

## Exploring the Roles of Heritage Museums in Promoting Intangible and Tangible Heritage in Kelantan

### *Meneroka Peranan Muzium Warisan dalam Mempromosikan Warisan Tidak Ketara dan Ketara di Kelantan*

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#### ABSTRACT

Malaysia is committed to preserving heritage buildings into heritage museums for documentation and education. Heritage museums could promote tangible and intangible heritage through its interior appearances and exhibitions. The Jahar Palace of Kelantan is a heritage palace that remains intact, and its space functions are still recognised even after being converted into a museum. This palace promotes intangible heritage and plays the role of the Kelantan Royal Traditions and Customs Museum. Four essential components that need to be focused by heritage museums are preserving the building's history, preserving the authenticity of the historic building, preserving the initial space function, and preserving the exhibition contents of space. This paper aims to raise awareness of the value of tangible and intangible heritage in heritage museums. This paper is qualitative research adapting the case study method. Observation on-site, measured drawings, documents study and site tour, were some of the approaches that have been applied to obtain the data. The photographic mapping technique using the historic photograph, sketches, drawings, books, and journals were applied to investigate the origin of the building space. The data was analysed and presented in table form to differentiate the pattern of findings. The results indicated that the roles of heritage museums are required not only to display historical object but also to communicate the significance of the historic building. In other sense, the display of the building and its contents would indirectly act as an exhibit resource in promoting intangible and tangible heritage.

*Keywords:* Role; heritage museum; tangible; intangible; heritage

#### ABSTRAK

Malaysia berusaha untuk memelihara bangunan warisan menjadi muzium warisan untuk tujuan dokumentasi dan pendidikan. Muzium warisan boleh mempromosikan warisan ketara dan tidak ketara melalui penampilan dalaman dan pameran. Istana Jahar Kelantan adalah istana warisan yang masih utuh dan fungsi ruang masih dikenali walaupun telah diubah menjadi muzium. Istana ini mempromosikan warisan tidak ketara dan memainkan peranannya sebagai Muzium Adat Istiadat Diraja Kelantan. Empat perkara penting yang perlu difokuskan oleh muzium warisan adalah memelihara sejarah bangunan, memelihara keaslian bangunan bersejarah, memelihara fungsi asal ruang, dan memelihara kandungan ruang pameran. Makalah ini bertujuan untuk meningkatkan kesedaran mengenai nilai warisan ketara dan tidak ketara dalam muzium warisan. Kertas kerja ini adalah penyelidikan kualitatif di mana kaedah kajian kes digunakan. Pemerhatian di tapak, lukisan terukur, kajian dokumen dan lawatan tapak adalah beberapa pendekatan yang telah digunakan untuk mendapatkan data. Teknik pemetaan fotografi dengan menggunakan gambar bersejarah, lakaran, lukisan, buku dan jurnal digunakan untuk menyiasat ruang asal bangunan. Data dianalisis dan disampaikan dalam jadual analisis untuk membezakan corak penemuan. Sebagai penemuan, peranan muzium warisan diperlukan bukan sahaja untuk memaparkan objek sejarah tetapi juga untuk menyampaikan kepentingan bangunan bersejarah mereka. Dalam erti kata lain, apabila bangunan dan kandungannya menjadi paparan, secara tidak langsung ia menjadi sumber pameran dalam mempromosikan warisan tidak ketara dan ketara.

*Kata kunci:* Peranan; muzium warisan; ketara; tidak ketara; warisan

#### INTRODUCTION

Each place has its significance, especially heritage buildings. Heritage buildings have heritage values that illustrate the aspects of architectural and social history; including the interior space and its

associations with people and events in the past. Realising this historical importance, it is fortunate that heritage buildings are preserved by turning them into heritage museums. The museum's governance must play its role through consistent re-evaluation work; not only presenting objects as

