

EVALUATING SUSTAINABILITY AWARENESS AMONG CRAFTSPEOPLE IN MALAYSIA

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ABSTRACT

This research paper aims to explore the understanding of sustainable development concepts among Malaysian traditional crafts stakeholders. Despite searches in the available literature using sustainability awareness and Malaysian crafts terms in 2018, to the best of the author's knowledge, there is no research has been conducted to explore the meaning and understanding of sustainable development among craftspeople and the relation between traditional heritage and sustainable development in Malaysia. The research involved interviews with 35 respondents from three groups of stakeholders in the craft industry which are Producers, Supporters, and Buyers. Interview results analysed by using the interpretive textual analysis. It shows that Malaysian Craftspeople's understanding on the meaning of sustainable development concept is quite broad. The typical views on sustainable development can be grouped into five categories: socialist, ecologist, futurist, individualist, and realist (Byrch et al. 2009). There are only a few numbers of participant understood the meaning of the sustainable development concept in line with a common definition such as defined by Brutland Report (Brundtland 1987). Mostly, these are the participants with experience or directly involved in sustainable development activities or research. There is a lack of research has been undertaken into the level of understandings of sustainability among craftspeople. Furthermore, most of them are unaware of the relationship between sustainability and cultural heritage. The sustainability concept in Malaysia often discussed within the environmental paradigm. There is a potential for sustainable design strategy implementation with collaboration between designer and craftspeople. The research attempts to fill this gap. It aims to identify the sustainability awareness level among craftspeople and to promote sustainable development in broader perspectives. This research suffers several limitations and one of them is it concentrates only on Malay traditional craft stakeholders. The findings are limited to case studies in several areas in Malaysia, thus generalising the results is not possible at this stage. This research will give a significant insight towards current understanding of sustainable development concept in cultural heritage and how they can contribute towards sustainable culture. It can help to identify the potential of the sustainable design strategy that can implement at social, practical or personal level. Accordingly, this paper calls for further discussion on crafts personnel role in achieving sustainable development and on the craftspeople interpretation of sustainable development in general.

Keywords: *Crafts, Malaysian crafts, Sustainable development, Sustainability, Awareness*

1.0 INTRODUCTION

One widely accepted definition of sustainable development was introduced by the World Commission on Environment and Development (1987) through its Our Common Future report which later on refers as Brundtland's Report (Brundtland 1987). The report defines sustainable development as designing our lives, work, products, social systems, and relationships to meet the needs of the present without compromising the ability of future generations to meet their own needs. However, The World Conservation Strategy (IUCN et al., 1980) was one of the first to use the term "sustainable development". Murray et al. point out the concern that the various meanings of the term 'sustainability' might have a negative effect. There is potential for it to lose value due to its application in multiple contexts and with various meanings (Murray

et al. 2011).

The term “development” suggests broader potentialities to move ‘gradually to a fuller, greater, or better state’ (Duran et al. 2015, p.807). The notion of sustainable development emerged based on the growing awareness of the global links between mounting environmental problems, socio-economic issues to do with poverty and inequality, and concerns about a healthy future for humanity. Sustainable development can also be understood as the simultaneous advance of environmental stewardship, social responsibility and economic viability (Dresner, 2002). Brundtland’s Report strongly linked environmental and socio-economic issues (Brundtland 1987; Brien 2005). Others argue that the organising principles of sustainable development consist of four interconnected domains: ecology, economics, politics and culture (James, Magee, Scerri, & Steger, 2015). Sustainable development has become a recognised goal for human society as a response to the deterioration of environmental conditions in many parts of the world (Bossel, 1999). Therefore, humanity is forced to pay more attention to the environment. This is becoming more and more important as modern industrial society places even more burdens on nature (Wall & Gong, 2001).

