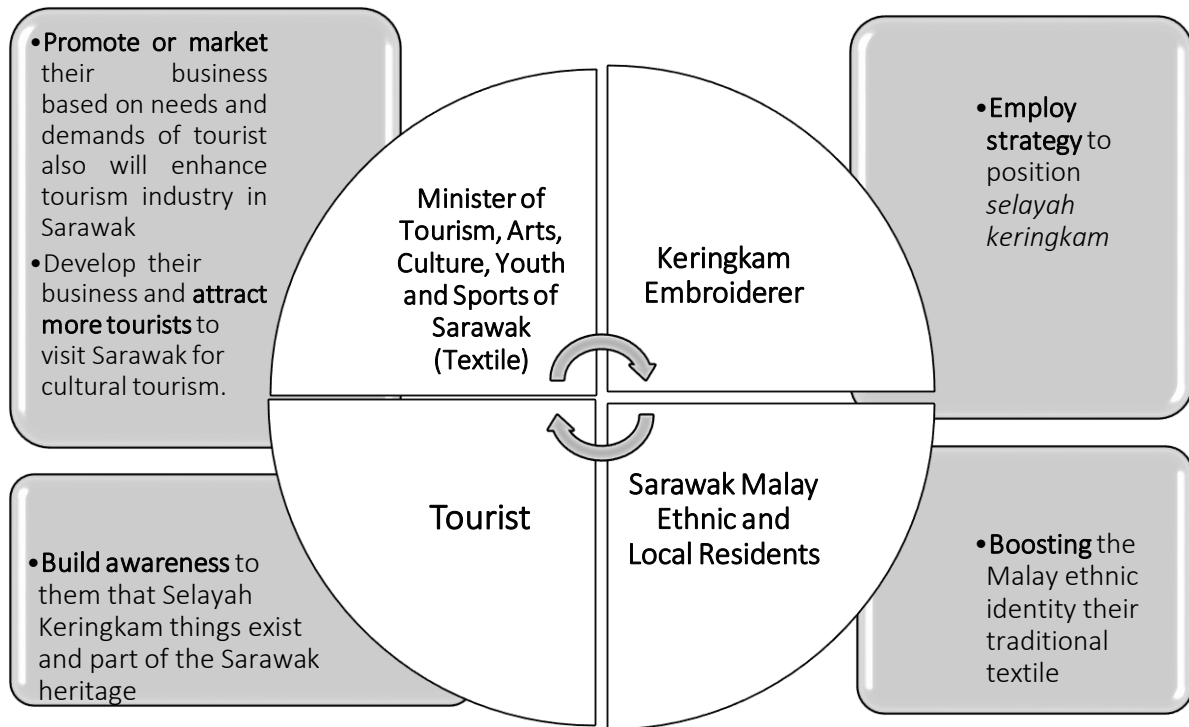


Figure 6.3: Contribution of the study (Mohamad & Awang Sa'at, 2019)

Adding to that, referring to figure 6.3 above this study agreed by two respondents who is expertise in this field that this research capable to reach Ministry Tourism Sarawak's objective to promote or market Sarawak product to attract more tourists visiting Sarawak. It is also benefit *keringkam* embroiderer or NGO who is related in *selayah keringkam* to employ strategy to position this gold embroidery, while for tourist as this study focus will give value in building mindfulness of *selayah keringkam* as one of the Sarawak's heritage that indirectly reflect to encourage in boosting the Malay ethnic identity.

6.5 Conclusion

Thus, through the entirety of the six chapters of this study, it can be decided that the study was successful and have accomplished the study objectives which were set in the beginning of the study. The hypotheses were also established with the dependable bases and data analysed. This research enclosed two hypotheses in order to determine the relationship

between knowledge of the *Selayah Keringkam*'s common motif by the tourists, with difference in preferred communication channels, and to practice the significant supplement of effective communication with the common motif in *Selayah Keringkam* and the impact of communication channel preference of tourists. This research was able to identify the preferred communication channel of tourist in Kuching, Sarawak. This was done in order to develop significantly efficient strategies in positioning the *Selayah Keringkam* to boost the Malay ethnic identity. Despite that, this study had some limitations with the boundaries in data collection and in measuring the tourists' knowledge. The data collection should not be limited in future research, and it is recommended that the research should be done in the whole state of Sarawak, including both urban and rural areas.

The presentation of the *Selayah Keringkam* should be able to create an increased awareness, understanding, and appreciation by the tourists. The link between all variables has been the guide to develop the new framework. The new framework shall contribute in delivering the *Selayah Keringkam* as a tourist product both locally and internationally. The sustainability of the heritage in the tourism industry in Sarawak depends on the considerable scope upon the conservation of cultural and social traits. This shows the importance of the study in the tourist industry, which helps to increase the number of tourists visiting Sarawak to know more and learn about the uniqueness of the *Selayah Keringkam*, which is a part of the Sarawak heritage product. This is vital in order to preserve the *Selayah Keringkam*.

The final clarifications bring this study to a full closure in better understanding the development of cultural heritage tourism in Sarawak, with the idea that the tourism development involving non-replaceable assets should practice maintainable methods to boost its products. With the guidelines, various methods can be used to preserve the culture, despite the failure of the current national tourism policies in handling sensitive local issues

and recognising the diverse issues that should be improved. Yet, accepting, knowing, and having tolerance on heritage fascination like the *Selayah Keringkam* will fulfil various roles, achieve goals, which will most likely deliver attractions that positively aid the familiarities of both the community members and the tourists. It will also provide a strong sense of endurance between the historical, contemporary, and upcoming heritage or culture.

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Appendix A

IN DEPTH INTERVIEW TRANSCRIPT

R: Saya daripada pelajar UNIMAS sedang menjalankan kajian mengenai keringkam seperti yang saya nyatakan di dalam surat yang saya sertakan pada pihak puan sebelum hadir untuk interview puan. Terima kasih ye puan sebab sudi mengambil masa untuk ditemuduga. Saya terus kepada soalan ye. Puan boleh nyatakan nama, jawatan, pengalaman, sedikit background study and latar belakang puan secara ringkas.

I: Nama Hamidah Mohd, jawatan saya di sini sebagai ketua jurulatih di SCV dan jurulatih System Learning Due National (SLDN), Coach. Berpengalaman dalam bidang ini dari tahun 1974s ehingga 2019, berumur 63 lahir tahun 1956. My background study form 3 (CLE) di sekolah nation school, VTO stand for Vocational Training Officer daripada System Learning Due National, to get VTO certificate kena attend kursus, kepakaran saya di sini dalam bidang costume, makeup dan coach SCV and coach bagi SLDN training. Sejak tahun 1974, memang sudah biasa dan mengetahui pakaian melayu Sarawak, because before this saya involve in dance, so dance memperagakan baju melayu Sarawak, because of then we know about this costume. Baju Melayu Sarawak ada 3, satu pakai baju kurung ,2nd baju kebaya panjang and 3rd berkemban dengan kain songket, kain dibawah lutut. The 3rd one kain bawah lutut jarang dipertengahan atas factor aurat kerana mendedahkan, kerana ketika 50-60 an berkemban tidak menjadi satu isu tidak seperti sekarang kerana pada masa kini pengetahuan mengenai ilmu agama lebih kuat.

R: Maaf tanya Puan, sepanjang berkhidmat dalam bidang ini adakah puan ada menerima anugerah atau penghargaan yang besar pada puan?

I: Ada, saya menerima Anugerah Sarawak Women in Arts 2015 (1974-2019) ketika Datuk Adenan menjadi Menteri Sarawak.

R: I see.

I: Era 60-70 berkemban kurang dideahkan lagi atas factor aurat kecuali ketika tahun 70' an semasa di DUN lama terdapat persembahan yang diikuti oleh saya sendiri yang terdapat pameran dalam mempamerkan baju melayu Sarawak daripada Datuk Habsah Harun, Menteri

Kebudayaan dahulu. Ia merupakan aktiviti terakhir yang mempersembahkan kostum melayu Sarawak, I think.

R: How about Keringkam? Keistimewaannya, asal usulnya.

I: Keringkam berasal daripada Sarawak namun pembuatannya kain menggunakan rubia, rubia pada ketika dahulu material kain tersebut bersifat lembut berbanding rumbia sekarang. Kain rumbia yang lembut lebih senang disulam berbanding sekarang. Tetapi kain tersebut tidak berasal daripada Sarawak, ia berasal daripada India sama seperti benang emas dan benang perak, benang yang bewarna putih dan kuning. Benang emas ketika dahulu di sekitar Kuching di India Street ada kedai yang bernama Salleh Ahmad, dia merupakan pembekal benang kepada para pembuat Keringkam yang diambil import daripada India ke Singapore, satu cucuk benang kurang daripada 15cm yang berharga RM15 pada ketika itu, ketika saya belajar membuat keringkam harganya sudah naik RM45 dan pada masa kini harganya secucuk ialah RM100 lebih oleh kerana itu harga keringkam sangat mahal dan boleh mencecah ribuan ringgit. Benang asal tidak pandai luntur. Corak keringkam bunga cengkih corak rebung, spt corak bintang, nama-nama corak later boleh refer back to me. Jarum timah kuning dibuat sendiri untuk membuat keringkam. Ia tidak dijual. Ia perlu ditempah. Digunakan untuk aktiviti khatam dihias anak-anak yang nak berkhatam. If perkahwinan orang tua-tua pakai. Sewa keringkam RM150 sekali pakai. Aktiviti nasi temuan juga menggayakan keringkam.

R: Pembuat keringkam adakah berasal dari Sarawak?

I: Pembuat Keringkam dan songket ada di sarakraf and for individu untuk keringkam, if di Kampung Tanjong, we have Puan Hajah Fauziah dikira sebagai pemula, beliau telah buat untuk isteri agong yang berharga 8 ribu lebih sehelai. Last keringkam yang dibuat on that time lah. Then Datin Hasmah orangg Kampung Lintang RM12 ribu.

R: Baju kurung Melayu Sarawak pula penggunaanya adakah sentiasa diguna atau hanya majlis tertentu?