the display, but also the heritage building itself as the prominent main object of display. As mentioned by UNESCO La Habana (2012), the building itself is a priority and also the 'display' for the museum. Thus, the importance of this paper is to initiate awareness for the museum governance to take the initiative in not only displaying artefacts but also the building itself as a tool to promote intangible and tangible heritage. According to the Bala (2007), which was adopted International Council of Museums during the 21<sup>st</sup> General Conference in Vienna, Austria in 2007, museums should acquire, conserve, research, communicate, and exhibit the tangible and intangible heritage of humanity and its environment for the purpose of education, study, and enjoyment. Therefore, the museum governance needs to focus on proper conservation and documentation of the tangible and intangible heritage to become a successful heritage museum (Bala 2007). Not just that, heritage museums must remain fluid, especially about interpretation such as responding to what visitors want and how they can learn, and to the ever-expanding body of historical research (Donnelly 2002). Although it is clear that the tangible and intangible heritage are inseparable, it can be seen as distinct aspects of the object design and production of the ethnic and culture, as well as support each other to tell a unique and owned story of the country and its people (RICHES Resources 2014). In the challenges of the modern era, young visitors in particular, are more desirous of change; this is the only chance the body of the museum promotes heritage to this modern-era generation. Consequently, the duties of the museum's governing body are to protect the heritage and foster creativity; whereby experimentation with different interpretive tools and methods are needed to strengthen heritage museums well into the twenty-first century (UNESCO 2018). Hence the objective of this study is to raise awareness among the heritage museum interpreter and to overcome the problem of heritage museum to be creative and wise to use tangible and intangible heritage in their museum.

## HERITAGE MUSEUM

A museum refers to a non-profitable, permanent institution in the service of society and is opened to the public, which acquires, preserves, studies, exhibits, and disseminates the tangible and intangible heritage for the education and recreational purposes (Decarli & Christophe 2012). This definition shows that

tangible and intangible heritage needs to be promoted by museums; apart from just preserving them, they require deep conservation and documentation (Bala 2007). In the case of heritage museums, a museum is considered a unique carrier of historical and cultural memory. The main tasks of the heritage museum are preserving and communicating some aspects of the past and sharing the past through the context of the site, structure, furnishings, landscape, family or other residents either famous or not, and their possessions. Heritage museums are natural settings for teaching and learning history and can be among the most productive environments for successfully carrying out these tasks (Donnelly 2002). Therefore, heritage museums are not only meant to display artefacts but also to exhibit the inside and outside of the building itself, and its association with the surrounding. This is an indication that heritage museums are the cultural institutions of a country and have long been associated with intangible and tangible heritage. Donnelly (2002) also stated that heritage museum is a place to view things and observe the activities of life. It is the space in which cultural change happens. It is also material evidence of technological, social and spiritual changes through the way it was built, the way its spaces were arranged and the people who have used them. The heritage museum is needed to remind us about the history and as a responsibility to the future generation (NSW Heritage Museum and Gallery Foundation 2004). In Malaysia, heritage museums have earned attention, and some of them are already under the World Heritage Site (WHS) listings. Malacca and George Town, Penang have been gazetted as living heritage sites that represent or sustain specific ethnic groups of the community's heritage and village, in addition to this, the heritage museum is characterised by the ongoing use of heritage by its associated community and embraced as part of the living nature of the heritage place (Abdul Aziz 2017). Therefore, a heritage museum is also seen as a 'living museum' which bears living multi-cultural heritage and tradition (Harun & Ismail 2011). Utterly, a heritage museum is defined as a building that reinforces its specific sense of history and identity (UNESCO 2001).

## DEFINITION OF TANGIBLE AND INTANGIBLE HERITAGE IN THE CONTEXT OF HERITAGE MUSEUM

The preservation of tangible and intangible heritage is one of the main functions of museums and

should not be lost (Andreeva & Gnedovsky 2015). The term ‘tangible heritage’ refers to a physical presence, such as buildings and historical places, monuments, and artefacts which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture. Objects are essential to the study of human history, and their preservation demonstrates recognition of the necessity of the past and of the things that tell their story (RICHES Resources 2014). However, the International Council of Museum (ICOM) defined tangible heritage as living heritage that refers to the building and its content context where the content is associated with the theme and history of the building (Decarli & Christophe 2012). Likewise, tangible heritage is also known to be a reflection of the splendour and beauty of aesthetical elements or ornamentations that carry deeper philosophical and sacred meanings (Shuaib & Enoch 2013). In Japan, tangible heritage means physical cultural objects, both movable and immovable, along with their material expressions that can be recognised only with visual sensation (Ito 2003). Overall, the meaning of tangible heritage in the context of this research is the physical presence of a heritage building, including building fabric, material, interior features and finishes, interior furniture, interior decoration, and ornamentation, which represent the historical scheme of the building.