2.0 LITERATURE REVIEW

2.1 Sustainability and Cultural Heritage

It is generally recognised that the 21st century will be a century of globalisation and we are now cruising into industrial revolution 4.0. Notwithstanding all the benefits of economic globalisation, it causes the substantive threat of cultural heritage (Indrè 2006, p.75). Indrè expanded a broader concept of sustainable development, including not only environment but also economic, social and cultural aspects. The significance of preserving cultural heritage is based on the value of the well-being and quality of life of communities and of preventing cultural globalisation, sustain cultural diversity and positively affect economic development (Indrè 2006, p.75). Lots of researchers around the world demonstrate that preservation of cultural heritage enhances environmental, social, cultural and economic sustainability (Hanan, 2012; Songjie, et al., 2011; Lietaer & De Meulenaere, 2003; Tuan & Navrud, 2008). Culture is an important driving force in the process of social economic development. Recent studies suggest it is becoming increasingly important to preserve the valuable cultural heritage of history. Protecting cultural heritage is economical, as well as historical. (Ekwelem et al. 2011, pp.1–14).

Tangible cultural heritage is associated with physical artefacts produced, while intangible cultural heritage is more to do with personal knowledge passed throughout generations (UNESCO, 2003,p.2). In this research context on sustainable development of cultural significance product, it will emphasise more towards intangible heritage such as tacit knowledge of crafts and handicrafts. In an age when globalisation is virtually uncontrolled, such characterisation puts the very identity of peoples in peril of being curtailed and absorbed by the dominant society (Lenzerini 2011, p.108). The concept of sustainable development has already been acknowledged in the field of economic development, though a broadened notion of sustainable development acknowledges the importance of other sustainability aspects, such as functional sustainability of public infrastructure, the fiscal sustainability of local government, physical sustainability of the built environment and cultural sustainability of local traditions and skills (Rypkema 1999). Cultural heritage is not only former history but also one of the main identities of a nation. As a key resource, cultural heritage has become a driver for sustainable development (Hani et al., p194,2012)

2.2 Craft in the Context of Sustainability

Traditional craft has a significant role in sustainability, not only for a series of discrete energy-saving acts. The value of craft has a huge potential to become an “alternative way of being in the world” (Murray et al. 2011). Tony Fry expands the understanding of sustainability from purely technological solution to more broader ontological approaches, including craft, which echoes a more responsible relation to material culture (Fry 2008; Murray et al. 2011). A useful complement to Fry’s approach can be found in Allan Stoekl’s *Bataille’s Peak* (2007), which argues that certain energy-saving measures can be more a sign of the problem than a solution. He explained how the economies growing within the system of capitalism require excess channelled back to the financial system and thus require more production. Hence, the economies grow but also expand the energy required to sustain the system. Stoekl points out that, rather

than curb excess, its purpose is to enable the system to keep growing (Stoekl 2007). Mathew Kiem (2011, p. 43) adds a similar point to this argument and connects it to contemporary sources, including Baudrillard, Bourdieu, Manzini and Fry. He urged the craft practitioners to respond to the need for sustainability. Fry explains the relation of craft and its role towards sustainability based on the philosophical thinking of Martin Heidegger. Fry examines how we prefigure and construct our artificial environments conditions our sense of being-in-the-world (Fry 2008; Heidegger 1962). David Pye draws a distinction between design and artisanship, which ultimately outlines the significance of craft specifically (Pye 1968, p.1). He explains that design imaginatively prefigures and represents the future existence of a thing, system or behaviour which is intended to cater to the economics means; the craft's artisanship involves the material from imagination to realisation. The character of this activity is discussed in terms of what it might contribute to sustaining long-term human futures. We can recognise how craft practice generates a qualitative reality of a certain character, both in labour itself and through the artefacts it may produce (Fry 1994, p.96). Additionally, craft holds the ability to either prolong or transform unjust conditions which are damaging to the health and 'flourishing' of human and non-human others (Kiem 2011, p.34; Ehrenfeld 2015). Kiem suggests the sustainability of craft is theoretically important; however, it relies on structural conditions within the practice. For craft to become a transformative force, practitioners must develop a critically informed, practice-based commitment to asserting the sustaining value within craft. Thus, craft practitioners must learn to facilitate the redirection of their practice in order for the craft to become a force for Sustainment (Fry 2009).