I: Baju kurung Melayu Sarawak if berdasarkan pengalaman saya ketika nenek saya berumur 40' nenek menggunakan baju kurung Kain pecah kaca yang dibeli daripada kedai Salleh Ahmad daripada Singapore India. Kain tersebut tidak ada kilauan tetapi corak berkilat kain

tersebut tahan kerana sehingga kini kain tersebut masih wujud cuma kain tersebut pada masa kini telah tercair kerana rapuh. Saya sendiri pernah menggunakan pakaian tersebut pada era 50'an bersama aksesori seperti gelang kaki atau gelang aluk in both hand and rantai kerepek also kerongsang.

R: How about songket, Puan?

I: Songket Sarawak sama seperti songket Brunei, kerana songket Sarawak daripada songket Brunei. Disebabkan kita serumpun kerana asal pemerintahan Sarawak dahulu diperintah oleh Brunei. Bila kita dah berpecah, songket tersebut kekal.

R: Terdapat satu statement yang mengatakan keringkam pada masa kini kurang perhatian or lack of attention tidak seperti kain traditional Sarawak lain sebagai contoh *Pua Kumbu* yang sering digunapakai oleh pelbagai pihak dalam membawa imej Sarawak itu sendiri, pada pandangan puan adakah puan bersetuju dengan kenyataan ini and why.

I: Lack of Attention, yes saya setuju kenyataan mengatakan bahawa costume atau keringkam pada masa ini kurang perhatian. Pada saya costum traditional melayu seperti keringkam ini boleh diketengahkan namun tidak asli seperti asal kecuali keringkam yang asli. Lack of attention I think kerana susah cari yang original. Contoh if we talk about the originality of Sarawak Malay costume, songket tenunan sekarang semua bercorak baharu jika dahulu ia bercorak pucuk rebung bagi perempuan jika lelaki dia pakai macam ada keris, bentuk keris pada kain sabuk. Kain songket bercorak keris menunjukan lelaki. Keris dan Rebung merupakan motif songket asal Sarawak. Keistimewaan kostum berbanding org lain adalah jahitan asal kostum tidak menggunakan mesin jahit ia menggunakan jahitan tangan, jahitan tangan pada sarung menggunakan jahitan tindih kasih. sarung baju kurung songket. Sama seperti sabuk lelaki pada zaman 40', pembuatan yang halus. Sememangnya dari dahulu pakaian melayu Sarawak banyak perbezaan daripada permulaan awal 40-50 an baju dia memang dah ada keasliannya jika bangsa lain tiada keaslian, kerana pakaian melayu rekaannya dari dahulu lengkap sebagai satu costume namun bangsa lain atau suku lain pada permulaan nya lebih kepada perhiasan yang diperbuat daripada bahan sekeliling seperti siput, biji-biji buah hutan dia buat pakai rantai, mereka tidak ada perhiasan perak atau emas semuanya lebih kepada perhiasan moden. Mereka berkemban menggunakan kain tenunan sendiri daripada waktu awal barter trade dengan China dari trade tersebut mereka mendapat

duit. Zaman tersebut duit umpama tiada nilai kerana tiada cara untuk dibelanjakan oleh itu duit hasil daripada barter trade tersebut mereka jadikan perhiasan pada pakaian dari situ kita dapat lihat syiling pada pakaian mereka pada masa kini. Zaman tersebut makin banyak perhiasan duit makin kayalah keluarga tersebut pada kepercayaan kaum Iban, semasa majlis perkahwinan suku iban ini akan menggunakan kesemua perhiasan itu. Melayu memang telah wujud kostum dari asal kecuali keringkam, perbezaan corak daripada baju tradisional lain. Bagi lelaki di sini kain sabuk, cara pemakaian lebih labuh kurang seinci daripada buku lali dan lipatan hanya gulung. Masa perkahwinan juga digunakan. Baju melayu lama cekak musang. Datang daripada sumatera. Dari Brunei juga guna cekak musang. Corak rebung. Songket, sabuk dapat diketengahkan untuk diposisi seperti pua kumbu.

R: Penggunaan motif Pua Kumbu di pulau Borneo ini digunakan secara meluas dalam mendekorasi sesuatu tempat sebagai tarikan pelancong, adakah motif pada Keringkam juga dapat diperluaskan sama seperti motif pua kumbu dalam mempromosikan kebudayaan warisan negeri Sarawak?

I: We can improve if ada support. Muzium baharu dikatakan akan mempamerkan dan perkasakan kostum melayu Sarawak. Datuk Habsah sahaja yang banyak memberi support dan perkasakan kostum melayu Sarawak. Kementerian kini tidak menyentuh mengenai kostum Melayu ini selain hanya mengharapkan muzium, pihak berkaitan yang jalankan tetapi tiada, kesenian Sarawak macam JKKN. It can contribute in tourism, to help people economy also. Boleh menjadi salah satu sebab untuk menarik pelancong, sebagai contoh letak di airport untuk menunjukkan kostum melayu. Menjadi salah satu pelancongan kebudayaan.

R : terima kasih puan, soalan kamik setakat ya jak.

I : sama-sama.

I: macam my mum, semua perempuan, nenek kamek, nek Peranakan nya, yang diam serumah, semua pandai menyulam

R: usually perempuan lah buat?

I: yes, yalah kinek tok ada penyulam-penyulam lelaki, and then always ketengahkan lelaki, cam sik fair lah, sik bagus la sebenarnya, bukan kita nak diskriminasi, tetapi kita nak menunjukkan sebagai warisan.

R: warisan hasil tangan perempuan?

I: yes, so focus berik dengan orang perempuan bila nak interview kah, TV kah, memang daknya pandai tapi aaa..

R: cam authentic, keaslianya..

I: aa keasliannya, keasliannya dah hilang

R: sepatutnya, dari dolok-dolok memang orang perempuan, molah cmya nak?

I: jadi nya mesti tunjukkan perempuan, sebab perempuan banyak agik pandey daripada lelaki sebenarnya tapi maybe cam kitak kenal kamek ya nak, semua cam agak Norinda, cmya ada gk orang nanyak agak Norinda cmya bah, just mouth to mouth orang ya jadi terkenal

R: betul

I tapi actually ada gik orang lebih bagus, orang tua-tua masih ada bah, so sepatutnya concentrate dengan orang tua-tua yang masih ada ya

R: betul

I: pasya mun dah sik ada agik lain cerita lah

R: yelah. Jadi kalua macam selayah keringkam tuk,

I: Keringkam tuk, u know the different of selayah and the tudung?

R: selayah cam shawl, eh sini dekat bahu

I: dekat bahu, tudung di paggil shawl, panjang.

R: aa kenak sidak ya nungguh cmya oo? selayah keringkam?

I: mm I don't know where you get that information,

R: mm okay-okay.

I: depend dengan where you get that informationlah, tapi kamek sebagai penyulam dan generasi-generasi

R: it different?

I: different.

R: Hmm, okay-okay.

I: Nya, untuk selayah tuk nya adalah 1 meter cmya, 1 meter atau pun 2 camya. Tapi untuk keringkam nya

R: small?

I: no. I mean mun the tudung is 2 meter length tapi mun kitak beli dengan kamek keringkam and kamek dalam. dalam my... my box ya, atau pun my kain, because I do it in the box or in the kain and gulung, theirs is a story little bit tentang story selayah and keringkam

R: ouh, mmm

I: how to take care of. ada dinyatakan. Ia adalah salah satu kamek pun camni, cara packaging jualan kamek lah.

R: It good la sebab at least mm yelah mm, kamek run preliminary interview kamek nak tahu ada antara information yang tak accurate, jadi kamek perlu carik orang yang accurate yang bena-bena molah like maker, atau pun orang yang memang ada experience in keringkam yang akan membetulkan lah nya sik camtuk, camtuk, so dia akan jadi lebih, mmm

I: tepat?

R: haa tepat. nak motif centipede tuk kitak pernah dengar kah?

I: sik pernah kamek dengar motif ya.

R: climbing rose?

I: ada, rose melelat namanya. Nya naik ke atas.

R: so yang basic nya tali air, ada nak kacang-kacang tek nak,

I: kacang-kacang pun daripada tali air. Semuanya basic daripada tali air, for your info lah.

R: motif cengkih.

I: yes. Nak kitak list kan tadik. Tali air mun orang ya meruncitkan petak ya, ya lah kehalusan kerja orang ya.

R: camtulah? sharp.

I: yelah kamek mun orang madah kakak-kacak kamek just nangga camtuk jak “ouh you don’t know”. Hanya jauhari menenal manikam. Camya jak la, just dapat madah cmya.

R: Sebab orang yang nya sik tauk authentic nya, nya akan madah kakak camya jaklah, mun nya tauk real baru nya tauk tuk cantiki kah sik, sulaman nya halus kah sik

I: kamek mok preserve benda tuk sebagai Sarawak pun heritage. Tapi Cuma cara dakya mintak ya, first hanta gamba dengan kamek, kenak sik berik gamba motif, actually you maok gamba or motif you should terus terang lah, kamek kak maok gamba, maok motif tuk tuk tuk, make it clear.

R: kamek, mun kamek, kamek maok, pinjam gamba and then quote nama kitak, kamek mintak izin engkah anak panah tuk motif apa, motif apa. Camyalah, sebab kamek memang focusing on motif jak. Tapi main, main motif, common motif.

I: okay

R: the the plan, plan aa.. research tuk, bila kita dah ada motif-motif tuk, kita Tanya lah dengan tourist, sama ada sidak ya familiar kah dengan motif tuk, macam mana sidak ya familiar dengan motif puan kumbu, jadi mun sidak sik familiar jadi kita explain, bila kita explain at the same time, kita on goin preserve the keringkam so that they, so diaorang semua tahu tuk nang dari Sarawak, tuk Sarawak malay ethnic punya attire, camya. Yelah tujuan research tuk. Sebab usually diaorang sik tauk pun motif tuk apa, ya apa.

I: cam kamek, kamek pertahankan motif lamak-lamak ya,

R: haa betul, motif lamak lah.