Meanwhile, the term ‘intangible heritage’ is defined as “the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated with the communities or groups, and in some cases, individuals recognised as part of their cultural heritage ” (Blake 2018: 19). From this definition, it is clear that intangible heritage does not only comprised of non-physical aspects (oral expressions, dance and musical performances, social practices, rituals, traditional ecological and medicinal knowledge, handicrafts, and others) but also a range of objects that are ‘associated’ with the heritage (Blake 2018). Intangible heritage is often inherited by experienced people, where they know traditions, skills, and customs (UNESCO 2011). For instance, the Japanese believe that tangible heritage should come first as the manifestation of efforts to hand down intangible heritage. As mentioned by Ito (2003), intangible heritage involves the tangible heritage, where the construction of buildings and places is an example of human cultural activity;

hence, the skills or techniques involved in the construction and should be recognised as intangible heritage. The intangible heritage intended here is the size of the building (length, width, and height), measuring unit parameters (arms, feet, and units), the right angle, ruler techniques, joints, and unique design techniques called *Kiwari* and *Kiku* (Ito 2003).

## BRINGING BACK HERITAGE STORIES THROUGH HERITAGE MUSEUMS

### WHY SHOULD A HERITAGE BUILDING BE A MUSEUM

There is no doubt that many heritage buildings remain intact and carry great historical stories, where the community should appreciate them. The museum’s role as a heritage building is irrefutable and can be utilised primarily in educating people and disseminating history (Andreeva & Gnedovsky 2015). In this way, the people will be able to be better acquainted with the museum building which comes from a variety of building like a royal palace or colonial residence and they continued to accept it in the future (Muslim & Umar 2017). Besides, a museum is the best way to bring back the history alive and as a tool to teach the past (Karim et al. 2018a). Besides, it brings a deep impact on tourism development and local community (Salleh, Shukor & Idris 2017). Heritage museums have become essential assets, and because of that, efforts should be intensified towards preserving the museum’s edifice. The heritage building has also been claimed as the most significant contributor to a museum’s object display, due to its nature upon the assembly of the real artefact settings, historical scheme, and meaningfulness (Donnelly 2002). This is what the public desires and needs to learn (Bochner & Ellis 2002). It has been shown that a heritage museum has the capability of being the best tangible and intangible heritage contributor to a country.

### HERITAGE MUSEUMS AND EMBRACING AN ATMOSPHERE THAT REVERES THE PAST

The creative works like novels are closely linked to history (Ya & Razak 2019). Same goes with a museum. A museum like a novel presenting the history story with real facts. For that, a museum and its historical interior schema is a way of commemorating the past; thus, museums should focus on restoring space history so that the space

of the past can be felt (Bochner & Ellis 2002). Setting preventive conservation priorities in heritage museums are complicated and require a balance between the preservation needs of the historic structure and the artefacts within (Karsten et al. 2012). Due to that, it is crucial to restoring the historical scheme by protecting the original structure, building fabric, and interior features (Feilden 2002), as well as considering the original design and original material as the priority elements for a comprehensive heritage museum (UNESCO La Habana 2012). Not only just that, but the original space in the heritage museums should also be readily apparent to visitors so that they can see and trace the location of rooms and see the dwelling spatial relationships (Grignolo 2014). To achieve the aim of embracing the heritage scheme in a heritage museum, the 'historic structure' and 'historic interior scheme' are supposed to be controlled by museum professionals. Two recommended guidelines that should be used together in heritage museum practices are 'The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings' (Morton III et al. 1983) and 'The Standard Exhibit Conservation, Exhibit Planning, Design, and Fabrication Specifications' (Harpers Ferry Center 2012). These two guidelines are specific to highlight and recommend the preservation of historic interior scheme in the heritage museum and act as guidance during the handling of exhibition construction in the museum without destroying the historical building scheme.

## THE ROLES OF HERITAGE MUSEUMS TO PROMOTE TANGIBLE AND INTANGIBLE HERITAGE

To promote tangible and intangible heritage, a heritage museum should be actively involved in preserving the building's history, preserving the authenticity of the historic building, preserving the original space function, and preserving the exhibition contents of the space. All the roles were consolidated through the discussion below.

### THE ROLE OF HERITAGE MUSEUM IN PRESERVING CULTURAL HERITAGE

Heritage museums must be innovative to safeguard tangible and intangible cultural heritage to facilitate participation and strengthen their function in society (Blake 2018). UNESCO has outlined the ICH (intangible cultural heritage) and TCH (tangible cultural heritage) elements, whereby museums should often play a pivotal role in organising actions and activities inside or outside of the heritage museum building (Hamilton 2003). Outdoor activities like demonstration, presentation or workshop are recommended besides static exhibits, as it will allow visitors to gain insight of the traditions all year round, and also allow them to try their hands at various crafts in the open workshops (Blake 2018). The Gilan Rural Museum in Iran is an example of a successful heritage museum, where traditional cooking is demonstrated by Iranian women with the museum building as a background (See Figure 1). The presence of the mat and items displayed is one way of presenting the characters at the veranda of the museum (See Figure 2).