2.3 Malaysian Perspectives

Sustainable development has been discussed widely in United Nation conferences such as Agenda 21 (UNCED 1992) and Habitat Agenda (UN-Habitat 1996) before been introduced in Malaysia. Policy on sustainable development in affirmed by the Malaysian Government in the 7th Malaysia Plan in response to Agenda 21. These development policies encompass three general policy areas: economic; environmental; and social. This Plan describes Malaysia's ability to develop sustainably. Subsequently, there were many policies and campaigns have been introduced and implemented. However, despite keen to achieve the title of "sustainable development nation", environmental problems still persist and a healthy environment is continuing detrimental (Mokthsim & Salleh 2014, p.307). The discussion of different definitions and wider interpretations of sustainable development is often simplified into two broader discrete social discourses. For example, Laine (2005) engaged "weak sustainability" and "strong sustainability" advocated by Bebbington (2001). Weak sustainability refers to a situation where environmental and social problems are perceived to be less important than economic agendas. In Malaysia, the terms "sustainability" and "sustainable development" discusses and promotes in many ways such as seminars, development projects, newsletters and advertisements, in the private and public sectors. These terms are articulated in Malays as follows:

- *'Lestari'*, *'Kelestarian'* meaning unchanged, ,conserve, preserved, fixed, eternal, the act to conserve often associate to nature (kamus dewan 2017).
- *'Mapan'*, *'Mampan'*, *'kemampuan'* meaning stable, strong, unchanged, well received, the ability to endure or develop into better performances (kamus dewan 2017).

These terms are not representing the in-depth meaning of sustainability but considered as part of general vocabulary used to translate the term sustainability and sustainable development in Malay language. Recently, Dimitrov and Davey (2011) maintained that it is critical to make sense of the origins of the meaning of sustainable development from the Brundtland's Report.

2.4 Malaysian craft categories

The Malaysian Handicraft Development Corporation (MHDC) is the government agency responsible for overseeing the craft sector in Malaysia. In 2015, there were 5,130 active craft producers registered in the country (MHDC 2016). The Malaysian craft industry is divided into five main categories of products: textile-based; forestry-based; earth-based; metal- & mineral-based; and miscellaneous (see Table 1). The relative size of these sectors, in terms of number of producers, is shown below;

Categories	Total	Percentage
Textile	1,498	29.2%
Forest-based	2,047	39.9 %
Metal-based	651	12.7%
Earth-based	233	4.5%
Miscellaneous	701	13.6%
Total	5,130	

Table 1 : Number and Percentage of Craft Producers by Categories (MHDC 2016)

2.5 The value of sustainability to Malaysian craft

The classification Intangible Cultural Heritage and its potential value in regard to sustainability is rarely addressed in Malaysia. From the Malaysian cultural heritage perspective, Bakri et al. (2015) argue that the interest of the stakeholder in valuing cultural heritage is strongly related to tangible heritage, yet there is also serious concern about intangible heritage, which includes skills, traditional knowledge and informal transference of these to subsequent generations. However, it is noted that all their respondents are conflicted when regarding political, social and cultural and economic factors which possibly explains their biased judgement. They concluded that the understanding of cultural heritage value by the stakeholders is crucial for a “more holistic” perspective and “greater respect” to cultural heritage assets for a better “quality of life” (Bakri et al. 2015, p.388). To identify the significance and value in revitalising Malay craft and its various elements in accordance with the principle of sustainability. Zhan & Walker (2018, p.5) classified values related to craft within the two dimensions of extrinsic and intrinsic. They suggested the craft revitalisation strategy could utilise the intrinsic value of traditional craft that accords with sustainability and contributes to economic growth. This is similar to the classification of cultural heritage into tangible and intangible cultural heritage outlined by UNESCO (2003). Additionally, with regard to sustainable business impact, Abaza (2017, pp.15–18) suggested further exploration and comparisons can be explored between the forms of innovations and the impacts as well as between the external (extrinsic) and internal (intrinsic) impacts. He added that this comparison will provide a more comprehensive view of sustainable impacts by showing the connections between each thematic cluster. This classification of value also reflects Elkington’s Triple Bottom Line (TBL) of sustainability and addresses the personal meaning and spirituality within traditional craft in accordance with Walker’s Quadruple Bottom Line (QBL) as additional elements of sustainability (Elkington 1997; Walker 2014). The values of traditional craft can be classified into five categories within two scopes, shown below:

