

Periodic Report on the Convention (cycle 2020–2024)

A. General information

Name of State Party

Malaysia

Date of Ratification

2013-07-27

Question A.1

Executive summary

Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.

The report offers a comprehensive overview of the current status of convention implementation and associated initiatives concerning the Intangible Cultural Heritage of Humanity in Malaysia. Aligned with UNESCO directives and national government mandates, this report merges insights derived from a rigorous national consultation process, available resources, and an in-depth exploration of a notably underrepresented statistical landscape within this domain. Malaysia is a hub of diverse initiatives championed by practitioners and non-governmental organizations, operating at national and regional levels. While efforts of these stakeholders in safeguarding and promoting intangible cultural heritage are undeniable, this report acknowledges the inherent limitations that constrain their visibility. For over a century, Malaysia has remained actively committed to conserving and documenting its intangible cultural heritage. This dedication is upheld by an array of institutions, including museums, archives, libraries, culture and heritage centres, art spaces, educational entities, voluntary and non-governmental organizations (some of which hold UNESCO accreditation), and individual practitioners.

These stakeholders undertake multifaceted measures, including documentation, protection, and active engagement with intangible cultural heritage. Many of these institutions and organizations are recipients of public funding, sourced from governmental, regional, or municipal channels, often in the form of operational subsidies or project-specific grants. Their pivotal role in the preservation landscape underscores the significance of public support.

A robust and all-encompassing consultation process has underpinned the preparation of this report. This inclusive methodology included a series of online and physical meetings and invited written contributions. A preliminary version of this report has been made accessible via the website of the national coordinating authority, The Department of National Heritage, and disseminated to key stakeholders for their valuable feedback.

Question A.2

Contact information of the focal point for the periodic report

If you need to update the information related to the focal point, please write to the Secretariat (ich-reports@unesco.org) indicating the information to be updated, and the Secretariat will make necessary changes.

Title (Ms/Mr, etc)

-

Family name

Eyo

Given name

Leng Yan

Institution/position

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Department of National Heritage
Ministry of Tourism, Arts and Culture

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Other relevant information

No

Question A.3

Institutions and organizations involved in the preparation of the periodic report

Governmental institutions

The Ministry of Tourism, Arts and Culture (MOTAC) is the main agency involved in managing intangible cultural heritage in Malaysia by creating policies and programmes. There are several divisions under MOTAC involved in the preparation of the periodic report, including the Policy Division of Culture, the International Relations Division of Culture, the Event Management Division, and Tourism Malaysia.

MOTAC has provided extensive information throughout the report, on policies, programmes and the ministry's budget initiatives. Four agencies under MOTAC are directly involved in safeguarding the ICH, namely the Department of National Heritage which plays a coordinating role in the preparation of the periodic report between all stakeholders, the National Department for Culture and Arts (JKKN), the National Academy of Arts, Cultural and Heritage (ASWARA) and Malaysian Handicrafts Development Corporation.

Other Malaysian ministries involved in the preparation of this periodic report include the Ministry of Foreign Affairs, the Ministry of Education, the Ministry of Higher Education, the Ministry of Communication, the Ministry of Information, and the Ministry of Unity. These ministries have provided information related to their involvement in inventorying, education, transmission, promotion, documentation, and research.

The Ministry of Information helps to promote programmes related to art, culture, and national heritage on "Selamat Pagi Malaysia" and "Berita Pagi" on RTM 1, a television channel owned by the Malaysian government. RTM1 has recently featured television programmes on the inscribed elements of Mak Yong, Silat, Dondang Sayang, Wangkang, and Pantun.

The MyCreative Ventures group, a government investment arm, plays a pivotal role in catalyzing the expansion of Malaysia's creative industry. They are passionate about nurturing creative talent and transforming their ideas into successful, skillful, and better creative ventures.

Programmes organised under the MyCreative Ventures group aims to equip individuals, groups, creative entrepreneurs, creative businesses and creative ventures to gain knowledge, build capacity, and experience.

National commission for UNESCO

The Malaysian National Commission for UNESCO (MNCU) has provided information regarding their commitment to empowering, training, and promoting Malaysian cultural practices among students, practitioners, and the public. The information also consists of the MNCU Seed Fund that has been offered to schools, universities, and NGOs.

Cultural centres

A cultural centre is an organization, building, or complex that promotes culture and arts. In Malaysia, cultural centres are usually established and under the umbrella of public universities. The function of a university cultural centre is to plan, coordinate, and implement cultural and arts activities, design arts courses and workshops for students and campus residents, provide services to faculties and departments offering related courses in culture and arts, and offer services and advice to all student associations and clubs related to cultural and arts programmes and arts groups.

Cultural centres managed by the government include Panggung Seni Tradisional (Traditional Arts Centre) under the JKKN and Pusat Seni Pentas Tradisional (Traditional Arts Stage Centre) under the ASWARA.

Cultural centres run by private organisations such as the Melaka Heritage Studio and the Sarawak Cultural Village have provided an important source of information, including their programme lists and their capacity building regarding ICH. Cooperation between cultural centres and bearers, as well as cooperation between cultural centres and members of the bodies concerned with the implementation of the Convention of 2003 has assisted in providing information for this report. Cultural centres compiled information via surveys and their websites.

Research institutions

Universiti Teknologi MARA (UITM), one of the top research universities in Malaysia, was appointed as a strategic partner to the Department of National Heritage as a focal point in preparing the periodic report. This research team played a coordinating role in the preparation of the periodic report between all stakeholders, including collecting data through consultations, interviews, document analysis, and online surveys. Furthermore, online meetings for different stakeholders (primarily public governing bodies, NGOs, and representatives of elements on the Representative List) were conducted through the UITM. The meetings explored issues on the Periodic Report and fostered exchanges between stakeholders on these subjects. These meetings fostered dialogue between stakeholders and helped answer the questions posed in the individual questionnaires. The meetings played a key role in the preparation of the periodic report.

