



FACULTY OF HOSPITALITY AND TOURISM

FINAL EXAMINATION

Student ID (in Figures) :

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Student ID (in Words) : _____

Course Code & Name : TOU1003 – DISCOVERING ARTS AND CULTURE
Semester & Year : January – April 2020
Lecturer/Examiner : Tan Choo Khuan
Duration : 2 Hours

INSTRUCTIONS TO CANDIDATES

1. This question paper consists of 1 parts:
Questions (100 : Answer FOUR (4) Case Study/ Scenario-Based Questions type questions. marks)
2. Candidates are not allowed to bring any unauthorised materials except writing equipment into the Examination Hall. Electronic dictionaries are strictly prohibited.
3. This question paper must be submitted along with all used and/or unused rough papers and/or graph paper (if any). Candidates are NOT allowed to take any examination materials out of the examination hall.
4. Only ballpoint pens are allowed to be used in answering the questions, with the exception of multiple choice questions, where 2B pencils are to be used.

WARNING: The University Examination Board (UEB) of BERJAYA University College regards cheating as a most serious offence and will not hesitate to mete out the appropriate punitive actions according to the severity of the offence committed, and in accordance with the clauses stipulated in the Students’ Handbook, up to and including expulsion from BERJAYA University College.

Total Number of pages = 5 (Including the cover page)

QUESTIONS:
INSTRUCTION(S):

Case Study/ Scenario-Based Questions (100 MARKS)
There are FOUR (4) Case Study/ Scenario-Based Questions type questions. Answer all questions in the Answer Booklet(s) provided.

Question 1

Cultural Heritage Tourism in Malaysia: Issues and Challenges

Malaysia is experiencing an incredible pace of tourism development and heritage tourism is one of the tourism branches that have long contributed to appeal the tourist destination and acts as important marketing tool to attract tourist especially with special interests in heritage and arts. Cultural heritage tourism has emerged as a potential form of alternative tourism among both international tourists as well as Malaysian domestic travelers. The difference of ethnics present in Malaysia brought different local knowledge discipline ranging from its architecture, handicrafts, traditional attire, music and dance, which reflects a colorful heritage and an amalgamated culture. There are arise of conflict in management of cultural heritage tourism in Malaysia face by tourism managers, stakeholders, governments, cultural heritage managers and local community itself. In order to maintain, conserve and preserve the resources and assets of cultural heritage in Malaysia, a system or management need to be develop that take into consideration on every issues and challenge, so that the decision making process is reliable to optimize the value of cultural heritage tourism industry in Malaysia.

The cultural heritage matters to individuals, ethnic groups, nations, and the international community. The values of cultural heritage are various: symbolic, historic, informational, aesthetic and economic. Symbolic is a cultural property provides awareness of and pride in cultural identity. In the postcolonial world, the idea of a national cultural heritage is of particular importance to emerging nations, and the protection of cultural property is a highly political issue. Historic is the cultural heritage represents eras and sometimes civilizations that have passed. Much of this heritage symbolizes a florescence of a region's traditions and cultures. Heritage is often of particular importance to non-literate societies and to segments of literate societies often ignored in conventional "historical" documents. In countries such as Australia, we see the implications of cultural heritage in connecting Aboriginal communities with their past and with the continuation of traditional lifestyle. Informational is the cultural heritage is essential to both public education and scholarly research. Archaeologists, historians, and ethnographers use material culture to study ancient and traditional cultures. Information about how other cultures met challenges to their existence can help us as we meet the demands of our own world. The study of other cultures can also lead to new intellectual achievements. For scholars, the greatest informational value comes in studying cultural property within its original context. Aesthetic is the cultural heritage can provide an aesthetic, emotional experience for the viewer, leading to personal growth and development. Moreover, these buildings, artworks, and artifacts can serve as a creative inspiration for contemporary artists, both those working within traditional forms and those working in a modern style. Economic is cultural property – comprising archaeological sites, monuments, historic buildings and quarters, and archaeological and ethnographic materials in museums-is an important focus of tourism in many nations. As such, this tourism, which can be local, national, or international, generates employment and revenue.