Intrinsic Values	Extrinsic Values
<ul style="list-style-type: none"> • Cultural Value • Social Value • Personal/Spiritual Value 	<ul style="list-style-type: none"> • Economic Value • Environmental Value

Table 2: Value of traditional craft in relation to sustainability (Zhan & Walker 2018, p.5)

Tilley (2006) suggests that objects such as culturally significant products speak silently to the subject of personal, social or practical values. These are values of objectification which are realised through social interaction with materials and things (Tilley 2006, p.61). The tangible element in craft can be seen and more easily appreciated yet the intangible element is also crucial to one’s craft survival. Thus, craftspeople awareness regarding the understanding of sustainability and its relation to traditional heritage in Malaysia need to be addressed.

3.0 RESEARCH DESIGN

This paper responds to the call for encouraging awareness in sustainability towards traditional heritage (Mazlan Che Soh & Siti Korota'aini Omar 2012, p.34) through semi-structured interviews with stakeholders in the crafts industry. The interview approach helps to gain a richer understanding (O'Dwyer, 2002) of craftspeople view on sustainable development and sustainability concepts. According to the research questions, semi-structured interviews will be the most suitable type to acquire data to achieve the research aims. In this study, a semi-structured interview is used to achieve optimum use of interview time, and the interview guide serves to explore the participants more systematically and comprehensively. Therefore, semi-structured interviews were employed to collect a "series of general ideas or abstract statements" from sufficient numbers of key informants which could help make "predictions for future changes" (Hall and Hall, 1996, pp.32–33). The respondent divided into three groups of stakeholders in the crafts industry based on their major roles and experiences. Around thirty informants are considered to be a sufficient number for a sample study, with a minimum of five in each sub-group (Dixon et al., 1987 cited in Hall and Hall, 1996, pp.116–117). The field study consists of 35 respondents from three grouped based on different roles and clusters in Malaysian design and craft industries. The respondent clusters group was identified as – Producer, Supporter and Buyer.

- a) Producers: artisan/craft producers, designer makers, enterprise manager, SME owner, etc (14 respondents).
- b) Supporters: academia, locals, designers, students, government's agents, design manager, gallery curators, NGOs (15 Respondents).
- c) Buyers: retailers, traders, users (tourist, utilitarian, collectors) (6 Respondents).

For this research, the respondents were asked two main questions;

1. What general understanding towards of the term "sustainability" and its relation to Malay traditional craft?
2. How to improve sustainability awareness among craftspeople in Malaysia?

Subsequently, the respondent's response is analysed using interpretative textual analysis. Following Laine (2005), the transcriptions were read through numerous times. Initially, the focus of the study was at the word level, concentrating on how the concepts of sustainable development and sustainability reporting were used and in what kind of contexts they occurred. As the analysis progressed, the focus was widened to include similarities and differences in the expressions, concepts and argument structure the respondents were using together with the sustainable development. Finally, their typical views were grouped into five categories (Byrch et al. 2009, p.3) to evaluate their understandings regarding sustainable development.

From the semi-structured interview, the responses from 35 respondents indicated that the term sustainable development differs from one person to another. This is consistent with Byrch et al. (2007, pp.26–52), the local stakeholders in Malaysian crafts industry seem to incorporate "their own understanding of sustainable development into various aspects of their operations". Byrch et al. (2009) implemented a multi-method design, combining questionnaires, semi-structured interview and the Q methodology in their research. Its aims to explore the meaning of sustainable development among prominent business leaders in New Zealand. There are five typical conceptions of sustainable development outlined by Byrch et al. (2009, p.28). In the context of stakeholders in Malaysian crafts industry, these typical conceptions are relevant to categorise their opinion and as a basis for the interviews.