Universities

The advisory panel for the Department of National Heritage is composed of 20 experts in several domains of ICH. Most of the experts work for different universities, e.g. University Malaya (Faculty of Creative Art and Faculty of Social Science), National University of Malaysia (Faculty of Social Science and Institute of Malay World Civilization), Universiti Pendidikan Sultan Idris (Department of Performing Arts), Universiti Putra Malaysia (Faculty of Food Science and Technology), Universiti Teknologi Mara (Faculty of Research and Policy Studies and Faculty of Fine Art), Universiti Malaysia Kelantan (Faculty of Culture and Heritage Studies), and Sunway University (Faculty of Performing Arts and Sunway Research Centre for Digital Humanities and Cultural Heritage).

The Department of National Heritage officially appointed all the experts and worked particularly closely with those universities between 2022 and 2024. These academic experts play a vital role in providing data regarding the list of programmes on ICH consultation and organisation.

Museums

The Department of Museums Malaysia (DMM) is a Federal entity with 20 Museums under its administration play an important role in safeguarding intangible cultural heritage in Malaysia through their exhibitions, documentation, inventorying community-based activities, and capacity building. Museums often closely collaborate with communities and individuals in the development and implementation of their programmes and activities. The information given by bearers during the monitoring exercise of the national inventory, in connection to activities related to museums, is included in this report.

State museums and private museums such as the Johor Weaving Gallery in Johor, the Kelantan State Museum and the Wangkang Museum in Melaka also provided data on their programmes list and initiatives in safeguarding the intangible cultural heritage.

NGOs

NGOs are a pillar for the safeguarding of living traditions. NGOs organize and conducted activities related to ICH including performing arts, crafts, traditional games, traditional martial arts, food, traditional medicine, rituals, festivals, etc.

Selected NGOs have been involved in the preparation of the periodic report by providing information on the specific ICH safeguarding and transmission programmes, a list of ICH awareness-raising programmes, and a list of ICH capacity-building programmes. These NGOs include the National Silat Federation Malaysia (PESAKA), Dunia Seni Silat Melayu (DSSM) Association, the Penang Malay Association, the Baba Nyonya Peranakan Association of Malaysia, the Melaka Dongdang Sayang Association, Yayasan Warisan Johor, the Tun Jugah Foundation, the Al-Bukhary Foundation, and the Malaysian Cultural Practitioners Association (MACPA). As many communities practising ICH are organised in associations (or NGOs) and

are the responsible bodies listed on the national inventory, they were able to provide information through a monitoring exercise conducted by the Department of National Heritage and the research teams from UITM. Malaysian accredited NGOs include the Malaysia National Writers Association (PENA), Pusaka and the Malaysian Craft Council (MCC). These three UNESCO accredited NGOs play important roles in provide advisory services to the Intergovernmental Committee in the framework of the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage. The information provided by them is vital important in strengthening the data of the periodic report.

Local governments

According to the national ratification of the 2003 Convention, all 16 states (Kelantan, Terengganu, Kedah, Perlis, Penang, Pahang, Perak, Selangor, Kuala Lumpur, Putrajaya, Negeri Sembilan, Melaka, Johor, Labuan, Sabah, and Sarawak) are responsible for the safeguarding of intangible cultural heritage and supporting the Convention.

The Department of National Heritage provided extensive information on regional and local safeguarding measures of intangible cultural heritage through physical and online exchange and a survey based on the current periodic report, and adapted questions relating to them area of influence.

Private sector entities

Private sector entities such as THINK CITY, the Malaysian Association of Tour and Travel Agents (MATTA), and the Cultural Economy Development Agency (CENDANA) play an important role in promoting intangible cultural heritage and have therefore been consulted in preparing the periodic report. These private sector entities were provided the information on the list of initiatives and programmes from 2020 to 2024 and future programs. They were also provided with financial support in safeguarding the ICH and international engagement.

Others (if yes, specify)

Extensive surveys and interviews were conducted by the Department of National Heritage involving 11 practitioners who have been recognized as National Heritage Living Persons (WAKOH) in several domains of ICH. They play an important role in providing information about the activities and programmes they have implemented since 2020 - 2024, especially related to the apprenticeship programme in which young people study with them in a one-on-one learning method.

Please provide any comments in the box below

Not applicable

Question A.4

Accredited Non-Governmental Organizations

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

Name of the NGO	Year of accreditation
Malaysian Craft Council (NGO-90531)	2024
PUSAKA (NGO-90532)	2024

Please provide in the box below observation(s), if any, on the above-mentioned information.

(i) Malaysia National Writers Association (PENA)

PENA play a vital role in safeguarding the language (Malay Language) and literature in accordance with national interests.

(ii) Pusaka

Pusaka ia a cultural organisation dedicated to revitalising and strengthening the visibility of traditional performance at the community level.

(iii) Malaysian Craft Council (MCC)

Malaysian Craft Council is a body formed to empower the ecosystem of Malaysian craft to next level through education, experience and economic elevation.

Question A. 5

Participation to the international mechanisms of the 2003 Convention

Question A. 5. 1

Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

Name of the element	Year of inscription
Mek Mulung (01610)	2023

Please provide in the box below observation(s), if any, on the above-mentioned information.

Mek Mulung is a traditional Malaysian performance involving acting, dialogue, singing, and dancing. Originating in the village of Wang Tepus, in the state of Kedah, it is performed by a group of fifteen to twenty people, accompanied by a music ensemble consisting of traditional percussion and wind instruments such as drums, clappers, a serunai, and a gong. Mek Mulung follows a set structure and is performed in a traditional open sided, roofed-stage, with the spectators surrounding the performers. The main characters in a Mek Mulung performance are the king and princess, both of whom wear traditional dress, as well as the shaman, maid servants, clowns, and antagonists. Originally, the actors were all men, some of whom wore women's clothes for the female roles; nowadays it is performed by both men and women. Initially performed as a celebration and expression of gratitude following a good harvest, Mek Mulung began with a communal feast on the day before the performance for the artists and their neighbours, friends, and guests. Traditionally, the knowledge and skills related to Mek Mulung are passed down orally by practitioners to their children. Today, the practice is also transmitted in schools and universities, and through seminars, workshops, forums, cultural festivals, and festivities. The

celebration is viewed by practising communities as a means of promoting lively social interaction and dialogue.