There are two forms of cultural heritage present in Malaysia, known as tangible and intangible. Tangible cultural heritage can be found in the form of buildings or artifacts, while intangible cultural heritage was in terms of people's values, attitudes and way of life, that may have existed or exist in relation to the heritage of Malaysia or any part of Malaysia or in relation to the heritage of a Malaysian community . In other words,

cultural heritage can be seen in many forms including buildings, areas, dance, food, dress, events, values, lifestyles and handicrafts. Given the values of cultural property, many problems created when such materials was damaged, destroyed, or removed from its context. These losses include the damage or loss of buildings of historical importance, archaeological sites, monuments, and objects; the loss of traditional knowledge and "scientific" information; the loss of access to objects of cultural or national importance; and the alienation of people from their culture or the loss of national pride. Interpretation of cultural heritage is an integral aspect of both visitor experience and conservation of heritage. Interpretation needs to widen its debate to incorporate more experiential components as noted above. There is also a specific need to research interpretation in relation to cultural heritage tourism specifically, as distinct from broader interpretation or heritage interpretation research. Gaps in current interpretation research for cultural heritage tourism as defined for this project include: the role of interpretation as both a tool of education and visitor experience, and as a means of achieving cultural heritage conservation training and education for interpretation development, delivery and assessment closing the gap between manager knowledge and public experiences developing products to assist in the development of appropriate interpretation measuring success of interpretation of cultural heritage interpretation and promotion of novel or niche aspects of cultural heritage, for example agricultural and industrial heritage broadening tourist experiences through multiple modes of interpretation Contestation and authenticity in heritage tourism. Cultural heritage tourism is traveling to experience the places and activities that authentically represent the stories and people of the past and present, which include historic, cultural and natural attractions. Cultural Heritage is an appearance of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects and artistic expressions. Other than that, cultural heritage also expressed as either intangible or tangible cultural heritage. Cultural Heritage can be distinguished into three types; built environment (buildings, townscapes, archaeological remains); natural environment (rural landscapes, coasts and shorelines, agricultural heritage); and artifacts (books & documents, objects, pictures) (Figure 1). Cultural heritage tourism has a number of objectives that must be met within the context of sustainable development such as; the conservation of cultural resources, accurate interpretation of resources, authentic visitors experience, and the stimulation of the eamed revenues of cultural resources. Therefore, cultural heritage tourism is not only concerned with identification, management and protection of the heritage values but it must also be involved in understanding the impact of tourism on communities and regions, achieving economic and social benefits, providing financial resources for protection, as well as marketing and promotion.

Source: *Department of Geography, School of Humanities, Universiti Sains Malaysia,*

- a) List out **FIVE (5)** entities that facing conflict in management of cultural heritage tourism in Malaysia. **(5 marks)**
- b) Identify and explain **FIVE (5)** cultural heritage products with example. **(15 marks)**
- c) Explain **FIVE (5)** values of cultural heritage that can enhance the cultural and social capital and community welfare. **(20 marks)**

Question 2

Department of Tourism was first set up under the Ministry of Trade of Malaysia in 1959. The inclusion of the principal objectives of tourism into the country's 2nd Malaysia Plan 1971-1975 further emphasized the role of tourism in the economy. In the 1980's government support for tourism continued with the establishment of the Ministry of Culture and Tourism in 1987. On 20 May 1992, the Ministry of Culture and Tourism was renamed Ministry of Culture, Arts and Tourism or MoCAT. In April 2004, MoCAT was split to facilitate the establishment of a separate ministry i.e the Ministry of Tourism (MoTour) which was responsible solely for matters related to tourism. This development reflected the government's seriousness in promoting tourism as one of the key major income earners for the country. On 15 May 2013, MoTour was transformed to Ministry of Tourism and Culture (MOTAC) after the 13th General Election. This is to serve the close connection between tourism and culture in efforts to promote Malaysia as a top-of-the-mind destination, in line with its ever popular tagline "Malaysia, Truly Asia". On the 2nd July 2018, this Ministry was renamed as the Ministry of Tourism, Arts and Culture Malaysia as announced by YAB Prime Minister during the Cabinet Formation after the 14th General Election.

Source: <http://www.motour.gov.my/en/profile/history>

- a) Explain **FIVE (5)** roles of Ministry of Tourism, Arts and Culture in promoting and developing Malaysia tourism industry. **(10 marks)**

- b) Identify and explain **FOUR (4)** functions of the departments and agencies that responsible for preserving the traditional performing arts. **(10 marks)**

Question 3

Chinese New Year is the most important celebration for Chinese people all over the world. It is also known as the Lunar New Year as it is based on the lunar calendar as opposed to the Gregorian calendar. According to Chinese astrology, 2020 is the year of the Rat. Chinese New Year starts with the new moon on the first day of the New Year and ends on the full moon, 15 days later. The 15th day of Chinese New Year is the Lantern Festival (or Chap Goh Mei). Discuss **FIVE (5)** Customs and traditions during Chinese New Year.

(20 marks)

Question 4

Malaysia boasts an exciting year-round calendar of world class and unique local events, ensuring visitors have endless opportunities to enjoy nature-based adventures, enriching cultural experiences or fabulous shopping sprees. Explain **FIVE (5)** major national events available in Malaysia. **(20 marks)**

END OF EXAM PAPER