I: Kamek tetap, kamek molah juak benda-benda yang dalam bentuk sulaman contoh macam kamek madah kitak tek nak, kamek molah mm gamba bunga tapi bukan cara sulaman yang

bunga ros bukan yang jadi camtuk nak, bukan. Bunga rose yang camtuk, kamek lukis, tapi kamek bukan sulam cam kelingkan yang dipolah camya-camya, kamek sulam jak sisi-sisi nya, supaya nya Nampak cam bunga ros cam sama lah yang kamek molah bunga yang untuk TYT, yang dak ya nak guna sebagai hadiah untuk TYT, kamek yang molah hariya and then kamek pun molah burung kenyalang, ya maksudnya kamek menginovasikan nak ya nya untuk dijadikan sebagai benda-benda camtuk. So missal kamek molah cushion cover, kamek molah briefcase, misal kamek molah table runner, table runner apa indah ya, kamek molah benda-benda camtuk, kebanyakan nya molah benda-benda camtuk dan berik kepada orang luar lah. Tuk hariya terbang ke Korea sidak kementerian industry apa yang beli. So yelah tujuan nya tek, kamek menginovasikan juak lah.

R: kinek tuk pun memang banyak motif baru-baru kan.

I: hm-hm. Tapi our NC kan kamek ada, pernah mencadangkan dengan nya, gift to people mun lelaki i make it into tali leher, tapi gunakan motif-motif sulaman lah, nang disulam. Nya sik maok, nya madah, preserve it, as it is. “Tudung, tudung, sikboh kau nak lebih-lebih ubah jadi mok lain”, sik mok nya I don’t know, fikiran nya lain kah apa, tapi kamek, tujuan kamek is international maksudnya.. sinun pakey nya apa, cm kita situk pergi kenduri kah, kahwin kah pakey ya, jadi kamek moak benda yang dipolah pakey tali leher, alas meja, lapik apa-apa lah supaya dapat jadi camya.

R: kirennya nya ada function lain? Jadi orang lain pun boleh pakey camya?

I: hmm! Cam kamek hariya, ada hariya kamek pakey tudung camtuk. Nya awal, kamek pakey nya sulam dibelakang ajak.

R: ouh, cam kitak nak ya basuh apa semua?

I: nya Cuma boleh dianginkan, kamek basuh bahagian yang lain, tapi bahagian sulaman kamek sik kenak kan denga air.

R: ouh.

Tapi kinek tuk kamek orang ada jumpa keringkam nya boleh dibasuh tapi sik dapat la di washing machine, nya akan direndam sekejap, pastuk angkat jemur terus. Camtuk, nak tuk, bila yang lamak ya, bila you pakey nya sik dapat kena spray apa indah nya akan berubah

warna. Even you dudk tepi pantai, angin-angin laut aa, boleh menghitamkan keringkam (motif)

R: jadi macam karat?

I: yes. Ada baju, baju kamek kahwin dolok. Is keringkam, nya because mak kamek menyulam ya, masa nya kerja di kampung budaya, alu jadi berkarat. Because di kampung budaya yak an dekat dengan laut. Angina laut ya jak boleh menyebabkan nya jadi hitam. Ya la sik tauk nya kena dijaga preserve camya. Tapi bila kamek orang found out ada benda daripada.. apa nama tempat ya, Turkey. Nya pun.. nya ada juak keringkam, tapi nya cam nya tuk tuk, nang di salur, salur nya seluruh ya is the..

R: gold?

I: gold. Tapui tuk tek nya seolah-olah dicelup ajak. Jadi bahagian yang diikat nya puteh.

R: ouh.

I: tapi nya boleh dispray minyak wangi. Nya sik tukar color, yang Turkey tu. Tapi nya, camtuk aa, tuk is my baju tuk, my baju, bahagian tuk jadi warna tuk. Actually nya daripada emas tek. Bila nya kenak angina laut, nya jadi hitam. Maybe nak tuk jenis yang, jenis yang, apa nama tek.. jenis yang bukan nombor satu pun, kan keringkam ada gred. Gred 1, gred 2, gred 3.

R: gred nya sampai tiga jakla?

I: aha, jadi gred 1, nya sik akan berubah malah nya akan makin lama makin sparkling, makin sparkling, gred 2 nya boleh bertukar warna, yang ketiga lagilah. Contoh nak, cara nak bersihkan nya balik you know popoi amoi?

R: tahu, tahu.

I: popoi amoi tu you guna then sapu-sapu. Untuk kilatkan dia balik. Tapi dia tak dapat warna asal nya tadik la cuma nya akan berkilat.

R: then every gred tu different price lah?

I: yes. Kinek tuk first gred dengan third jak ada. Second dah sika da. First nya, harga kinek tuk RM200.00, seikat ya, which is 8 to 10 or 11 helaian. Mun nak third gred ya nya, susah

juak la mun nya di frame kan nya bagus. Sulaman untuk frame. Bukan untuk dipakai, and then sigeek gik nya ada perak lah.

R: boleh sik kitak ngga tuk berdasarkan pemahaman kitak nak ni common motif yang kamek list tuk.

I: bunga tabur tek cam kamek madah kitak tek nak, nya banyak tek nak, tapi nang ada digelar bunga tabur, tuk digela bunga tabur, yang banyak, sama ada nya cengkih atau pun bintang. Cam situk kitak dah engkah selit nak, selit is bintang lah.

R: ouh, tabur selit tu bintang?

I: hmm.

R: tabur lampu?

I: haa? Camni?

R: meaning that, usually jarang lah tabur lampu yang, maksudnya bukan common lah

I: bukan common.

R: yang common maksudnya yang selalu diguna oleh pembuat keringkam.

I: common biasa tabur selit, tabur cengkih, bunga tanjung, u can say it biasa.

R: orchid?

I: orkid tuk sik biasa, very jarang. You boleh pakey tali air, kekacang, puncak rebung atau pun gunung you can masukan gunung lah, bunga tanjung, bintang atau bunga selit dapat pakey lah.

R: tulip apa semua ya belum?

I: belum, nya baru. Rose mekar, or kuncup. Asal nya bunga ros. Bunga cengkih, bunga tabur boleh.

R: company kitak?

I: sebelum tuk kamek pakey syarikat nama mak kamek syarikat hajah mastura, kamek ada 2 syarikat yang kamek pegang lah. Satu agik keringkam mas, walaupun keringkam ya daripada emas tapi kamek pakey mas ya stand for nama mak kamek.

R: Yang molah keringkam tuk special tek nya ada both side.

I: Haa nya ada both side yang sama.

R: problem statement research kamek mengatakan Sarawak malay attire tuk macam kurang Nampak, less focus, and then less attention orang macam dah bukan sebagai pembuat tetapi orang lain young generation, cam..

I: sik kenal.

R: kitak bersetuju kah dengan statement tuk? kamek dapat statement daripada datuk Sanib Said.

I: aok. Ouh, geng kamek ya. Ya sebenarnya salah sidak related association sebab sidak ya sik maok ketengahka dolok untuk dihadiahkan, kinek tuk memang gago dakya, dakya menghadihkan, tapi sayangnya, dakya hanya menghadihkan majority orang kerajaan or ternama camya.

R: For me la salah satu cara nya mungkin. Ambil motif ya engkah dekat bangunan kah, cam orang polah corak kumbu nya enkah the corak dekat satu bangunan ni melambangkan this is pua kumbu motif, camtulah jugak berharap kelak keringkam tuk akan dipolah camya juak. So that orang akan tauk.

I: masalahnya, orang sik tauk nilai keringkam ya, betapa bernilainya. Orang sometime sidak pakey penari kah apa dolok-dolok pun lekak pakay lepuh. U know it should not be like that, and then I talk to Datuk apa datuk Asfarina, yang orang KL ya bah, yang orang molah beg-beg apa benda ya, nya ka ada molah kasut pakey songket, I say keringkam I don't agree if you want to do like that because rasa cam ketulahan. Cam songket sik apa, you nak molah jadi beg kah, you nak molah jadi kasut kah, go ahead, tapi keringkam is no. nya sesuai. Motif and sulaman ya memang sik sesuai di enka di sia. Nya hanya untuk di kepala dan bahagian atas la bukan untuk dibawah. For respect. Tapi for lack of attention ya I think for young generation lah not for orang tua-tua lah, dak ya faham.

R: macam tourist dengan orang luar banyak tauk sik tentang keringkam.

I: not. Not really. Because keringkam tuk mainly orang yang berstatus jak. Dolok eventho harga nya 5-10 ringgit sik mampu orang nak beli, orang yang berduit walaupun 50 ringgit anggap orang ya berduit lah, camya ajak. Cam dalam kampyun kamek banyak makers, orang mampu beli ya sikit, cam rumah kampung lintang yang hangus ya dolok, dak ya kira peniaga, pekedey di kampung ya, kedey di kampung ya yang kira nya jak berduit dolok-dolok kan nya ya berduit nya berniaga nak, nya yang banyak beli. Jadi nya banyak collection yang antik- antik tapi sayangnya rumah nya hangus hariya so semua hilang. Sayang kan, tapi zaman ya eventho sepuluh ringgit pun harga keringkam sika da orang mampu beli. That why nya sik sampey ke kampung kitak orang ya. Nya are bandar jak. Orang kaya-kaya banyak di bandar, kampung kaya tapi kaya dakya dari segi tanah, kaya dari segi lain dia bukan macam Kuching. Kuching tuk nya kaya macam orang berpangkat, kerja kerajaan masa ya and then ya jak that's why dak ya mampu beli dan tahu guna. Kinek tuk of course la orang dah lebih kurang sama rata, mabe mak bapak nya sik kaya anak nya pandey nya mampu, tapi dak ya sik kenal, sik simpan pun keringkam. Sepaptutnya I want young people untuk tahu dan appreciate and then I want then to have one eventho nya sekadar cam kamek molah bawal ajak. Nya misik ada satu, setiap rumah mesti ada satu kamek maok camya. That's why kamek nak molah mengajar, mengajar orang menyulam. Now kita dah tahu cara untuk selamatkan and preserve keringkam dengan lebih bagus dengan menggunakan paper acid free supaya nya terjaga terpelihara. Pemuliharaan nya cmya lah. Mun kamek, kamek akan gulong, dalam cam bentuk batal cam guling. Kamek akan lapik lapik then masuk kan dalam sarung. Untuk yang kecil-kecil baru kamek pakey kotak yang cam sukut tuk ajak (tepi bahu)

R: camni kitak rasa it can improve this keringkam? to make it better to deliver keringkam tuk pada worldwide lah?