Typical View	Proper relationship of humanity and nature	Actions
Socialist	Humanity is just one part of, and completely dependent on nature	Take responsibility for and care for the planet and its health
Ecologist	Humans are just one species living within and dependent on the environment	Realise humanity's place within the greater universe
Realist	Humanity is totally dependent on nature, and has a responsibility to manage nature	Take responsibility for remedying environmental problems
Futurist	Humanity is totally dependent on nature	Take long term responsibility for the wellbeing of the planet to ensure the survival of humanity
Individualist	Nature is a measure to achieve quality of life for humanity	Maintain supply of resources

Table 3 : Five typical views of sustainable development (Byrch et al. 2009, p.3)

4.0 FINDINGS AND RESULTS

In general, from primary data collection, people in the crafts sector have not yet fully understood in any depth the meaning of the term “sustainability” in its contemporary usage based. Twenty-three respondents from across the groups mentioned this issue. However, these terms are generally associated with positive environmental consciousness by them. There is six respondent (B2,B4,S1,S2,S9,S10) informed that the meaning of sustainability was “unclear” and “too abstract”. Some explained there were “various” “similar” “semantic” interpretation and definition of “sustainable” and “sustainability” used in multiple contexts. Hence, it causes the “confusion”, “misconception” and “misunderstandings”. Within traditional craft industry, from the artisan’s perspective, five producers said that they had “maybe heard about it” or that they had “heard but not fully understand the meanings”, or that they “heard about it but didn’t see how to relate it to their working culture”. Two of them responded “not bother” about sustainability and added, “survival and economic viability is more crucial”.

Question 1 was asked to understand the typical conception of sustainability among stakeholder in craft industries. Although there are five categories based on Byrch et al. (2009, p.3), each respondent not necessarily falls into one exclusive category. Some respondent presented some ideas of sustainability that covers multiple ranges of typical conception. The result as shown below:

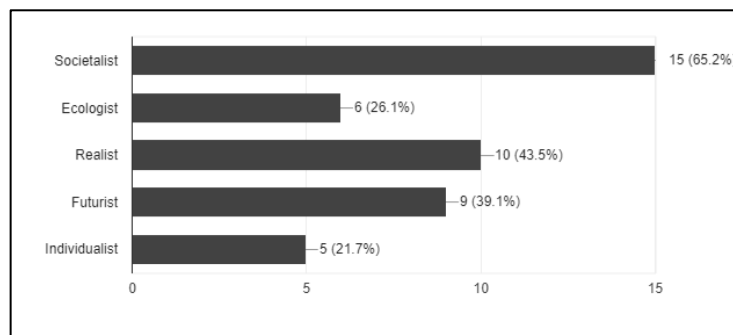


Chart 1: Result of question 1 - What is your general understanding towards of the term “sustainability” and its relation to Malay traditional craft?

Responding to this question, participants held opposing opinions on sustainability definition and issues. The Ecologist and Futurist views strongly refuted the need for economic growth. Whereas the Individualist and Realist views, held predominantly by business-people among producers and supporters, strongly supported it. Furthermore, the Socialist view saw value in indigenous knowledge. The Individualist view considered consumerism not to be a problem and held great faith in science and technology to rectify environmental crises. Most of the business-oriented individual such as producer often present their view on sustainable development in term of economic perspectives. However, most of the producers were uncertain regarding the relation between sustainability and crafts (P1, S13). It can be presumed that the meaning of the sustainable development concept is quite broad from the craft industries

stakeholder's perspective in Malaysia. Some respondents (S3, B3,S12,S13,S14) adopted similar meaning to the common definition of the Brutland's Report. In relation to sustainable principles, they generally linked internal values of crafts such as "cultural values" (S14), "local identity" (S3 and S14) and considered crafts as "balancing force" (S13) of current mass manufacture culture. These respondents (S3, S13 and S14) are academician, which may be explained by the fact that this definition is also used broadly by sustainable advocates and researcher in Malaysia.