FIGURE 1. Traditional cooking demonstration at Gilan Rural Museum, in Iran.  
*Source:* Katherine Azami (2016) as cited by Blake (2018)



FIGURE 2. Veranda at Gilan Rural Museum in Iran.  
*Source:* Katherine Azami (2016) as cited by Blake (2018)

## HERITAGE MUSEUM PRACTICE IN LOCAL CONTEXT

Rather than seeing museums and their contents as static exhibits, it is better to have the museum become a 'Live Museum' or 'Living Museum'. Visitors not only can enjoy the displayed exhibits, but they can also enjoy lives residents activities. As claimed by Abdul Aziz (2017), Malaysia has been practising the 'Living Museum' at Sentosa Villa, the Malay Living Museum at Kampung Morten, Malacca (See Figure 3) and other settlements located at Kampung Chetti and Kampung Portugis (Portuguese settlement) in Malacca. In addition, George Town, Penang has also practised the concept of 'Living Museum' at the Syed Alatas Mansion and Penang Peranakan Mansion, as shown in Figure 4 (Harun & Ismail 2011).

Moreover, the Sarawak Cultural Village is one of the live heritage museums that showcase how much has been done on this matter in the local context. Their heritage houses, which have different interior characters, were built based on different ethnicities that co-existed in Sarawak. The staff of the cultural village portrays the daily life of the locals by running daily activities like cooking, sewing, playing the traditional game, and even implement their ritual belief. They usually wore traditional costumes and produced traditional handcrafts. The handcrafts are sold to the tourists. Figure 5 shows a lady preparing rose cookies, a traditional delicacy, while Figure 6 shows the weaving activity in the long hall of a Sarawak longhouse. Although Malaysia already has a good practice, some museums are less exposed to it due to different vision and mission (Ahmad 2015).



FIGURE 3. 'Live Museum' - The 'Sentosa Villa', The Malay Living Museum at Kampong Morten, Malacca  
*Source:* [www.malaysia-traveller.com](http://www.malaysia-traveller.com) & [teratakMalaysia.blogspot.com](http://teratakMalaysia.blogspot.com)

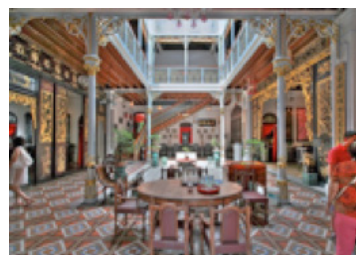


FIGURE 4. 'Living Heritage Museum' - Penang Peranakan Mansion at George Town, Penang  
*Source:* [www.penang.wikia.com](http://www.penang.wikia.com) & [myfave.com](http://myfave.com)

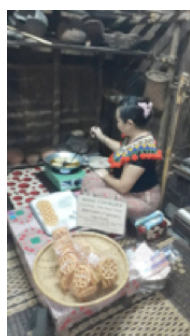


FIGURE 5. Cooking activity at the kitchen  
*Source:* Author (2018)



FIGURE 6. Weaving activity at the Sarawak's house long hall  
*Source:* Author (2018)

The building and its content would become a display when it is considered as a heritage museum. Thus, a few “good” conservation criteria of heritage museum should be considered. For instance, heritage museum should consider providing closed collection display and minimal adaptations to the space area for exhibitions, allocating circulation of people inside the building, providing barriers at the right location, determining the compatibility of heritage exhibition interpretation, separating the display of building fabric interpretation with its content, allowing to rearrange within the space without destroying its historic integrity and the deterioration level is acceptable, providing the suitable of label and signage as well as considering the control of people interaction with the object display and building’s fabric, ornament or status (NSW Heritage Museum and Gallery Foundation 2004). The conservation of heritage building following the conservation principle in Malaysia is particularly encouraged. To enable functional heritage building museum conservation, the original building structure and fabric should be maintained

as much as possible along with the authenticity of the building’s historical characteristics (Harun 2011; Tomaszek 2016). Moreover, when the establishment of the museum involved an old palace building, the originality of the design, the character of the royal space and the intricacy of the carvings of the palace are highly emphasised to depict the rank and luxury of the royal occupants (Md Ali 2010). Thus, it is felt that the success of restoring the authenticity of heritage buildings is an excellent contribution to Malaysia’s history. Hence, shared guidance can inspire museum governing bodies to make changes to their heritage museums.