Question A. 5. 2

Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
Mak Yong theatre (00167)	2008
Dondang Sayang (01410)	2018
Silat (01504)	2019
Ong Chun/Wangchuan/Wangkang ceremony, rituals and related practices for maintaining the sustainable connection between man and the ocean (01608)	2020
Pantun (01613)	2020
Songket (01505)	2021

Please provide in the box below observation(s), if any, on the above-mentioned information.

Not applicable

Question A. 5. 3

Programmes selected for the Register of Good Safeguarding Practices

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

Not applicable

Question A. 5. 4

Projects financed through International Assistance (Intangible Cultural Heritage Fund)

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

Not applicable

Question A.6

Inventories

Please provide information on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

Tab 1

a. Name of inventory

Cultural Mapping

b. Hyperlink to the inventory (if any)

<https://pemetaanbudaya.jkkn.gov.my>

c. Responsible body

The National Department for Culture and Arts (JKKN)

d. Date of establishment

2017

e. Updated since ratification or during the reporting period (provide further details in section 7.3)

YES

Date of latest update

31-08-2024

f. Method and frequency for updating

The inventory includes records and documentation related to the ICH elements, practices, programmes, and activities of ICH recorded by the National Department for Culture and Arts and other related agencies such as the Department of National Heritage, the National Academy of Arts, Culture and Heritage (ASWARA), and Malaysia Handicraft Development Cooperation.

The information collected through research, interviews, meeting and engagement sessions with the communities will be continuously updated monthly inclusion of new research and published data provided by the relevant government. It provides information about the elements, including descriptions, videos and photos. It also has an information on NGOs directory. This portal was created as an information sharing platform to educate the community to know better the local arts and culture.

The inventory can be accessed by the public, layman, students, scholars and impresarios.

g. Number of elements included

1638

h. Applicable domains

Cultural Mapping is a cultural information portal in Malaysia that includes the five applicable domains:

- (i) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage.
- (ii) Performing arts, including music, theatre, song, and dance
- (iii) Social practices, rituals, and festive events.
- (iv) Knowledge and practices concerning nature and the universe.
- (v) Traditional craftsmanship.

i. Ordering principles

The elements are ordered by date, states, practitioners/bearers, gender, ages and the applicable domain as defined below:

- (i) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage.
- (ii) Performing arts, including music, theatre, song, and dance
- (iii) Social practices, rituals, and festive events.
- (iv) Knowledge and practices concerning nature and the universe.
- (v) Traditional craftsmanship.

j. Criteria for inclusion

Criteria for inclusion are based on the definitions of ICH in Article 2:

- (i) The element includes the practices, representations, expressions, knowledge and skills that communities, groups, and individuals understand to be part of their cultural heritage and is transmitted from generation to generation.
- (ii) It is expressed in one or more of the following categories:
 - (a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; Social practices, rituals, and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship;
 - (b) It is recreated by communities and groups in response to their environment, their interaction with nature and their history.
 - (c) The element provides communities with a sense of identity and continuity, thus, promoting respect for cultural diversity and human creativity.
 - (e) It is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups, and individuals, and of sustainable development.
 - (f) The widest possible participation of communities, groups, and individuals that create, maintain and transmit such heritage must be guaranteed and verifiable.
- (iii) In recent years, the advisory panel has added the following clarifications:
 - (a) The element that is recognized as ICH is part of the cultural heritage of communities, groups or individuals who are clearly identifiable. The members of the community are informed about and support the nomination. Events and cultural practices which are not recognised as ICH of an identifiable community, group, or individuals are not inscribed.
 - (b) The element has been transmitted across (at least) three generations and is still practiced

(revived traditions are not inscribed).

(c)The element is not misused for political and economic purposes and is in accordance with the existing laws.

(d)The element is not merely practiced for touristic or economic purposes.

k. Does the inventory record the viability of each element?

YES

Please provide further details, if appropriate:

Inventory is very important in the process of nominating the elements of ICH to UNESCO. In the nomination form, it is not only compulsory to include information regarding the element, but also to include safeguarding measures and sustainable development goals for the elements.

The inventory is also used as a reference by the Department of National Heritage which is the focal point in gazetting the ICH elements as National Heritage under the National Heritage Act 2005 [Act 645]. This inventory information is obtained either through field studies, document analysis, or interviews with heritage practitioners involving all ethnic groups.

The information collected is also important for the government in planning the allocations every year in safeguarding the ICH elements either or not inscribed. The results of the last monitoring exercise showed that the inventories have had positive effects in terms of strengthening the viability and visibility of the elements.

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3

YES

Please provide further details, if appropriate

The inventory of ICH will be continuously updated based on the latest information obtained from the community from time to time. The department proactively collects data and information through continuous research, interviews, meetings, and engagement sessions with the communities. The department also collaborates with NGOs to encourage them and provide guidance in strengthening their respective inventory system. The inventory is available to the public to raise greater awareness and understanding of Malaysia's ICH.

In the process of monitoring the elements inscribed in the list, the practitioners and bearers are regularly asked to provide information about the viability of the element and the current risks to the elements. These will then be considered in the adaptation of the description of the national inventory.

m. Does the inventory identify threats to the ICH elements included?

YES

If yes, what are the main threats you have identified?

The practitioners and bearers have to state current threats to the element in the nomination form. These threats are taken into account and added to the descriptions of the national inventory. Practitioners and bearers need to consider possible threats after the inscription of the element.

Therefore, existing or potential threats to the element are also part of the monitoring survey and are discussed in meetings and engagement sessions with the communities.

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2

YES

Name of the associated element, domain, ethnic group, geographical region, etc.