I: macam kamek mdah kitak tadi, kamek inovasikan nya kepada pelbagai penggunaan.

R: but for upper body.

I: aha for upper body. If you want to make just a tudung, then u have to make it with bila ada fashion show u involve selayah keringkam

R: that one of the way untuk improve kan?

I: kamek ada yang none muslim yang ada pakey dekat bahu ajak cam selendang di tepi tuk ajak jadi bangsa lain pun boleh pakey, cam orang putih nya maybe boleh pakey belit-belit (dileher) masa dakya sejuk.

R: camni kita rasa benda tuk boleh contribute to tourism?

I: untuk negara-negara yang asia cm Indonesia, Brunei, Asia, dakya maybe akan faham dan boleh berminat nak beli kerana orang Brunei banyak beli barang ya. Tetapi cam untuk orang luar tek cam kamek madah cm bentuk lain yang bersesuaian, alas, atau pun polah miniature tudung and then polah penceritaan sikit disia, then they will “ouh this is one of the ethnic Sarawak punya textile and heritage”. Can be like that, jual dalam bentuk frame dengan motif yang kita biasa guna.

I: kitak rasa benda tuk boleh jadi reason kah orang nak datang Sarawak?

R: boleh, sebab u can only find it in Sarawak or Borneo, of course mesti nya ingin tahu by traveling to Sarawak.

R: jawatan puan di dalam muzium tekstil?

I: saya dilantik sebagai pengurus galeri muzium tekstil.

R: macam dalam muzium tekstil tuk, berapa lama dah dalam bidang tuk?

I: bekerja di dalam bidang ini since 2010. Kamik orang handle entnologi dan pengurusan koleksi. Macam kain kita ada songket, pua kumbu, keringkam dan macam-macam koleksi.

R: kamik pergi kepada soalan asa dolok. Nama penuh puan?

I: Dayang Siti Shahwa Binti Awang Sa'at

R: umur puan?

I: 33

R: pekerjaan terkini? berasal dari?

I: Kurator, Sri Aman.

R: Pengalaman?

I: dalam 10 tahun.

R: bagaimana puan mendefinisikan tekstil berdasarkan pemahaman puan?

I: tekstil adalah sejenis kain, sama ada disulam, dijahit.

R: dalam sesuatu motif dalam tekstil ia menjadi elemen utama, menjadikan sesuatu tekstil itu istimewa atau sebagai identity yang membuatkan ia berbeza dari tekstil yang lain, adakah motif yang berbezakan sesuatu tekstil tersebut?

I: sememangnya berdasarkan motif. Contoh keringkam dia lain, teknik dan cara nya berbeza, contoh songket juga berbeza dengan pelbagai motif, size juga berbeza bagi setiap tekstil, macam puan kumbu juga lain, bidangnya besar, motif nya berbeza.

R: pada pandangan puan adakah motif menjadi salah satu karakter utama pada tekstil?

I: sememangnya ia merupakan ciri-ciri keutamaan pada tekstil, andai kata sesuatu tekstil tiada motif kita sukar untuk mengenalpasti sesuatu tekstil sebagai contoh pua kumbu bercampur motif lain dia mungkin hilang identitinya tersendiri. Motif penting untuk kita kenalpasti sebagai contoh motif pua kumbu, songket, keringkam.

R: adakah puan bersetuju bahawa motif di dalam tekstil penting kepada seseorang untuk membezakan setiap sejarah, latar belakang atau identity? sebagai contoh seseorang itu perlu mengetahui motif dalam sesuatu tekstil itu untuk membezakan sejarah, latar belakang atau identity sesuatu tekstil.

I: memang penting sebagai contoh untuk mengetahui motif itu apa, bersesuaian dengan apa, kalau songket atau keringkam kita sik sebarang untuk engkah motif yang tidak bersesuaian. Keringkam juga memiliki motif yang melambangkan sesuatu sejarah, motif yang diturunkan. Banyak benang yang diguna untuk membezakan nilai sesuatu keringkam.

R: pada puan apa keistimewaan keringkam daripada tekstil lain?

I: sualaman yang menggunakan benang logam perak atau emas, kesukarannya mendapatkan benang emas dan harga yang mahal, dan penghasilan membuat keringkam memang rumit. Perlu kemahiran tinggi, perlu sabar, menyiapkan sesuatu keringkam memerlukan masa

yang lama. Kadang paling sekejap setengah bulan itupun jika motif yang mudah dan tidak banyak disulam. Ia yang menjadikannya special. Especially bahan yang digunakan ia mahal disebabkan itu juga harga keringkam boleh tahan jika bandingkan dengan tekstil lain.

R: puan rasa adakah semua orang mampu menghasilkan keringkam

I: bagi kamik bukan senang mun tiada asas tiada pengalaman untuk polahnya, kiranya orang pakar sahaja yang molahnya. Ia pun pada masa kini pembuat keringkam tidak ramai, ada yang dah tua, ada yang 50 lebih 60 lebih jadi mun sidak sik ada pelapis untuk generasi akan datang. Oleh itu, inisiatif yang dipolah kerajaan lately untuk jaga keiringkam tuk untuk memertabatkan keringkam, kira masih baru-baru tuk juak. Mun sik ada inisiatif kita sik tahu ada sik keringkam pada masa akan datang.

R: pada pandangan puan akan keirngkam berpotensi mejadi produk kebudayaan kepada pelancong?

I: ye. Kerana keringkam mempunyai nilai komersial untuk diketengahkan.

R: adalah pendokumentasian keringkam penting dalam memperkenalkan produk ini secara meluas?

I: memnag penting kerana mun kita nangga sidak sik ada pendokumentasiaan jadi untuk generasi akan datang kita tidak tahu penggunaannya, sangat penting unutk generasi muda kelak, nangga apa itu keringkam, penggunaan, motif dan sebagainya, kira sebagai rujukan generasi akan datang.

R: bagaimana pendokumentasian dapat memberi kesan positif kepada etnik melayu Sarawak?

I: munnya dah didokumentasi kita dapat ikut caranya benar-benar, jadi kita sik sebarang, jika ada dapat ikut step by step kita tahu dari mula sampai akhir, oleh itu dengan adanya dokumentasi yang proper warisan keringkam dapat dijaga dan ia menjadi kebanggaan etnik melayu Sarawak kerana adanya pendokumentasikan Keringkam sekali gus warisan ini dapat dipelihara kerana rujukan daripada hasil dokumentasi yang ada and then orang luar juga mengenali tekstil keringkam ini secara meluas kerana menjadi simbolik sebagai kebanggaan sidaknya,

R: pada pendapat puan, adakah motif pada keringkam dapat menjadi satu mesej kepada pelancong mengenai etnik melayu Sarawak?

I: kalau pelancong datang jadi sidak dapat nangka motif keringkam, yang berkaitan motif natural yang berkaitan alam semulajadi seperti bunga cengkih, bunga ros, bunga tabur. Pelancong datang dapat melihat ini adalah produk melayu Sarawak jadi ia boleh menarik minat pelancong at same time ia memberi kesan yang baik kepada pelancongan. Jadi pelancong dapat recognize tekstil berdasarkan motif. Jadi ia boleh menjadi mesej kepada pelancong tentang keunikan keringkam.

R: penggunaan motif pua kumbu banyak digunakan dalam mendekorasikan sesuatu tempat sebagai tarikan pelancong, adakah motif pada keringkam juga dapat diperluaskan sama seperti pua kumbu dalam mempromosikan kebudayaan warisan negeri Sarawak?

I: boleh kerana apa-apa sahaja yang berkaitan dengan motif pada sesuatu tekstil, sama ada ia pua kumbu, songket, keringkam, memang penting untuk pelancongan dan dapat digunakan sebagai motif dalam mendekorasikan sesuatu tempat sebagai tarikan pelancong atau untuk menentukan sesuatu tempat. Kerana jika sesuatu tekstil itu tiada di dalam sesebuah tempat ia tidak dapat atau tidak bersesuaian untuk digunakan dalam mendekorasikan sesuatu tempat tersebut. Contoh brunei, Indonesia, dia macam sama seperti semenanjung contohnya, memang sidak ada keringkam tetapi tetapi mereka mengelarnya keringkan, kelingkan, ada berbeza bukan sekadar nama tetapi motif juga berbeza. Kita boleh lihat tekstil keringkam di Sarawak.

R: jadi puan, adakah puan bersetuju motif keringkam tuk mampu mempromosikan kebudayaan di negeri Sarawak.

I: memang saya bersetuju. Corak tersebut penting dalam promosi Sarawak. Khususnya, etnik Melayu Sarawak. Pada masa kini kerajaan juga dalam usaha mengangkat keringkam dan songket standard dengan Pua Kumbu, bukan setakat bila orang ke Sarawak hanya mencari pua kumbu semata-mata, penggunaan media social memberi impak yang penting kerana sekarang orang suka nak viran sebagainya jadi ia boleh menjadi platform dalam memperkenalkan songket atau Keringkam kepada para pelancong khususnya da orang ramai.

R: pengkaji mencadang unutm memposisikan motif asas keringkam kepada pelancong dengan menggunakan teknik saluran komunikasi sevara personal atau bukan personal, pada pandangan puan, adakah kaedah in dapat bantu pelancong kenal motif keringkam melayu Sarawak dengan mudah?

I: dengan lebih mudah kita komunikasi dengan pelancong, kita approach pelancong, Tanya kepada pelancong walaupun hanya asas, ia adalah cara lebih dekat berbanding dengan media social walaupun lebih berkesan tetapi kadangkala dalam media sosial, ketelusan maklumat tidak dapat jaminan 100%, jadi bila secara personal kita akan lebih tahu tahap kefahaman pelancong terhadap keringkam, dan pelancong akan lebih mempercayai malumat yang dikongsi, komunikasi bukan personal boleh tetapi lebih bersesuaian untuk promosi tetapi untuk mengetahui lebih lanjut pelancong boleh datang, Tanya personal dengan orang yang lebih tahu sebagai contoh di muzium atau galeri songket atau keringkam megenai sesuatu motif dan tekstil itu sendiri. Keringkam adalah teknik selayah adalah gelaran bagi keringkam yang telah siap.