The “good” heritage building museum conservation is determined by the achievement of a heritage building museum in maintaining historical integrity or authenticity criteria. Table 1 lists the criteria of authenticity or historical integrity criteria adopted from the National Park Service, U.S. Department of the Interior (Grimmer 2017). These criteria are also called as propositions parameters to assess authenticity in historic places (Alho et al. 2010).

TABLE 1. The criteria of authenticity or historic integrity for heritage building museum conservation

1. Design	Design, is the composition of natural and cultural elements comprising the form, plan, and spatial organisation of a property. Is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.
2. Material	Materials, within a property include the construction materials of the building, immediate surrounding area of the building itself, highways, fences and other structures. The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area’s sense of time and place.
3. Workmanship	Workmanship, is displayed in the way people have fashioned their environment for functional and decorative purposes. The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans’ labour and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques.
4. Setting	Setting, is the physical environment within and surrounding a property. The physical environment of a historic property. Whereas location refers to the specific place where a property was built or event occurred, setting refers to the character of the place in which the property played its historical role. It involves how, not just where, the property is situated and its relationship to surrounding features and open space.

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5. Location	Location, is the place where the significant activities that shaped a property took place; Is the degree of continuity of original or significant location in a property. An historic area and its surroundings form a coherent whole including associated human activities and constructions; continuation of original or compatible location minimizes negative impact on authenticity.
6. Feeling	Feeling, although intangible, is evoked by the presence of physical characteristics that reflect the historic scene;
7. Association	Association is the link between a property and the important events or persons that have shaped it.

Source: USA Parks (1994); Jokilehto & Stovel (1994); Alho, Morais, Mendes, & Galvao (2010); Grimmer (2017)

## METHODOLOGY

In this qualitative study, the case study method was used to investigate and prove the findings to reveal whether the Kelantan Royal Traditions and Customs Museum is a good heritage museum or not. The case study method is comprised of observation and survey on a building to obtain the data (Yin 2003). The observation and survey were conducted on the interior physical of the palace building. The observation part, which is a crucial step, was performed through site tour to investigate the original characters of the interior space of the palace building for their form of plans, walls, ceilings, floors, doors, windows, finishes, materials, furniture, lamps, carvings, interior decorations, and so on. Meanwhile, the survey was implemented through measured drawing and documents study. The measured drawing was conducted by measuring the size of the layout plan and the size of each

space, including the length, width, and height. The purpose of measured drawing is to acknowledge the relationship between the space character and space size. From the size, the character of the space is recognisable. All the measured drawing data were illustrated using the CANVAS 8.0 software in coloured drawing presentation. The documents study of photographic mapping technique (National Park Service 1998) using the historic photograph, sketches, drawings, journals, work logs, and biographic were applied to investigate the space origin and activities that happened before. All the data were analysed and tabulated in an analysis table to facilitate data interpretation.

## CASE STUDY – THE KELANTAN ROYAL TRADITIONS AND CUSTOMS MUSEUM (THE JAHAR PALACE)



FIGURE 5a. The building of the Kelantan Royal Traditions and Customs Museum (the Jahar Palace, Kelantan)  
Source: Author (2018)

### BACKGROUND OF THE KELANTAN ROYAL TRADITIONS AND CUSTOMS MUSEUM (THE JAHAR PALACE BUILDING, KOTA BHARU, KELANTAN)

The Royal Traditions and Customs Museum (the Jahar Palace) was a royal residence in Kota Bharu, Kelantan (See Figures 5a, 5b, and 5c). It

was built by Sultan Muhammad II of Kelantan (1837–1886) for his grandson Long Kundur (Raja Bendahara). The construction was completed in 1887, a year after the death of Sultan Muhammad II. The museum was established on July 27, 1992, at Istana Jahar. Now, this palace building is the property of PMNK (Perbadanan Muzium Negeri Kelantan)

and has been gazetted as a heritage building of the Kelantan state in 2005 under the National Heritage Act (Act 645).