The inventory is divided into several scopes as follows:

- a) Performing arts - cover all states of Malaysia and various ethnic group
- b) Traditional Food - cover all states of Malaysia and various ethnic group
- c) Traditional/Folk Games - cover all states of Malaysia and various ethnic group
- d) Customs - cover all states of Malaysia and various ethnic group
- e) Local Art and Culture Figures/Living Heritage Persons - cover all states of Malaysia and various ethnic group
- f) Traditional clothing / fashion/ textiles - cover all states of Malaysia and various ethnic group
- g) Cultural Exploration as an interactive segment - cover all ages and gender
- h) Rumah Seni / Art House Directory – cover all states of Malaysia and various ethnic group
- i) NGOs Directory - 526

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4

YES

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1

YES

q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2

YES

r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2

YES

Question A. 7

Synergies with other international frameworks

States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:

Tab 1

Programme/Convention /Organization

1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

Activity/project

(i) International Conference on Sungai Batu, Kedah Tua

This conference was organised to share about the findings at the archaeological site at Sungai Batu and also to prepare the ancient site for nomination as a UNESCO World Heritage Site.

(ii) The International Seminar on Protecting Prehistoric and Historic Sites: Introduction to Heritage Impact Assessment (HIA)

This online seminar was organised by the Department of National Heritage and co-organised by UNESCO Office in Jakarta. It assembled 16 expert speakers who shared their experience and expertise on the issues and challenges in protecting prehistoric and historic sites.

(iii) International Seminar on the Preservation and Protection of the Integrity of the World Heritage Sites, 7-10 October 2024

This program is organized by the Department of National Heritage, in collaboration with UNESCO Office in Jakarta and ICOMOS Malaysia. This seminar took stock of some of the common challenges of world cultural heritage sites.

Contributions to the safeguarding of intangible cultural heritage

A variety of activities have been successfully implemented during the programmes including paper presentation sessions, demonstration activities, round table discussion sessions, dinner parties, cultural visits to heritage centres, workshops, and closing ceremonies. Exhibition activities were also held to promote Malaysian intangible and tangible heritage, which several government agencies, NGOs/associations, and bearers participated in. All the programmes involved the participation of seminar/workshop participants which consisted of academics, Higher Learning Institution students, industry players, NGOs, experts, practitioners, and representatives of departments/agencies under several government ministries.

Tab 2

Programme/Convention /Organization

2001 Convention on the Protection of the Underwater Cultural Heritage

Activity/project

(i) Asean Workshop on The Protection and Management of Underwater Cultural Heritage.

The Department of National Heritage, under the Ministry of Tourism, Arts and Culture Malaysia (MOTAC), in collaboration with the Universiti Terengganu Malaysia successfully launched the First ASEAN Underwater Mini Landmark (AUMiL), showcasing eleven iconic landmarks from all ASEAN Member States.

The programme was conducted over 5 days in conjunction with the ASEAN Seminar on Preservation and Protection of the Underwater Cultural Heritage in Bidong Island and Kuala Terengganu from 7 to 11 November 2021. Experts from ASEAN countries convened, shared, and exchanged knowledge and experience in managing challenges in the protection of underwater cultural heritage and archaeology during the Seminar.

Contributions to the safeguarding of intangible cultural heritage

MOTAC is committed to reviving the tourism and cultural sectors affected by the COVID-19 pandemic. AUMiL was developed as a sustainable cultural tourism product in Malaysia. Besides promoting efforts to conserve and preserve the underwater cultural heritage, it also fostered greater cultural appreciation amongst the ASEAN peoples.

ASEAN mini landmarks were placed on the seabed at a depth of 10-15 meters in Bidong Island portrayed the important architecture of ASEAN countries. The ASEAN mini landmarks include the Petronas Twin Towers Kuala Lumpur-KLCC (Malaysia), the Sultan Haji Omar Ali Saifuddien Mosque (Brunei), the Cambodia Independence Monument, the Patuxai Monument (Laos), the Indonesia National Monument, the Shwedagon Pagoda (Myanmar), the Jose` Rizal Monument (Philippines), the Merlion (Singapore), Wat Arun Ratchawararam Ratchaworamahawihan (Thailand) and Tran Quoc Pagoda (Vietnam). These handicrafts showed the appreciation of the craftsmen who created the beautiful landmarks of each respective countries.

Tab 3

Programme/Convention /Organization

World Intellectual Property Organization (WIPO)

Activity/project

Scoping study on the gastronomic tourism sector: an inventory of Malaysia's key culinary traditions

This study constitutes a project output of the project entitled "Intellectual Property and Gastronomic Tourism in Peru and Other Developing Countries: promoting the Development of Gastronomic Tourism through Intellectual Property" which is spearheaded, funded and coordinated by the World Intellectual Property Organization (WIPO).

The main objective of the project was to build the capacity of economic operators involved in gastronomic tourism and of national authorities to use and leverage Intellectual Property (IP) tools and strategies to add value that differentiates their products and services and to diversify their economic activities while respecting local traditions and culture.

In Malaysia, this project is owned by the Intellectual Property Corporation of Malaysia (MyIPO) and support for this project was given by various agencies and other relevant stakeholders.

Contributions to the safeguarding of intangible cultural heritage

This study served as a guide for the project's stakeholders (the tourism sector, gastronomy sector and other public entities and opinion leaders) to discuss and gather information regarding the current challenges in gastronomic tourism related to Intellectual Property (IP). The study also served as a basis for the selection of several culinary traditions from the 15 dishes put forward from each state in Malaysia, for which an analysis of the IP-related areas of the value chain further developed per the objective of the project.