R: terima kasih puan, soalan kamik setakat ya jak.

I: sama-sama.

Appendix B
STRUCTURE QUESTIONNAIRE (PRELIMINARY STUDY)

Tajuk Kajian: The Effectiveness of Sarawak Malay Traditional Textile (*Selayah Keringkam*) towards the Development of Sarawak Cultural Tourism Industry

Tuan/Puan,

Saya merupakan pelajar sarjana program Pengurusan Seni dalam Fakulti Seni Gunaan dan Kreatif, Universiti Malaysia Sarawak. Saya sedang menjalankan kajian yang bertajuk *The Effectiveness of Sarawak Malay Traditional Textile (Selayah Keringkam) towards the Development of Sarawak Cultural Tourism Industry*. Soalan temubual ini disediakan untuk menggumpul maklumat berkenaan dengan Motif Sulaman Keringkam Sarawak bagi mengenalpasti **data pertama** yang diperolehi dalam penyelidikan ini dari **sumber bacaan**. Segala maklumat yang diperolehi semasa sesi temubual digunakan untuk kajian ini dan untuk kegunaan akademik sahaja. Soalan-soalan yang dikemukakan ini adalah penting untuk kegunaan kajian ini dan untuk memenuhi syarat Sarjana Seni, Pengurusan Seni.

Terima kasih di atas kerjasama, Tuan/Puan.

Yang Benar,

Norsyahbany Binti Mansor (19020057)

Sarjana Seni, UNIMAS

LAMPIRAN 1

Draf Soalan Temubual

Maklumat informan

Nama	
Umur	TAHUN
Pekerjaan	
Asal	
Pengalaman	TAHUN

Soalan Asas (MOTIF)

- Berdasarkan pengalaman dalam bidang ini, bagaimanakah tuan/puan mendefinisikan tekstil ?
- Adakah sesuatu motif dalam tekstil menjadi elemen utama dalam menjadikan sesuatu tekstil itu istimewa atau berbeza dari tekstil yang lain? (Ya atau Tidak, berikan penjelasan)
- Pada pandangan tuan/puan adakah motif menjadi salah satu karakter utama pada tekstil? (Ya atau Tidak, berikan penjelasan)
- Adakah tuan/puan bersetuju bahawa motif/corak di dalam tekstil penting kepada seseorang untuk membezakan setiap sejarah, latar belakang atau identiti sesuatu komuniti/masyarakat?

Soalan Asas (Keringkam)

- Apakah keistimewaan keringkam?
- Pada pandangan tuan/puan adakah keringkam berpotensi menjadi produk kebudayaan di dalam pelancongan? (Ya atau Tidak, berikan penjelasan)
- Adakah dokumentasi mengenai keringkam penting dalam memperkenalkan produk ini secara meluas? (Ya atau Tidak, berikan penjelasan)
- Bagaimana pendokumentasian mengenai keringkam dapat memberi kesan positif kepada etnik Melayu Sarawak?
- Pada pandangan tuan/puan, adakah motif pada keringkam dapat menjadi satu mesej kepada para pelancong mengenai keunikan etnik Melayu Sarawak? (Ya atau Tidak, berikan penjelasan)

- vi. Penggunaan motif Pua Kumbu di pulau Borneo ini digunakan secara meluas dalam mendekorasi sesuatu tempat sebagai tarikan pelancong, adakah motif pada Keringkam juga dapat diperluaskan sama seperti motif pua kumbu dalam mempromosikan kebudayaan warisan negeri Sarawak?
- v. Pengkaji bercadang untuk memposisikan motif asas keringkam, kepada para pelancong dengan menggunakan teknik saluran komunikasi personal dan non-personal, pada pandangan tuan/puan, adakah dengan kaedah ini pelancong dapat mengenali motif keringkam secara asas dengan mudah? (Ya atau Tidak, berikan penjelasan)

Appendix C
QUESTIONNAIRE FORM



Research Topic: The Effectiveness of Sarawak Malay Traditional Textile (*Selayah Keringkam*) Towards the Development of Sarawak Cultural Tourism Industry.

Dear Respondent,

This research is being conducted as a partial fulfilment to the Masters Research in Arts Management Program, University Malaysia Sarawak. Please provide your opinions based on the statement in the space provided. Your participation is crucial to the success of this study. Please be assured that all answers you provide will be confidential. We recognize the value of your time, and sincerely appreciate your efforts on our behalf.

Thank you in advance.

Best regards,

Norsyahbany Binti Mansor

Master in Arts, UNIMAS

Section A: Demographic Respondent

Instrumen: Sila tandakan ☒ pada jawapan yang sesuai di bawah./ Instrument: Please tick ☒ on the appropriate answer below.

1. *Anda ialah / You are a/an:*

☐ *Pelancong Domestik /Domestic Tourist*

☐ *Pelancong luar negara/ International tourist*

2. *Jantina / Gender:*

☐ *Perempuan/Female*

☐ *Lelaki/Male*

3. *Umur / Age:*

☐ *20 & ke bawah/below 20*

☐ *21 - 30*

☐ *31 – 40*

☐ *41 – 50*

☐ *51 – 60*

☐ *61 & keatas/61 and above*

4. *Pekerjaan/Occupation:*

☐ *Sektor awam/Public Sector*

☐ *Bekerja sendiri/ Self-Employed*

☐ *Pelajar/Student*

☐ *Sektor swasta/Private sector*

☐ *Badan berkanun/Statutory Body*

☐ *Tidak*

bekerja/Unemployed

5. *Tahap Pendidikan / Education Level*

☐ *Sekolah rendah & kebawah / Primary education & below*

☐ *Ijazah Sarjana Muda / Degree*

☐ *Sekolah Menengah / Secondary Education*

☐ *Ijazah Sarjana atau PhD / Master or PhD*

☐ *Diploma / Diploma or Higher Diploma time*

Section B: Travel Experience

6. *Tujuan melancong ke Sarawak: (Anda boleh memilih lebih dari satu pilihan) / Purpose of travelling to Sarawak: (You may choose more than one)*

☐ *Kebudayaan & Warisan / Cultural & Heritage*

☐ *Perniagaan / Business*

☐ *Keseronokan / Pleasure*

☐ *Urusan Peribadi / Personal Matter*

☐ *Pendidikan / Education*

7. *Kekerapan anda melancong ke Sarawak? / How often you are traveling to Sarawak?*

☐ *Pertama kali / First time*

☐ *Kali ketiga / Third times*

☐ *Kali kedua / Second times*

☐ *Lebih dari tiga kali / More than three times*

8. *Adakah anda pernah mendengar mengenai pelancongan kebudayaan di Sarawak? Jika Ya, sila nyatakan dimanakah anda mendengarnya. (Anda boleh memilih lebih dari satu pilihan) / Did you ever heard about cultural tourism of Sarawak? If Yes, please state where you hear about it. (You may choose more than one)*

☐ *Media Sosial / Social media (Fb, Instagram, Twitter)*

☐ *Pelancongan lepas / Post Travel*

☐ *Media (Majalah / Magazine, Radio, TV)*

☐ *Kawan atau keluarga / Friend/relative*

☐ *Agen Perlancongan / Travel Agency*

☐ *Tidak pernah / Never heard about it*

Section C: Traditional Textile

9. Adakah anda tahu tekstil tradisional yang disenaraikan di bawah? / Do you know the traditional textile listed below? (Anda boleh memilih lebih dari satu pilihan / You can choose more than one option.)

- ☐ Selayah Keringkam
☐ Pua Kumbu
☐ Sulam Cabut Sarawak
☐ Songket Sarawak

- ☐ Batik Sarawak
☐ Gajah Olen @ Raja Oleng
☐ Tidak / No

10. Adakah anda setuju, bahawa motif (corak) di dalam tekstil merupakan salah satu karakter dan mesej yang penting untuk menunjukkan keunikannya, latar belakangnya serta sejarah di dalam sesebuah komuniti atau etnik? / In your personal opinion do you agree, that motif in textile is one of the important characters and message to show their uniqueness, background, and history of the community or ethnic?

☐ Ya / Yes

☐ Tidak / No

Section D: Pembolehubah Bebas / Independent Variables

Berdasarkan temu bual awal dengan penghasil selayah keringkam, terdapat 7 motif asas yang dikenal pasti pada selayah keringkam.

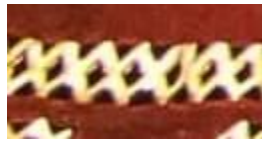
Anda perlu mengukur penarafan diri anda tentang pengetahuan mengenai motif asas selayah keringkam (Textile Tradisional Melayu Sarawak). Pada skala penarafan 1 (Lemah), 2 (Sedikit), 3 (Sederhana), 4 (Baik) & (Cemerlang).

Based on preliminary interview with *selayah keringkam* producer, there are 7 common motif identified on *selayah keringkam*.

You are requiring to measure your self-ratings on your knowledge about common motif of *selayah keringkam* (Sarawak Malay Traditional Textile).

Please circle your rating on each of the following based on a rating scale of 1 (Poor), 2 (Fair), 3 (Average), 4 (Good) and 5 (Excellent).

Motif asas di dalam Selayah Keringkam/ Common Motif in Selayah Keringkam					
		(Poor)	(Fair)	(Average)	(Good) (Excellent)
12	Tali Air				
		1	2	3	4 5

13	<i>Kacang-Kacang</i>		1	2	3	4	5
14	<i>Bunga Tabur</i>		1	2	3	4	5
15	<i>Pucuk Rebung / Gunung</i>		1	2	3	4	5
16	<i>Bunga Ros</i>		1	2	3	4	5
17	<i>Bunga Cengkih</i>		1	2	3	4	5
18	<i>Lada Tumpah</i>		1	2	3	4	5

Section E: *Pengantara / Mediator*

Dalam bahagian ini, kami berhasrat untuk mengukur persepsi anda tentang kepentingan suplemen di dalam komunikasi yang merupakan **pemahaman, kaitan/sambungan, Kredibiliti/kebolehpercayaan** dan **menular**

untuk menjadikan komunikasi terhadap produk kebudayaan seperti Selayah Keringkam berkesan kepada prospek produk ini.