THE TANGIBLE AND INTANGIBLE HERITAGE ELEMENTS OF THE ROYAL TRADITIONS AND CUSTOMS MUSEUM (THE JAHAR PALACE)

The Jahar Palace was built in a rectangular shape and had two floors. Each floor has the same measurement of approximately 38 feet width and 62 feet length and the floors are connected through two spiral staircases located at the back corner of the palace. It has a pentagon-shaped first-floor balcony from which members of the royal family could watch

ceremonies held in front of the palace. The palace has a total of 30 cylindrical pillars, two exit doors (solid timber double-leaf door), and 10 openings (solid timber double-leaf window). The building is made of wood (*cengal*) and concrete. The design of the building is influenced by the combination of western and eastern cultures. The western influence is seen in the shape of the roof and its white concrete cylindrical pillars. Meanwhile, the eastern influence is seen in the use of wood on the floor, walls, rectangular pillars, doors, and windows on the top floor of the building. The layout plan illustration of the palace is shown below (See Figures 6a and 6b). A detailed explanation of each space in the palace is included in the table below (See Table 2).

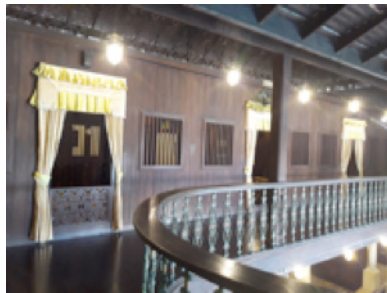


FIGURE 5b. The first floor of Jahar Palace, Kelantan. This floor contains the bedrooms of the king and the king's sons, King upper lounge and royal dressing room. Source: Author (2018)



FIGURE 5c. The ground floor of Jahar Palace, Kelantan. This floor contains the royal lobby, palace's guard area and royal ceremonies hall called *Balai Tarik*. Source: Author (2018)

TABLE 2. Elements of tangible and intangible heritage in the Kelantan Royal Traditions and Customs Museum (the Jahar Palace)

No.	Tangible Heritage Elements (Original Space)	Intangible Heritage Elements (Original Function/Activity)	Intangible Heritage Elements (New Function/Exhibition)
GROUND FLOOR (Formal Hall)			
1.	Ruang Surung (Lobby)	A place for waiting and welcoming the king's guests	Kelantan Royal Textile Collection
2.	Serambi Kanan (Right Living)	The waiting area for palace's guard (Right side)	Puri Pertunangan Diraja Exhibits
3.	Serambi Kiri (Left Living)	The waiting area for palace's guard (Left side)	Puri Peraduan Diraja Exhibits
4.	Balai Tarik (Center Main Hall)	Hall for royal ceremonies celebration like royal engagement and royal wedding (Center – Wedding Stage)	Royal Wedding Custom Exhibition
5.	Balai Tarik (Right Side Main Hall)	Hall for royal ceremonies celebration like royal engagement and royal wedding (Right side– Royal's guest area)	Women Accessories & Copper Collection
6.	Balai Tarik (Left Side Main Hall)	Hall for royal ceremonies celebration like royal engagement and royal wedding (Left side– Royal's guest area)	Women Accessories & Copper Collection
FIRST FLOOR (Royal Family Bedroom)			
7.	Bilik Peraduan Puteri Raja (Princess's Bedroom)	The king daughter's room to rest and sleep	Adat Istiadat Belah Mulut, Bercukur & Naik Buaian Diraja

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8.	Bilik Peraduan Sultan (King Bedroom)	The king's room to rest and sleep	Adat Istiadat Melenggang Perut & Menyambut Kelahiran Diraja
9.	Bilik Peraduan Putera Raja (Prince's Bedroom)	The king son's room to rest and sleep	Adat Istiadat Bersiram Diraja
10.	Bilik Pakaian Diraja (Royal Dressing Room - Right)	A wardrobe for royal clothing, place to dress up and storage area for royal equipment (Right Side)	Adat Istiadat Pijak Tanah Diraja
11.	Bilik Pakaian Diraja (Royal Dressing Room - Left)	A wardrobe for royal clothing, place to dress up and storage area for royal equipment (Left Side)	Adat Istiadat Berkhatan Diraja
12.	Anjuang - Surung Atas (Upper Lounge)	Royal family lounge for relaxing and enjoying the outdoor view	Viewing Panorama in front of Palace