The dishes proposed included (1) Nasi lemak, (2) Nasi dagang, (3) Nasi beriyani gam Johore, (4) Nasi daging air asam from Perlis and Kedah, (5) Nasi kerabu from Kelantan and Terengganu, (6) Laksam, (7) Lemang, (8) Laksa from different territories in Malaysia, (9) Ambuyat and Linut from Sabah and Sarawak,

(10) Tempoyak ikan Patin from Pahang, (11) Rendang Tok from Perak, (12) Gulai daging salai from Negeri Sembilan, (13) Asam pedas from Melaka, (14) Satay and (15) Nasi kandar from Penang. Another long-term result should be the possibility of identifying Malaysian dishes and products through various IP tools, which would facilitate their marketability on the domestic and international markets. This would result in a positive outcome of putting Malaysian gastronomy on the world map.

The collaboration and cooperation between food operators, travel agencies and government related authorities and other stakeholders are therefore crucial and should be further strengthened to support the promotion of Malaysian gastronomy.

B. Reporting against core indicators

The **Section B** of the form will allow you to report on your safeguarding activities and priorities according to the [Overall Results Framework](#) approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, **26 core indicators** have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your **baseline** and it is represented by a scale. You are invited to define a **target** for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.

1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

Guidance note corresponding to indicator 1 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 1.1

Have one or more competent bodies for ICH safeguarding been designated or established?

YES

Tab 1

Name of the body

Ministry of Tourism, Arts and Culture (MOTAC)

Brief description of the safeguarding functions of the body

Within the Ministry of Tourism, Arts, and Culture (MOTAC), three pivotal divisions play integral roles in supporting the safeguarding of Intangible Cultural Heritage (ICH). These divisions encompass the Policy Division (Culture), the International Relations Division (Culture), and the Event Management Division.

(i) The Policy Division (Culture) –responsible for orchestrating the formulation of cultural policies and devising developmental strategies for national cultural, artistic, and heritage activities.

(ii) The International Relations Division (Culture) – responsible for planning, coordinating, and overseeing the execution of ASEAN Committee responsibilities, as well as reviewing and providing input / feedback for documents (convention / declaration / recommendation) related to UNESCO that involve cultural aspects.

(iii) The Event Management Division – responsible for planning, coordinating, and executing cultural events on both national and international scales. This includes managing invitations, receptions, and protocol.

Website

<https://www.motac.gov.my/en/>

Address

No. 2, Tower 1, Jalan P5/6, Precinct 5, 62200 PUTRAJAYA

Telephone number

+603 8000 8000

E-mail address

info@motac.gov.my

Tab 2

Name of the body

Department of National Heritage (JWN)

Brief description of the safeguarding functions of the body

The department operates under the purview of the National Heritage Act 2005 (Act 645), wielding crucial responsibility in archaeological research, conservation of architectural treasures, gazetting, and compliance, as well as the safeguarding of intangible and natural heritage. Its mandate encompasses several vital functions:

- a)Safeguarding and preserving the nation's rich heritage.
- b)Enforcement of Legislation upholding the provisions laid out in the National Heritage Act 2005 (Act 645)
- c)Registering and maintaining records of national heritage in the National Heritage Registry.
- d)Documentation and Publication
- e)Research and Development
- f)Planning and Coordination of the strategic planning, execution, and coordination of heritage-related activities.
- g)Supervision of World Heritage Sites
- h)Offering support in the nomination process for World Heritage Sites, Memory of The World, and Intangible Cultural Heritage designations.

Website

<https://www.heritage.gov.my/>

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Tab 3**Name of the body**

National Department for Culture and Arts (JKKN)

Brief description of the safeguarding functions of the body

The functions of the institution encompass:

- a) Engaging in comprehensive research, documenting findings, publications and fostering coaching in cultural arts, and enhancing the skills of human capital within this field;
- b) Actively working to expand, enrich, and develop cultural arts and their artistic productions;
- c) Undertaking promotional initiatives aimed at amplifying cultural arts on both domestic and international platforms;
- d) Building and maintaining robust networks between cultural arts industry stakeholders, government agencies, private sectors, non-governmental organizations, and cultural arts activists, fostering collaboration and synergy;
- e) Providing a platform for arts activists involved in the economic sector through cultural arts activities, thereby intertwining cultural arts with economic endeavours;
- f) Strengthening and enhancing cultural and arts activities to become compelling domestic and international tourist attractions, contributing to the tourism landscape and;
- g) Ensuring the optimization of JKKN's functions at the state level, harmonizing efforts, and maximizing efficiency in cultural arts initiatives.

Website

<https://www.jkkn.gov.my/>

Address

Level 16, 18, 19, 26, 27, 30 dan 34 Lot 1001, Menara TH Perdana Jalan Sultan Ismail, 50250 Kuala Lumpur

Telephone number

+603 26148200

E-mail address

info @ jkkn.gov.my

Question 1.2

Do competent bodies for safeguarding specific ICH elements exist in your country? (whether or not inscribed on one of the Lists of the 2003 Convention)

YES

Tab 1

Name of the body

National Department for Culture and Arts (JKKN)

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Mak Yong theatre (RL, 2008)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

The department plays an integral role as a consultative body and coordination mechanism for safeguarding and promoting Mak Yong and Mek Mulung by providing financial resources, overseeing regulatory aspects, and aiding in the documentation of the element. JKKN's engagement extends to active collaboration with local communities, cultural experts, and relevant organizations to foster inclusive participation in the activities planning and execution. JKKN undertakes promotional endeavors both nationally and internationally to raise awareness and encourage broader participation. The department also works in tandem with other relevant government bodies to allocate resources, permits, and logistical support for the activities, bolstering its sustainability and cultural importance. Leveraging UNESCO inscriptions for cultural tourism initiatives further amplifies the activities' visibility and contribution to the local economy run by the local practitioners, fostering cultural exchange. Collaborative efforts involve partnerships with cultural organizations, non-governmental entities, and scholars, ensuring a comprehensive approach to safeguarding the element.