Sila lingkaran penarafan anda pada setiap yang berikut berdasarkan skala penarafan 1-5, di mana 1 adalah 'sangat tidak setuju' dan 5 adalah 'sangat setuju'.

In this section, we intend to measure your perception on the significance of supplement in communication which is **comprehension**, **connection**, **credibility** and **contagiousness** to make communication about cultural products especially *Selayah keringkam* effective for its prospect.

Please circle your rating on each of the following based on a rating scale of 1-5, where 1 is 'strongly disagree' and 5 is 'strongly agree'

Keberkesanan 4Cs Model Komunikasi / 4Cs Model of Effective Communication					
Pemahaman / Comprehension					
19	Pemahaman adalah penting di dalam komunikasi / Understanding is important in communication	1	2	3	4 5
20	Mesej yang pendek dan jelas akan memudahkan mesej untuk diterima dalam komunikasi. / Short and clear message will lead to a better acceptance in communication.	1	2	3	4 5
Sambungan / Connection					
21	Kaitan/Sambungan dalam mesej akan mencetuskan tindak balas emosi /Connection in message will triggers an emotional response	1	2	3	4 5
22	Ia boleh menyebabkan penerimaan mesej diterima secara positif atau negatif / It can lead to positive or negative response towards message received.	1	2	3	4 5
Kebolehpercayaan / Credibility					
23	Kredibiliti/kebolehpercayaan di dalam mesej penting kepada penerima / Credibility in message is crucial	1	2	3	4 5
24	Ketelusan maklumat menyebabkan mesej boleh dipercayai / Transparent message is believable	1	2	3	4 5
Menular/Contagiousness					
25	Mesej yang menarik menjadikan ia mudah untuk ditularkan /Interesting messages make it easy to transmit	1	2	3	4 5

26	<i>Mesej yang viral menjadikan ia diingati / viral messages make it memorable</i>	1	2	3	4	5
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Section F: Pembolehubah Bergantung (Saluran Komunikasi) / Dependent Variables (Communication Channel)

Dalam seksyen ini, kami berhasrat menganalisis saluran komunikasi yang paling disukai dalam kalangan pelancong untuk menyampaikan ciri-ciri dari segi motif asas Selayah Keringkam di kalangan prospek tekstil tradisional Melayu Sarawak.

Sila lingkaran penarafan anda pada setiap yang berikut berdasarkan skala penarafan skala dari 1 (sangat tidak diingini) hingga 5 (sangat wajar), sila nyatakan tahap pilihan anda atau tidak memilih saluran komunikasi.

In this section, we intend to analyse the most preference communication channel among tourist to deliver the characteristic in terms of common motif *Selayah Keringkam* in Sarawak Malay traditional textile prospects.

On the scale from 1 (very undesirable) to 5 (very desirable), please indicate your level of prefer or not prefer communication channels.

<i>Dalam Komunikasi Peribadi / In Personal Communication</i>						
27	<i>Bersemuka/ Face to Face</i>	1	2	3	4	5
28	<i>Pameran atau gerai/ Exhibition/Booth</i>	1	2	3	4	5
29	<i>Melalui Telefon/ Over Telephone</i>	1	2	3	4	5
30	<i>Emel/Email</i>	1	2	3	4	5
<i>Komunikasi Bukan Peribadi /Non-Personal Communication</i>						
31	<i>Media Cetak / Print Media</i>	1	2	3	4	5
32	<i>Media Penyiaran/Broadcast Media</i>	1	2	3	4	5
33	<i>Media Paparan/Display Media</i>	1	2	3	4	5
34	<i>Media Dalam Talian/Online Media</i>	1	2	3	4	5

-Tamat/The End-

-Terima Kasih/Thank You-

Appendix D

SPSS DATA

Reliability Analysis of the Study

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.703	.730	33

Reliability Analysis of Independent Variables, Mediator, Dependent Variable

Reliability Analysis	Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
Independent Variable	.709	.726	7
Mediator	.602	.685	8
Dependent Variable	.667	.738	8

Tourist Type

	Frequency	Percent
Domestic Tourist	283	73.7
International Tourist	101	26.3
Total	384	100.0

Gender of respondents

	Frequency	Percent
Female	245	63.8
Male	139	36.2
Total	384	100.0

Age of respondents

	Frequency	Percent
20 or below	44	11.5
21-30	152	39.6
31-40	97	25.3
41-50	60	15.6
51-60	26	6.8
61 and above	5	1.3
Total	384	100.0

Occupation of respondents

	Frequency	Percent
Public Sector	110	28.6
Private sector	99	25.8
	Frequency	Percent
Self-employed	36	9.4
Statutory Body	25	6.5
Student	81	21.1
Unemployed	33	8.6

Total	384	100.0
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Education level of respondents

	Frequency	Percent
Primary education and below	26	6.8
Secondary education	97	25.3
Diploma/Higher diploma	88	22.9
Degree	150	39.1
Master or PhD	23	6.0
Total	384	100.0

Respondents' purpose of travelling to Sarawak.

	Frequency	Percent
Cultural and Heritage	103	26.8
Pleasure	108	28.1
Education	63	16.4
Business	42	10.9
Personal Matter	68	17.7
Total	384	100.0

Travelling frequency of respondents

	Frequency	Percent
First time	36	9.4
Second time	86	22.4
Third time	108	28.1
More than three times	154	40.1
Total	384	100.0

Cultural Tourism Sarawak platform of Respondents

	Frequency	Percent
Social Media	140	36.5
Media	83	21.6
Travel Agency	50	13.0
Post Travel	47	12.2
Friends or Relatives	54	14.1
Never heard about it	10	2.6
Total	384	100.0

Recognized Traditional Textile in Sarawak

	Frequency	Percent
<i>Selayah Keringkam</i>	76	19.8
<i>Pua Kumbu</i>	107	27.9
<i>Sulam Cabut Sarawak</i>	35	9.1
<i>Songket Sarawak</i>	71	18.5
<i>Batik Sarawak</i>	55	14.3
<i>Gajah Olen or Rajah Oleng</i>	26	6.8
No	14	3.6
Total	384	100.0

Respondents' Opinion of Motifs' Importance

	Frequency	Percent
Yes	378	98.4
No	6	1.6
Total	384	100.0

Level of tourists' knowledge about *Selayah Keringkam* common motifs'

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Tali Air	384	1	5	3.49	1.205
Kacang-Kacang	384	1	5	2.93	1.327
Bunga Tabur	384	1	5	3.88	1.097
Pucuk Rebung or Gunung	384	1	5	3.92	1.050
Bunga Ros	384	1	5	3.54	1.261
Bunga Cengkih	384	1	5	2.84	1.363
Lada Tumpah	384	1	5	3.23	1.308
Valid N (listwise)	384				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Understanding is important in communication	384	1	5	4.29	.771
Short and clear message will lead to a better acceptance in communication.	384	1	5	4.38	.737
Connection in message will triggers an emotional response	384	1	5	3.20	1.168
It can lead to positive or negative response towards message received.	384	1	5	2.94	1.203
Creadibility in message is crucial	384	1	5	4.38	.662
Transparent message is believable	384	1	5	4.45	.691
Interesting messages make it easy to transmit	384	1	5	3.03	1.253
viral messages make it memorable	384	1	5	4.17	1.013
Valid N (listwise)	384				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Face to Face	384	2	5	4.42	.654
Exhibitor or Booth	384	1	5	4.44	.709
Over Telephone	384	1	5	3.30	1.231
Email	384	1	5	3.60	1.154
Valid N (listwise)	384				

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Print Media	384	1	5	3.19	1.301
Broadcast Media	384	1	5	4.42	.714
Display Media	384	2	5	3.09	1.283
Email	384	1	5	3.60	1.154
Valid N (listwise)	384				

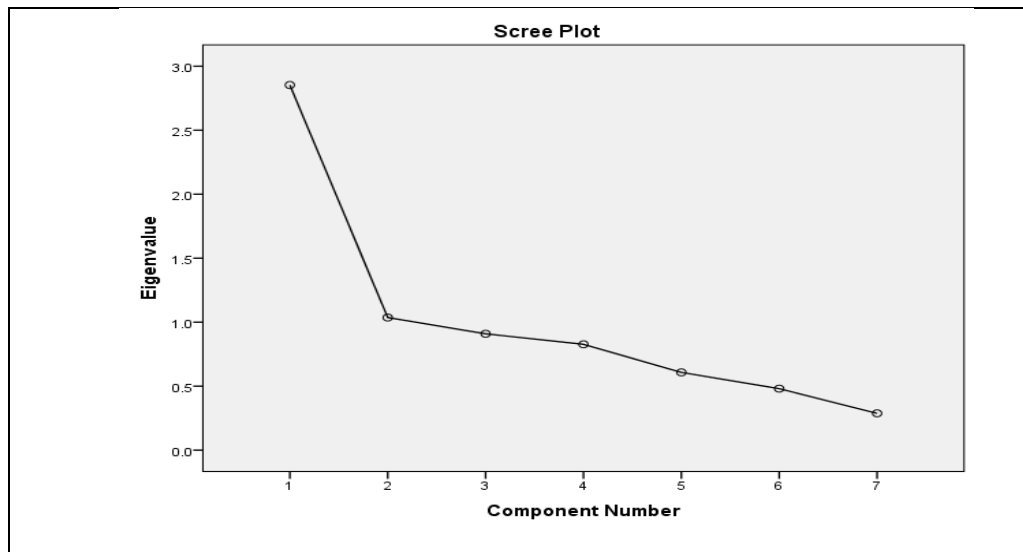
KMO and Bartlett's Test (Common Motif of *Selayah Keringkam*)

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.778
Bartlett's Test of Sphericity	Approx. Chi-Square	638.224
	df	21
	Sig.	.000

Varimax Rotation Independent Variables

Component Transformation Matrix		
Component	1	2
1	.955	.297
2	-.297	.955
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization.		