Referring to Table 2, the interior space of the palace is divided into two main functions comprising of the formal ceremony hall (ground floor) and the royal family bedrooms (first floor). The spaces on the ground floor are comprised of the *Surung* hall, right *Serambi*, left *Serambi* and *Balai Tarik*, while the first floor is composed of the Royal Princess's room, Sultan's room, Royal Prince's room, Royal apparel or equipment rooms, and Royal family lounge. Royal ceremonies such as a wedding, praying, dancing, and singing were usually held in the *Balai Tarik*. This hall is sized approximately 26 feet in width and 62 feet in length. Facing this hall is the *Surung* hall sized 38 feet x 12 feet, right *Serambi*, and left *Serambi* with respective sizes of 12 feet x 12 feet. In the past, the *Surung* hall was used as the place where the king welcomed guests and visitors who visited the palace, and the right *Serambi* and left *Serambi* were used as the royal guard's rooms. The upper floors of the palace are more

for relaxation activities of the royal family, which consists of the Sultan's room, Royal Prince's room, Royal Princess's room, Royal apparel or equipment room, and upper *Surung*. The Sultan's room (14 feet x 30 feet) is larger than the Prince's and Princess's rooms (14 feet x 8 feet). The Sultan's room has two entrances that allow the Sultan to enter the Prince and Princess rooms. The Sultan's, Prince, and Princess rooms are made from *cengal* timber and along the top of the wall panels, *Tebuk Tembus* wood carvings were fitted, called *Jelaja*. These *Tebuk Tembus* wood carvings functions to beautify the interior scheme of the palace and for fresh air ventilation to maintain ambient room temperature. In preserving the palace building, all spaces of the palace were changed from their previous functions to suit the Kelantan Royal Traditions and Customs exhibition. The list of exhibition spaces in the palace is shown in Table 1, and the illustrations of the spaces are shown in Figures 6a and 6b.

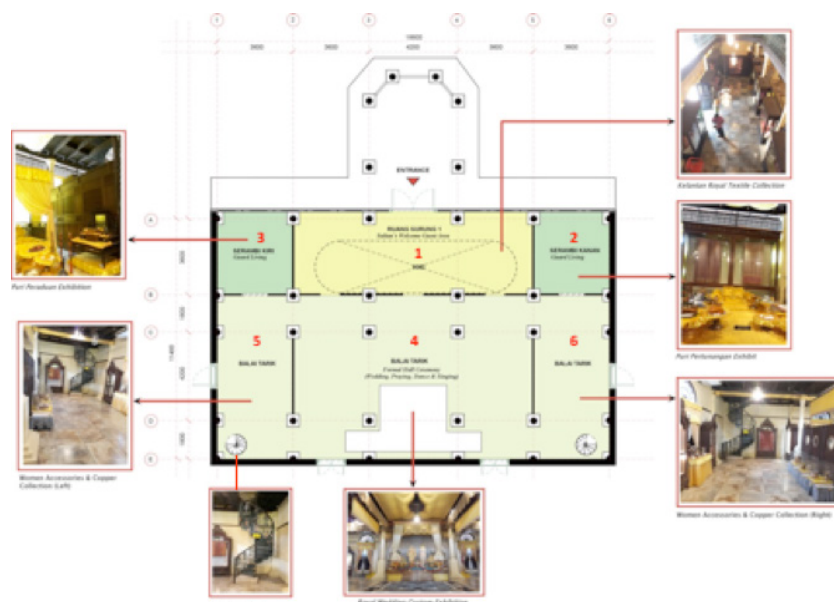


FIGURE 6a. Ground Floor of Jahar Palace  
Source: Author (2018)