Website

<https://www.jkkn.gov.my/>

Address

Level 16, 18, 19, 26, 27, 30 & 34, Lot 1001, Menara TH Perdana Jalan Sultan Ismail, 50250 Kuala Lumpur

Telephone number

+603 26148200

E-mail address

info @ jkkn.gov.my

Tab 2

Name of the body

Department of National Heritage

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Songket (RL, 2021)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

All domain of ICH

Brief description of the safeguarding functions of the body

The Department of National Heritage plays an important role in ensuring the viability of intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, and transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage. The Department of National Heritage ensures visibility and awareness of the significance of the intangible cultural heritage and encourages dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity. At the national level, the department also nominates and recognizes Songket as a national heritage under the National Heritage Act 2005 (Act 645).

The Department of National Heritage has held development programs at national and international levels related to Songket which included exhibitions, video productions, workshops involving NGOs and Songket activists, forums, and webinars. The department also constantly updates information about Songket on the department's website to inform the general public about Malaysian Songket.

Website

<https://www.heritage.gov.my/>

Address

Blok A & B, Sultan Abdul Samad Building, Jalan Raja, 50050 Kuala Lumpur.

Telephone number

603-26127200

E-mail address

info @ heritge.gov.my

Tab 3**Name of the body**

Melaka Heritage Institute (INSWA)

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Dondang Sayang (RL, 2018)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

The INSWA actively engages and empowers communities, groups, and individuals through a comprehensive approach. They support the recording of "Dondang Sayang" performances, the collection of oral histories, and the archiving of relevant materials tied to this tradition. Such documentation plays a vital role in safeguarding the diverse cultural elements and practices intrinsic to "Dondang Sayang". Furthermore, the promotion of "Dondang Sayang" is a priority for cultural institutions and media organizations. They leverage diverse media platforms, including radio, television, and online channels, to heighten awareness and interest in this cultural heritage, amplifying its reach. The collaborative engagement with communities is a cornerstone of these initiatives. They consult community members, cultural experts, and practitioners, valuing and integrating their invaluable insights and knowledge into the preservation and promotion of "Dondang Sayang". Educational programmes and workshops are conducted to enhance the skills and knowledge of those involved in the tradition.

Website

<https://inswa.com.my/en/>

Address

No.9, Rumah kerajaan, Bukit Peringgit, 75150 Kuala Lumpur

Telephone number

+606-2926340

E-mail address

inswamelaka@gmail.com

Tab 4

Name of the body

The Baba Nyonya and Peranakan of Malaysia Association

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Ong Chun/Wangchuan/Wangkang ceremony, rituals and related practices for maintaining the sustainable connection between man and the ocean (RL, 2020)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

The Baba Nyonya and Peranakan of Malaysia Association actively engage in informal educational initiatives aimed at promoting and preserving the Wangkang tradition. Plans are underway to

incorporate Wangkang knowledge into educational curricula, targeting schools in the vicinity of the temple. To further the understanding of Wangkang, the Association has established a dedicated museum serving as an educational hub for tourists and visitors. Equipped with an auditorium showcasing Wangkang documentaries and a miniature library for research purposes, it provides comprehensive insights into Wangkang. Notably, the Wangkang procession is solely funded by community donations, without any financial support from external agencies.

Website

<https://www.facebook.com/groups/446439412049310/>

Address

243, Jalan Tengker, 75200 Melaka

Telephone number

+60 196081558

E-mail address

yuenthien@gmail.com

Tab 5**Name of the body**

National Silat Federation Malaysia (PESAKA)

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Silat (RL, 2019)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**Brief description of the safeguarding functions of the body**

PESAKA holds a crucial responsibility in safeguarding and promoting the martial arts, Silat. They are entailing meticulous documentation of its techniques and historical lineage, preserving its cultural significant, and educating the public. They are working in close collaboration with pertinent authorities, advocates for recognition and provide essential training to individuals, especially youngest generations. PESAKA actively conducts a range of activities, including the organising the national and international competition to ensuring iys continued relevance and appreciation within Malaysia and beyond.

Website

https://www.facebook.com/pesakamalaysiaofficial/?locale=ms_MY

Address

Dewan Serbaguna Fasa 1E, Jalan Mewah, Bandar Tun Razak, Kuala Lumpur, 56000 Cheras

Telephone number

+60 3-8942 1495

E-mail address

pesakamalaysia@gmail.com

Tab 6**Name of the body**

The National Writer Association of Malaysia (PENA)

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Pantun (RL, 2020)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**Brief description of the safeguarding functions of the body**

PENA runs programmes and activities related to language and literature including Pantun. They provide a stage for poets (pantun), activists and the public to perform their works or talents.

This program can fuel the activities of literature and language arts, especially the program "Read Poetry to the Audience" which is a meeting ground for writers, activists, and cultural experts. This program also introduces new talent and new works.

Website

<https://persatuanpenulis.blogspot.com/>

Address

JALAN DEWAN BAHASA, 50460 KUALA LUMPUR

Telephone number

603-21425824

E-mail address

persatuanpena@yahoo.com.my

Question 1.3

Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?

YES

Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.

Government ministries and departments/agencies such as the Ministry of Tourism, Arts and Culture, the Department of National Heritage, the National Department for Culture and Arts and the National Academy for Arts, Culture and Heritage play integral roles as consultative bodies and coordination mechanisms for safeguarding and promoting ICH. Their involvement is multifaceted in ensuring the preservation, respectful management, and community involvement in ICH activities. These government bodies allocate financial resources, oversee regulatory aspects, and aid in the documentation of cultural elements, ensuring that traditional significance is preserved. Their engagement extends to active collaboration with local communities, cultural experts, and relevant organizations to foster inclusive participation in the activities planning and execution. They undertake promotional endeavours both nationally and internationally to raise awareness and encourage broader participation. This government support is foundational to the success of safeguarding measures, promoting sustainability, and upholding cultural significance. The Department of National Heritage works in tandem with other relevant government bodies to allocate resources, permits, and logistical support for the activities, bolstering its sustainability and cultural importance. Leveraging UNESCO inscriptions for cultural tourism initiatives further amplifies the activity's visibility and contribution to the local economy run by the local practitioners, fostering cultural exchange. Collaborative efforts involve partnerships with cultural organizations, non-governmental entities, and scholars, ensuring a comprehensive approach in safeguarding the ICH. This collective effort not only ensures a sense of shared responsibility but also amplifies the activities cultural significance, contributing to its enduring legacy and relevance.