Scree plot to support the validity of rearranged items in common motif in *Selayah Keringkam*



Factor analysis independent variables

Rotated Component Matrix ^a		
Items	Component	
	1	2
Prominent Motif		
<i>Tali Air</i>	.783	
<i>Kacang-Kacang</i>	.486	.481
<i>Bunga Tabur</i>	.811	.108
<i>Pucuk Rebung/Gunung</i>	.860	
<i>Bunga Ros</i>	.504	.408
<i>Lada Tumpah</i>	.428	.147
Vague Motif		
<i>Bunga Cengkih</i>		.875
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. ^a		
a. Rotation converged in 3 iterations.		

KMO and Bartlett's test mediator

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.660
Bartlett's Test of Sphericity	Approx. Chi-Square	262.334
	Df	28
	Sig.	.000

Varimax Rotation Mediator

Component Transformation Matrix			
Component	1	2	3
1	.956	.274	-.100
2	-.264	.666	-.698
3	-.125	.694	.709
Extraction Method: Principal Component Analysis.			
Rotation Method: Varimax with Kaiser Normalization.			

Result of scree plot to support validity items of 4Cs Effective Communication.



Factor Analysis of Mediator

Rotated Component Matrix^a			
Items	Component		
	1	2	3
Comprehension			
Understanding is important in communication	.662		
Short and clear message will lead to a better acceptance in communication.	.636		.153
Transparent message is believable.	.750		
Credibility in message is crucial	.673	.108	
Connection			
It can lead to positive or negative response towards message received.		.788	
viral messages make it memorable	.228	.333	
Contagiousness			
Interesting messages make it easy to transmit	.193	.145	.816
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. ^a			
a. Rotation converged in 4 iterations.			

KMO and Bartlett's Test of Dependent Variable 1

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.555
Bartlett's Test of Sphericity	Approx. Chi-Square	76.611
	Df	6
	Sig.	.000

Varimax Rotation Component of Dependent Variable 1

Component Transformation Matrix		
Component	1	2
1	.711	.704
2	-.704	.711
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization.		

Scree plot to support validity items of dependent variable 1.



Varimax Rotation of Dependent Variable 1

Rotated Component Matrix^a		
Items	Component	
	1	2
Conducive Medium		
Over Telephone	.805	
Email	.779	.110
Favour Medium		
Exhibition/Booth		.831
Face to Face	.187	.756
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization. ^a		
a. Rotation converged in 3 iterations.		

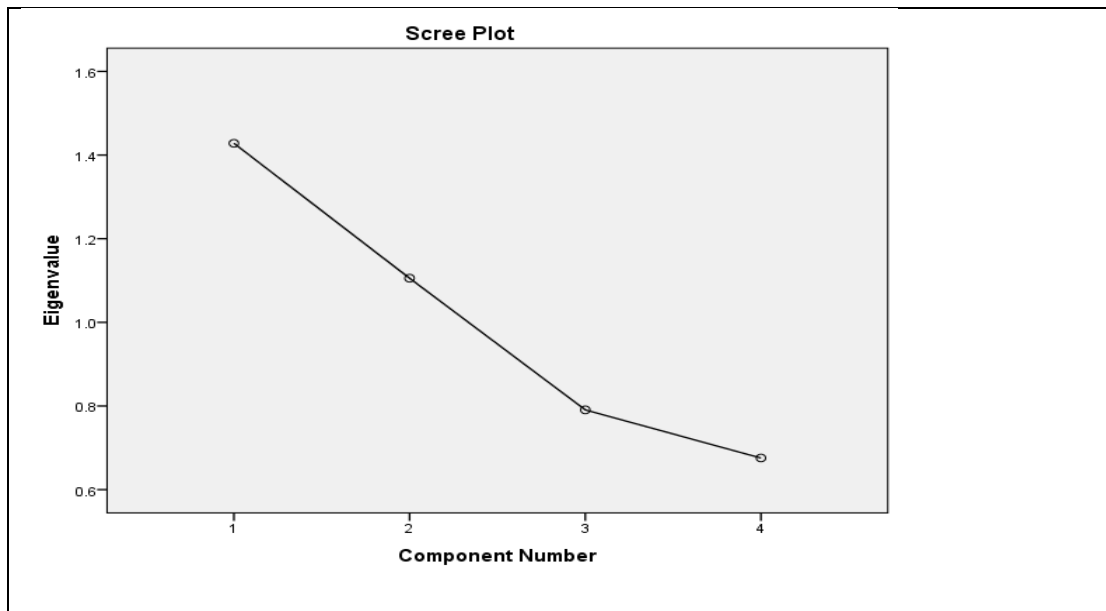
KMO and Bartlett's Test of Dependent Variable 2

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.538
Bartlett's Test of Sphericity	Approx. Chi-Square	64.828
	Df	6
	Sig.	.000

Varimax Rotation Component of Dependent Variable 2

Component Transformation Matrix		
Component	1	2
1	1.000	-.009
2	.009	1.000
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization.		

Scree plot to support validity items of dependent variable 2



Varimax Rotation of Dependent Variable 2

Rotated Component Matrix^a		
Items	Component	
	1	2
Practical Medium		

Print Media	.415	
Broadcast Media	.773	.144
Online Media	.748	
Slack Medium		
Display Media	.315	.782
Extraction Method: Principal Component Analysis.		
Rotation Method: Varimax with Kaiser Normalization. ^a		
a. Rotation converged in 3 iterations.		

Correlations Analysis

Correlations				
		Common Motif	4Cs Effective Communication	In-Personal Communication Channel
Independent Variables: (Common Motif of Selayah Keringkam)	Pearson Correlation	1	.232**	.394**
	Sig. (2-tailed)		.000	.000
	N	384	384	384
Mediator: (4Cs Effective Communication)	Pearson Correlation	.232**	1	.227**
	Sig. (2-tailed)	.000		.000
	N	384	384	384
Dependent Variables 1: (In-Personal Communication Channel)	Pearson Correlation	.394**	.227**	1
	Sig. (2-tailed)	.000	.000	
	N	384	384	384
**. Correlation is significant at the 0.01 level (2-tailed).				

Correlations				
		Common Motif	4Cs Effective Communication	Non-Personal Communication Channel
Independent Variables: (Common Motif of <i>Selayah Keringkam</i>)	Pearson Correlation	1	.232**	.152**
	Sig. (2-tailed)		.000	.003
	N	384	384	384
Mediator: (4Cs Effective Communication)	Pearson Correlation	.232**	1	.153**
	Sig. (2-tailed)	.000		.003
	N	384	384	384
Dependent Variables 2: (Non-Personal Communication Channel)	Pearson Correlation	.152**	.153**	1
	Sig. (2-tailed)	.003	.003	
	N	384	384	384
**. Correlation is significant at the 0.01 level (2-tailed).				

Summary of relationship of independent variables (common motif of *Selayah Keringkam*) and dependent variables (in-personal communication channel)

Model Summary ^b					
Model	R	R Square	Adjusted Square	Std. Error of the Estimate	Durbin-Watson
1	.394 ^a	.155	.153	.53895	1.504

a. Predictors: (Constant), Independent Variable

b. Dependent Variable: DV1 In-personal communication channel

Coefficients of Hypothesis one (H₁)

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.886	.129		22.413	.000
	Independent	.310	.037	.394	8.383	.000

Summary of relationship of independent variables (common motif of *Selayah Keringkam*) and dependent variables (non-personal communication channel)

Model Summary^b					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.152 ^a	.023	.021	.56281	0.952

c. Predictors: (Constant), Independent Variable

d. Dependent Variable: DV2 Non-personal communication channel

Coefficients of Hypothesis two (H₂)

Coefficients^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.401	.134		25.296	.000
	Independent	.116	.039	.152	3.009	.003

Summary of relationship of independent variables (common motif of *Selayah Keringkam*) and dependent variables 1 (In-personal communication channel) with mediator (supplement of effective communication)

Model Summary ^b						
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson	
1 (SEC-IPC)	.227	.052	.049	.57113	1.278	
2 (CM-IPC)	.394	.155	.153	.53895	1.504	

*SEC-Supplement of Effective Communication, *IPC-In-personal communication*, CM-Common Motif

Summary of relationship of independent variables (common motif of *Selayah Keringkam*) and dependent variables 2 (Non-personal communication channel) with mediator (supplement of effective communication)

Model Summary ^b						
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson	
1 (SEC-NPC)	.153	.023	.021	.56277	.908	
2 (CM-NPC)	.152	.023	.021	.56281	.952	

*SEC-Supplement of Effective Communication, *NPC-Non-personal communication*, CM-Common Motif

Appendix E

PUBLISHED JOURNAL



The Implication of Communication Framework towards The Selayah Keringkam as a Form of Communication

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Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, Kota Samarahan, Sarawak

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Abstract

The role of communication in embroidery has increased through the diversity of cultural or heritage. Motif in textile possess an important communicative role as an extension of spoken and written language. This research focuses on motif of *Selayah Keringkam* embroidery as a content to be delivered through communication channels, 4C's Effective Communication that consists of Comprehension, Connection, Credibility and Contagiousness. Mix methods have been using in this study by distributing 50 set of questionnaires and in-depth interview session with related authorities. Conceptual framework in this study aims to position *Selayah Keringkam* embroidery among tourist to raise awareness of this cultural product.

Keywords: Communication Channels, 4C's Effective Communication, *Selayah Keringkam*, Motif, Tourist.

Introduction

Selayah Keringkam has an aesthetic motif that can be delivered as a message towards consumers by using various personal and non-personal communication methods. Delivering the message efficiently aids this product to be recognized equally as other cultural heritage products in Sarawak. This study focuses on positioning the *Selayah Keringkam* while improving the tourism industry as well as enhancing the Malay ethnic identity of Sarawak in order to be known as the traditional textile in Sarawak especially among tourists.