In contrast, most of the respondent (23 respondents) that claimed to aware the terms of sustainability may have a narrower idea of sustainable development compared to the broader definition of the Brutland's Report. They were often explained sustainability exclusively towards environmental perspectives with an associated keyword such as "environmental" (n=12), "recycle" (n=7), "reuse" (n=4), and "eco-friendly" (n=9). Subsequently, the contribution of crafts industry towards sustainability often discussed by these respondents within external values of craft production such as "production process" (n=22), "raw material" (n=17), "logistic" (n=6), "post-production" (n=13). Therefore, there is a gap to improve understandings towards broader perspectives of sustainability, especially for craftspeople. The relation between crafts and sustainability often oversees by artisans, governments and publics (B1,S11,S12,B2,B4). Thus, most of the respondent (24 respondents) agreed that there is a need to improve sustainability awareness. Only then the stakeholders in the craft industry will understand their role in sustainable development within the craft industry (S11).

4.1 The contrast between the Western and Malaysian interpretation of sustainability

Nine of the respondents (S1,S2,P1,S3,S9,S10,S13,B1,B2) discussed the difference between the interpretation and understanding of sustainability in Malaysia compared to western perspectives. One respondent (S13) said that sustainable development has been increasingly interpreted from a strictly Western-based value system. However, he emphasised that sustainability differs, in the contexts of Western society and of Malaysia and Asia, in terms of interpretation and appreciation. This may pose a challenge for Malaysian companies as they adopt sustainable practices into their operations. However, it was noted that, in the corporate business context, the real intention some corporations' was to gain a marketing advantage because of their perceived contributions to corporate social responsibility (CSR) (S3).

"The sustainable development concept in Malaysia is quite broad. It's considered as a good public relation term coined by the company but hardly becoming as a key business strategy, for crafts industries, the awareness of sustainability among artisans or craft authorities is considered low."- Respondent S3

Respondent (S13) added that Malaysia has a developing economy, a Muslim majority population together with other ethnic communities, and a diverse culture. For these reasons, a Western-centric interpretation of sustainable development poses several issues that can compromise this diverse audience. This is in line with Banerjee (2003, p.144) who highlighted that sustainable development appears to have taken on an increasingly Western-centric interpretation. Respondent S13 added that sustainability from the Western perspective may involve sustainable design practices that support environmental care, renewable materials, sustainable management and social development. In fact, some of traditional Malay craft practices generally accord well with this understanding; hence, in these terms it is acceptable in the cultural and spiritual (e.g. religious) context of the Malay people. Respondent S14 claimed that sustainability is; "...an agenda of Westerners to correct the damage and destruction of the Industrial Revolution and mass manufacture all over European countries".

The mass manufacturing culture has led to overconsumption without consideration of environmental impacts from the very beginning of the Industrial Revolution. In further discussion about the sustainability agenda within local craft, four respondents (S8,S9,B1,B4) were unsure of its implementation at the local level. They considered it to be 'difficult'. Respondent B3 said that sustainability 'in theory was a great concept but, is hard to implement in Malaysia without any enforcement or policy'. Respondent S9 said;

“We acknowledge the importance of sustainability as a global agenda for a better world and humanity. It’s crucial to tackle the environmental issues and meaningless consumption of products that add no value to people. But, there is a challenge to implement the concept at the local level in Malaysia.”

Four respondents (S9,S8,B1,B2) pointed out the need for ‘several parties to work together’ for this to succeed. It was also stated that the ‘different perspectives and priorities’ of stakeholders in the craft industries towards sustainable development may create some challenges. Thus, it is crucial to improve the level of awareness of sustainability among craftspeople in Malaysia in line with local values. Among the key values that most often emerged are ‘cultural’ and ‘spiritual’ values. However, the fact that the Western-centric interpretation of sustainable development contrasts, and potentially conflicts with, local values must be considered.