Question 1.4

Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?

YES

Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.

The State Government supports institutions, organizations, and initiatives engaged in documenting the ICH. For example, the Melaka State Government supports the Melaka Heritage Institute (INSWA) in documenting "Dondang Sayang" (inscribed in 2018). The Melaka state government demonstrates a strong commitment to supporting institutions, organizations, and initiatives involved in documenting Intangible Cultural Heritage (ICH), with a particular focus on the beloved tradition of "Dondang Sayang" and "Wangkang Festival" (inscribed in 2020). This support takes various forms, providing crucial assistance for cultural preservation and capacity building. One of the primary means of support is financial allocation to institutions and organizations dedicated to the documentation of both elements.

The Kelantan State Government through State Tourism, Culture, Arts and Heritage Centre support the Kelantan State Museum in documenting the "Mak Yong" (inscribed in 2008) and other ICH. The state also supports the NGOs such as Malaysian Craft Council in documenting the textiles, including Batik, Songket (inscribed in 2022), and Kebaya. The Kelantan X'change is among the big projects supported by state government in strengthening the arts and culture in Kelantan (East-coast of Malaysia). A special allocation has been approved in the budget every year to agencies under his administration to hold programmes related to documentation including exhibitions and conferences to collect information related to ICH, especially in the state of Kelantan.

All 16 State governments work closely with the federal government in implementing research and documentation to ensure that ICH is well protected for future generations.

Are the documentation materials produced utilized to support the continued practice and transmission of ICH?

YES

Describe briefly how the documentation materials are utilized for these purposes.

The documentation materials hold significant importance in various aspects of cultural preservation and promotion, and the support from the state government in providing access to state archives and resources. Firstly, these materials are securely preserved, ensuring the safeguarding of the Intangible Cultural Heritage (ICH) documentation. This preservation is essential in maintaining the traditional historical records, audiovisual materials, manuscripts, photographs, and research findings for future generations. Furthermore, these materials serve as valuable resources for researchers, scholars, and experts who seek to conduct in-depth studies and gain a deeper understanding of Malaysia's Intangible Cultural Heritage.

The National Archives, the National Library, and the Language and Library Council are among the main agencies involved in the documentation of historical, cultural and heritage material. These are the main reference centres for students and the public to obtain information related to Malaysia's ICH as well as the ICH of other countries.

Question 1.5

Which of the following institutions contribute towards ICH safeguarding and management?

Elements (institutions 1.5)

Cultural centres

Cultural Centers

The cultural centre is an organization, building, or complex that promotes culture and arts. In Malaysia, cultural centres are usually established under the umbrella of public universities, e.g, the National Universiti of Malaysia (Culture Centre), the Universiti Putra Malaysia (Sultan Salahuddin Abdul Aziz Shah Culture and Arts Centre), Universiti Sains Malaysia (the School of Arts), University of Malaya (Faculty of Creative Arts, formerly the Cultural Centre), Universiti Teknologi Mara (Culture Centre), and Universiti Pendidikan Sultan Idris (Culture Centre). The function of the University Cultural Centre is to plan, coordinate, and implement cultural and arts activities, design arts courses and workshops for students and campus residents, provide services to faculties and departments offering related courses in culture and arts, offer services and advice to all student associations and clubs related to cultural and arts programs.

Cultural centres run by the private organisations include the Melaka Heritage Studio and Sarawak Cultural Village. They have organized programmes and capacity building regarding ICH. They frequently collaborate with culture bearers, as well as the members of the bodies concerned with the implementation of the Convention of 2003, to conducting events that promote Malaysia's ICH.

Panggung Seni Tradisional (Traditional Arts Centre) under JKKM has organized traditional performances, held on a schedule in Kuala Lumpur since 2013. In 2019, the implementation of this programme expanded to the state level and included NGOs in the performance of dance, music and theatre . The

establishment of this culture centre has made Kuala Lumpur a cultural hub and fostered interest and love of ICH among the community as well as foreign and local tourists.

Centres of expertise

National Academy of Arts, Culture and Heritage (ASWARA)

ASWARA assumes a pivotal role in the preservation and promotion of Malaysia's rich Intangible Cultural Heritage (ICH). Their multifaceted involvement includes comprehensive tasks such as researching, documenting, and archiving various aspects of ICH. They provide valuable training and capacity-building programmes, actively promote awareness through exhibitions and events, and collaborate closely with other government agencies, such as archives, libraries, and universities. Additionally, ASWARA educates the public about the significance of ICH and offers expertise and consultation for the preservation and documentation of these cultural treasures.

Malaysian Heritage Centre (Badan Warisan Malaysia)

Malaysian Heritage Centre is offering the new Malay cultural experience programmes for Rumah Penghulu Abu Seman, specially curated for students and adults who would like to experience the nostalgia of a Malay Rumah Kampung (Malay Village House). The public will get to explore, have fun, gain knowledge, and learn about heritage food, traditional games, and craft design with hands-on weaving. The centre also launched its virtual tour to educate on items of architectural and cultural significance, the importance of a traditional Malay house as well as increase awareness and appreciation for Malaysian heritage.

Research institutions

In Malaysia, we can see the rapid growth of research institutions that conduct in depth research on ICH which include:

1. Institute of the Malay World and Civilization (ATMA)

ATMA under the National University of Malaysia (UKM) is the only fully academic research institute in Malaysia that focuses on the study of the 'Malay World'. Research is the core activity of the Institute and other activities are shaped and created around it. The five main areas related to the Malay world that are the priority of the Institute are theory formation, language, literature, culture, and education. The institute also publishes books and journals in traditional print as well as electronic digital form. It often organizes seminars and conferences for academics and the general public. ATMA also runs short and advanced Malay language courses for students, researchers, and culture bearers, who plan to do research and fieldwork in the Malay world.