Literature Review

Selayah Keringkam is a gold thread which is worn by Sarawak Malays women as a traditional head cover during special occasions (Daud, 1999). Usually the color of this embroidery is in deep red and the motif is an integral part of *Selayah Keringkam*. This is because, the sophistication of the products depends on the fineness and motif of the pattern used with gold and silver coated metal threads (Jaini, 2019). The motifs used indicate the identity of the people in their respective places (Sarkawi &

HYPOTHESES TESTING ON THE VALIDITY OF EFFECTIVE COMMUNICATION AND COMMON MOTIF OF SELAYAH KERINGKAM

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Norsyahbany Binti Mansor
Universiti Malaysia Sarawak

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dlqistina@unimas.my

This paper is to deliberate the subjects of the effective communication channel in delivering common motifs in *Selayah Keringkam* by assessing the local and International tourists' preference. It is to evaluate the hypotheses Testing On validity of Effective Communication and Common Motif of *Selayah Keringkam* Towards the communication channel. The finding of this paper is to enhance the implications on developing a significant way to disseminate *Selayah Keringkam* as a heritage product in Sarawak. This paper will expose a substantial relationship between the independent variables (Common Motif of *Selayah Keringkam*), the dependent variables (Channels of Communication) and the mediator (Supplement of Effective Communication) as a new framework to the body of knowledge. This research involved 384 respondents with 5 relevant authorities related to answering research questions. The data collected from the fieldwork were analysed using SPSS version 24. The measures used in this article are methodically deliberated using factor analysis and correlation analysis. Lastly, the results of the regression analyses testing on hypotheses and summary of hypotheses assessments are presented.

Keywords: *Selayah Keringkam*, communication channel, common motif, heritage product

PRESERVING THE CULTURAL HERITAGE TO ELEVATE SARAWAK TOURISM

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Abstract: *This paper is to analyse the factors of awareness of the Sarawak Malay embroidery to local community. Qualitative method was applied to gain the information of this issue through interview session and site observation. The focusing factor of awareness of Selayah Keringkam are location, community participation and heirloom. The field of observations have been coded and analysed accordingly through Interpretative Analysis of visual documentation. These factors are vital to be emphasized in ensuring that this heritage embroidery is preserved and remains as one of the heritage products that elevate cultural and heritage tourism in Sarawak in particular.*

Keywords: *Sarawak Malay Embroidery, Selayah Keringkam, Sarawak Malay Cultural Heritage*

Introduction

Nowadays, embroidery is slowly shrinking and forgotten by local community especially young generation because based on preliminary interview some of them were rarely heard nor spotted this beautiful veil although they are living in Sarawak more than a decade. All parties need to work together to do their best to protect this valuable cultural heritage. Cultural heritage produced by humans or society can suffer loss, extinction and damage.

Sarawak Malay Cultural and heritage products generally less focused or identified as one of the main product in the Sarawak tourism industry. According to (The Borneo Post, 2018) Abang Johari stated that promoting another value-added product from Sarawak generally the traditional handicrafts of Malays such as 'Keringkam', which is a traditional embroidery work, can be promoted as products from Sarawak like the 'Pua Kumbu'. He added "We sustain and showcase our culture including the 'Kain Keringkam', which we can actually market as a souvenir. The Malays who live in the city must develop the uniqueness that we have because we are very rich in culture." This statement was supported by (Said, Preliminary Interview, 2019) through preliminary interview he mentioned that we are focusing on dominant cultural heritage in Sarawak like 'Pua Kumbu' from Iban textile and adapting the motif all around Sarawak to represent Sarawak's image while there is another cultural heritage product that is less attention especially the Malay ethnic Sarawak.

Thus, it was supported by (Mohamad, 2019) this respondent is a recipient of the Sarawak Women in Arts Award in 2015 for having served in a Sarawak traditional costume since 1974. She agrees with the fact that Sarawak Malay textile were lack of attention since the '70s, which is the last year a special Sarawak Malay costume exhibition was held. She also

HYPOTHESES TESTING ON INFLUENCE OF TOURISM APPS TOWARDS TOURIST TRAVEL NEEDS AND TOURISM ATTRACTION

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Abstract: To develop interesting tourism apps, tourists' travel needs must be found out in order to link it with the features of the application. Needs is something necessary to the tourist while they are travelling in order to satisfy their own wants. Tourists' traveling needs based on their own preference and way of life. However, there are also tourists that have needs based on the locations to visit, the different locations give different needs to the tourists. The detailed travel information available on tourism Apps helps to minimize the tourists' efforts and costs in planning their trips. Tourism Apps provide tourists with various choices and suggestions of affordable travelling activities, as there are numerous discounts and proposal from various travel agencies and hotels that can be immediately found in there. This paper focuses on the hypotheses testing on influence of tourism apps towards tourist and tourism attraction. The finding of paper also can prove the influence of tourism apps towards tourism industry in aspects of developing new prototype of tourism apps based on tourist needs. It is to testing hypotheses of the influence of tourism apps towards travel needs and tourism attractions. This paper will introduce the best features to be including in tourism apps.

Keyword: Tourism Apps, Travel, Tourism Industry, Tourist, Travel Needs

Introduction

There are plenty of tourism Apps designed for different tourists' needs. Thus, tourists tend to have their own perspectives regarding the function of each tourism Apps in fulfilling their desire. Sucheta (2015) claimed that the benefits of using tourism Apps are divided into two parts. These benefits will influence tourists' travel experience by making it more interesting by exploring new place in aspect of tourism attraction. To prove the significant influence of tourism apps toward tourism attraction hypotheses testing have been tested. The hypothesis in the framework consists of three variables, which is the independent variables (travel needs), the dependent variables (tourist attraction) and also the apps' features (moderator).

Literature Review

Tourism Apps

Tourism Apps offer different benefits according to the stage of travel. As stated by Black (2015), there are five stages of travel. They are dreaming, planning, booking, experiencing and sharing. Each stage has its own role in influencing the tourists' behaviour. Before travelling, tourists use the Apps to plan their trips. While travelling, they use it for navigation and communication. Tourists often write comments, reviews and suggestions on tourism Apps so

Appendix F

FORUM PARTICIPATION

FOR GROUP REGISTRATION

'DRESS AND CULTURAL IDENTITY'
The 9th Biennial WEFT Forum, Exhibition and Fashion Show
in conjunction with
The World Crafts Cities Network Forum
& AHPADA ASSEMBLY 2019
8-10 November 2019
Kuching, Sarawak, Malaysia

Organization Name: Universiti Malaysia Sarawak

Address: Jalan Datuk Mohammad Musa, 94300 Kota Samarahan, Sarawak

Person-In-Charge: *Leader for the group.

Email and Contact Number: norsyahbanymansor@gmail.com/019-4993212

FORUM PARTICIPANT:

Atelier Member: Please key in your member's number, Life Member or Normal.

Non-Atelier Member: Please type "Open". We will give you a Membership Form to fill when you come to collect your Conference Bag and your Forum Tag. *To be collected Personally on the 7th November 2019 from 10am to 9pm at Pullman Hotel. For those that have a booth, please be at the Museum Campus by 730am on the 8th November 19 to setup.

Tick in the box on your participation.

Group Joining Rate: RM250.00 Per Person for the Forum *Inclusive of: Lunch, Tea-break, Forum and Workshop and Sunday, 10th November 2019 Fashion Show at the new Museum Campus. Forum Venue: NEW MUSEUM CAMPUS.

GALA DINNER with International Fashion Show: RM250.00 Per Ticket at Pullman Hotel.

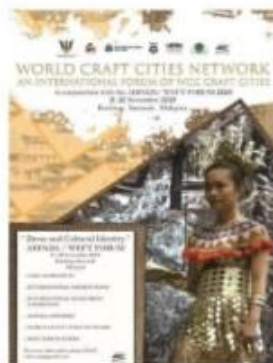
Booth: RM500.00 Per Booth (3 Days) **Priority to Atelier Member.

No.	Participant Name	Member	Non-Member	FORUM	GALA DINNER	BOOTH	TOTAL AMOUNT	For atelier use only.
1	NORSYAHBANY BINTI MANSOR						RM250.00	
2								
3								
4								
5								
6								
7								
8								
9								
10								

Payment to: Society Atelier Sarawak

Public Bank Berhad, Account No: 3175821804

*Scan your bank-in slip and email or Whatsapp for the proof of payment. Email: atelier.sarawak@gmail.com



www.societvatelier.org for further detail, whatsapp: +601133906244 or franceane@gmail.com

atelier

Organized by: Society Atelier Sarawak

Appendix G
PROOFREADING CONFIRMATION LETTER

NZ's Proofreading Service
Lot 611, Taman BDC Likas Fasa 5
88450 Kota Kinabalu
Sabah

NZ/AP22/001

6 January 2022

Norsyahbany Mansor
Email: norsyahbanymansor@gmail.com

Dear Madam,

PROOFREADING CONFIRMATION

It is hereby confirmed that the following document has been received and proofread in terms of grammar, sentence structures, choices of words, punctuations, and spelling:

**Thesis – The Effectiveness of Sarawak Malay Traditional Textile (*Selayah Keringkam*)
Towards the Development of Sarawak Cultural Tourism Industry**

If you require any further information, please do not hesitate to contact me.

Thank you.

Regards,



NUR ZULAIKHA BINTI ZAKI
Master of Educational Management
B. Ed. TESL (Hons)
Phone : 016-8816412
Email : n.zulaikhazaki@gmail.com

Appendix H

INTERVIEW LETTER



JABATAN MUZIUM SARAWAK

Ruj Kami: JMS/100-21/5/JLD.1(22)
Tarikh : 8 Oktober 2019

Dr. Qistina Donna Lee Abdullah
Timbalan Dekan (Penyelidikan dan Siswazah)
Fakulti Seni Gunaan dan Kreatif
UNIMAS
94300 Kota Samarahan

Puan,

KEBENARAN UNTUK PELAJAR MENJALANKAN PENYELIDIKAN DI MUZIUM TEKSTIL, KUCHING.

Dengan segala hormatnya merujuk kepada surat puan bertarikh 11 September 2019, Ruj: UNIMAS/NC-20.02/03-04 (41) mengenai perkara di atas.

2. Adalah dimaklumkan bahawa Jabatan Muzium Sarawak tiada masalah memberi kelulusan kepada pelajar **Norsyahbany binti Mansor (19020057)** untuk menjalankan penyelidikan beliau di Muzium Tekstil. Untuk pertanyaan, sila hubungi saya di talian 082 239425.

Sekian, terima kasih.

“BERSATU BERUSAHA BERBAKTI”
“AN HONOUR TO SERVE”

[RHEMY ROMEO JAMAL]

b.p Pemangku Pengarah
Jabatan Muzium Sarawak