5.0 DISCUSSION, LIMITATION AND CONCLUSION

The study contributes to the field by increasing our understanding of how people in the craft industry interpret sustainable development. In light with the result from the interviews, the concept of sustainable development should be better understood by craftspeople in Malaysia in wider perspectives such as personal values. This inner value is part of the comprehensive sustainability principle to contribute to meaningful material culture, as suggested by Walker (2017). However, from this study, local personal values for Malaysian craftspeople are different compared to western perspectives such as cultural and spiritual values. A further study on intrinsic values of Malaysian cultural significance product is needed to understand how it connects to the sustainability principle. There are some limitations to this paper. This research limitation is focusing on Malay traditional craft stakeholders. The findings are limited to case studies in several areas in Malaysia, thus generalising the results is not possible at this stage. The respondents were from different backgrounds, experiences, group of stakeholders. Nevertheless, they provide valuable insights to the discussion of craft people’s views of sustainable development and sustainability reporting in general.

This study analysed interview results based on an interpretive textual analysis of the use of sustainable development and sustainability reporting concepts. The meaning of the sustainable development concept is quite broad from the craftspeople perspective in Malaysia. Even though the interpretations are not completely uniform and do not construct sustainable development as having a simple universal meaning, there are some general common features in the texts analysed. From the interview, those who are involved in the sustainable development activities or research generally understand the meaning of these concepts in line with widely accepted theory (e.g., Brutland report). The most popular view is within Socialist view (taking care of the planet and its health). Socialist with 65% indicated the typical views among craftspeople emphasis is on “actions and solutions rather than debating the situation, representing a pragmatic rather than a philosophical way of thinking” (Byrch et al. 2009, p.2).

Furthermore, this is in line with Byrch et al. (2009) study which argued that only Socialist view valued the indigenous knowledge towards sustainable development. However, in general, sustainability awareness among artisans and stakeholders in the craft industry are low. The sustainable development often discussed within environmental perspectives instead broader context as suggested by Brutland’s report.

6.0 RECOMMENDATION

Regarding improving sustainability awareness among craftspeople, some respondents give further suggestion; it would require some changes or improvements in the following themes:

1. Promotion and branding (P1,P2,P4,P7,S2,S7,S8,S12,B2)
2. Collaboration and knowledge transfer (P1,P2,P4,P7,S1,S6,S7,S8,S14,B1) between artisan and various group of people or stakeholders with appropriate expertise

This may be delivered through supportive system and interaction for the implementation from the government, private sector and stakeholders within craft industry. The example of support system including government policy (n=5), research (n=4), craft ecology (n=3), approaches (n=5), framework n=5) and strategy (n=5).

In the light of this paper, there is an opportunity for more implementation to increase awareness of sustainable development among craftspeople via extensive promotion & branding, multidisciplinary collaboration & knowledge transfer to encourage comprehensive support system in craft industry. These strategies in line with previous craft revival strategy outside Malaysia (Chudasri & Saksrisathaporn 2017; Suparman et al. 2012; Fang-Wu Tung1 2012). Furthermore, within this supportive environment in local craft, there is an opportunity for the designer to play their roles to embrace local values for sustainable crafts development strategy in further research (Mohamed Yusof & Walker 2018). They can directly involve in the suggested direction of implementation from this research. The culture of quality commonly practice in craft is part of a sustainable development approach. It is defined by several scholars as crucial and making the transition toward more sustainable lifestyle (Fry, 2004; Kiem, 2011; Manzini & Cullars, 1992; Murray, 2011; Tonkinwise, 2015). There are some emerging scholars looking at the relationship between culturally significant products and design for sustainability. The intrinsic value of cultural heritage may provide a way of stimulating production and embrace a material culture that is culturally significant and meaningful (Walker, 2006, p.51). Subsequently, an in-depth study of this local culture may give further insight to address this connection within Malaysian perspectives.

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