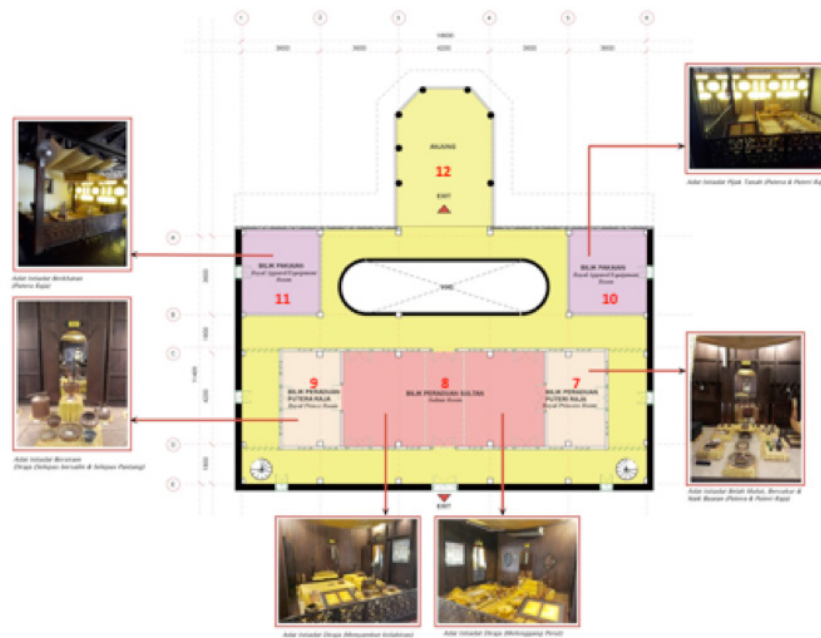


FIGURE 6b. First Floor of the Jahar Palace  
Source: Author (2018)

## FINDINGS AND DISCUSSION

Based on the findings, the palace building of Jahar Kelantan remained intact and significant in their tangible heritage. The tangible heritage scheme of wood carvings and the luxury of the wooden palace can still be felt. The palace was noticed by Sheppard (1969) who recognised the lavish wood carving placed at the royal ceremony hall (*Balai Tarik*) and realising its great potential as a museum display for visitors. The concept of Kelantan's royal traditions and customs have been implemented for the exhibition content and indirectly become an interpretation medium for promoting intangible heritage in the palace. The concept of the exhibition is compatible with the palace building and reflected the Kelantan royal tradition and culture. Thus, it is proven that the Kelantan's Royal Tradition and Custom Museum exhibition have successful play their roles in promoting intangible heritage and have fulfilled the heritage museum standard as per recommended by National Park Service (1998) in their museum handbook. Blake (2018) has also mentioned that reflecting specific tangible elements in the museum is predominantly practised. Nevertheless, the Jahar palace is different as the priority is reflected by its building, interior space, and display content.

However, the heritage interpretation of historic interior scheme is not well conveyed. For Jahar Palace, the tangible heritage was successfully

delivered through the displayed item compared to the intangible heritage. Despite the curiosity of the visitors concerning the intangible heritage of the palace, only a space label is given for each space. However, no further description of the space is provided. Ideally, the details of the space should be further explained like presenting stories about the layout of the space, the activities of the space, the furniture involved, introduction to the details of the patterns, technique, material and colour for interior structure, details of wood carvings, ornamentation, and accessories that adorn the space. All these historic interior schemes are criteria that should be identified not only to be displayed as intangible heritage but also to affirm the significance of authentic characteristic of the heritage building (Kwanda 2015; Jokilehto 2006; Alho et al. 2010; Karim et al. 2018b). To sum up, both the tangible and intangible heritage of the heritage building should be appreciated so that it could be the museum's most valuable exhibition medium. Therefore, it is envisaged that these findings would inspire other museums to apply this valuable medium wisely in promoting their heritage museum in the future. The finding was also supported by other international museums and heritage bodies that have used the same approach to promote their heritage museum. Among them are Museums and Galleries Foundation of New South Wales (NSW), National Park Service (NPS) body in managing heritage museum, and UNESCO Culture and Development of Museum

and Heritage (NSW Heritage Museum and Gallery Foundation 2004; National Park Service 1998; UNESCO La Habana 2012).

### CONCLUSION

Through displaying the building and its content as an object display, the heritage museum continues to be immortalised, the authenticity of the elements of the heritage building museum continues to be stared at, and historical stories about buildings, people, cultures and events will also continue to be delivered. The heritage museum is a medium for communicating and interpreting history. It is a satisfaction when the building can still be seen, touched, and the interior space can still be experienced. Therefore, the role of museums in preserving heritage museums should be enhanced first and then followed by understanding the importance of tangible and intangible heritage. This paper can guide the museum body to improve the heritage interpretation, especially when selecting heritage building to be converted as a museum. As a conclusion, every heritage building museum in Malaysia has its privileges. This paper aims to raise awareness among museums in Malaysia where they should explore the origins of the site, building histories, and culture associated with it. It represents the privileges of the museum building, which makes it an excellent museum of natural exhibits. For future work, the research and effort to see the heritage museum properties stand intact and preserve them from time to time need to be intensified. This is what Malaysia government has highlighted in the 3<sup>rd</sup> Malaysian History Congress about the importance of Malaysian history and emphasised that the understanding and spirit to inquire Malaysian historical culture need to be applied among every level of society. Thus, museum bodies, in particular, should take this opportunity to play their role in implementing this claim.

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