2. Malay Custom and Heritage Corporation of the State of Selangor (PADAT)

PADAT focuses on the exhibition, research, publication and collection activities for museums in the state of Selangor. It houses a collection of books, reading materials, journals, encyclopaedias, magazines, newspaper clippings, and others for the reference of the general public. The collection of readings and reference sources available focuses on the field of museums, history, heritage, and culture of the state of Selangor in particular and Malaysia in general. It functions specifically to develop, preserve, and spread Malay Customs and Selangor State Heritage as well as create an information and reference centre related to regional Malay customs and heritage. PADAT also plays an important role in bringing

the general public closer to museum institutions.

3. National Craft Institute (IKN)

The IKN has acted as a centre for research and development (R&D), reference, documentation, and dissemination of knowledge and skills about craft. Research and development (R&D) is carried out to gather historical and experimental materials as a reference for students and industry. Studies and scientific research carried out in the field of craft include the subject of history, motifs, processes, techniques, innovation, and technology of craft art. They offer fields of study and research related to the art of Batik craft, weaving, ceramics, wood, metal, and rattan.

This concept makes IKN a Centre of Excellence for Craft Education. Research materials (R&D), documents, writing materials, and publications specific to crafts whether traditional or contemporary can be used as a reference by students and entrepreneurs who need them. The characteristics created for IKN make it superior as a resource centre that can store and spread craft knowledge more widely so that it can be used for the development of the craft industry.

4. Melaka Heritage Institute (Institut Warisan Melaka)

The Melaka Heritage Institute (Institut Warisan Melaka) is entrusted with the development and preservation of cultural heritage and arts. Their responsibilities encompass the planning and execution of diverse cultural art programs, seminars, workshops, training sessions, visits, and performances directly linked to the heritage and cultural art of Melaka, and by extension, Malaysia at large.

Museums

The Department of Museums Malaysia, under the federal government, is responsible for preserving, conserving, and disseminating knowledge on the country's tangible and intangible cultural heritage. This is to create awareness about the country's rich heritage of history, multiracial cultures, and natural resources. They aim to create a harmonious society with high moral standards and to assist the government in promoting national heritage. The Museums department plays an important role in disseminating knowledge and information through exhibitions, lectures, workshops, seminars, forums, conferences, and guided gallery tours. There are several museums under the administrative of the Department of Museums Malaysia that focus on issues related to ICH. These include the Custom Museum (focuses on traditional customs and beliefs), the National Textile Museum (focuses on traditional Malaysian textiles), and the Orang Asli Crafts Museum (focuses on crafts made by the indigenous communities of Peninsular Malaysia). The department also operates MUSECORE, a data system that stores information on museum collections including data related to ICH.

There are also museums under the state government and private museums operated by NGOs and culture bearers that play an important role in protecting and promoting ICH in Malaysia. The Johor Weaving Gallery, under the Johor state government, focuses on weaving traditions and contributes to the preservation and promotion of this specific intangible cultural heritage. The gallery documents and exhibits traditional weaving practices, providing a platform to showcase the skills and artistry of local weavers. The Johor Weaving Gallery also plays a role in creating awareness among the public about the importance of traditional crafts in Malaysia's cultural heritage.

The Wangkang Museum is operated by the Baba Nyonya Peranakan Association of Malaysia (an NGO). It serves as a vital repository for cultural artifacts and documents about intangible cultural heritage, significantly augmenting the collective comprehension of the Wangkang traditions. Engaged in meticulous documentation and collection, the Wangkang Museum has strived to amass an array of resources illuminating the nuances of these cultural practices. This research not only enriches academic

insight but also serves to enhance public awareness, revealing the cultural significance of these traditions. At the core of their responsibilities lies the preservation and archival of cultural materials, including audiovisual records, photographs, and various forms of documentation associated with intangible cultural heritage. Through this dedicated archiving and conservation, the museum ensures the perpetuity and accessibility of these invaluable resources for present and future generations.

Archives

The National Archives of Malaysia (NAM) is a leading agency in preserving and conserving archival materials of permanent value for reference and the sustainability of the nation's heritage. It's also empowering the national history development and advocacy program towards strengthening the identity of Malaysians. NAM plays an important role in the documenting of archival materials related to ICH, including the preservation of analog digital research materials. These materials include theses, project papers, videos, manuscripts, films, photographs, monogramme, etc. The National Archives of Malaysia also manages a gallery and memorial which is open to the public for visiting and doing research.

Libraries

1. The National Library of Malaysia (PNM)

The National Library is responsible for providing a collection of knowledge at national level for the present and future generations. In its effort to strengthen the library's collection, the National Library continues to play an active role in its acquisition of library materials through enforcement of the Deposit of Library Material Act 1986, acquisition, gift and exchange.

The pride of the National Library's collection is the Malaysiana Collection. It comprises library materials published in Malaysia and overseas whose whole or larger part of the content is related to the publication date, or the language used. Another national intellectual heritage is the Malay manuscript collection. One of the manuscripts, the Hikayat Hang Tuah, has been recognised by UNESCO in the Memory of the World Register, MS ISO 9001:2008. The National Library holds a total collection of 4.78 million units; of which 4.52 million are printed materials, 98,406 are non-printed materials, 4,974 are Malay manuscripts and 158,316 are digital materials.

The major role of a National Library is to preserve and expand the use of published collections from within a respective country as well as collections published in other countries that relate to it. As the National Library for Malaysia, this institution is the central repository for Malaysia's historical memory and culture as well as a library that stores, documentation and conserves intellectual achievement that has been translated into print and non-print form. The Malaysiana collection is a collection of national heritage and the Malaysian race.

2. The Language and Library Council (DBP)

The DBP is the government body responsible for coordinating the use of the Malay language and Malay-language literature in Malaysia as a National Language. It preserves and promotes the use of the Malay Language as a mother tongue as well as Malay literature such as Pantun and manuscripts through acts, policies, and guidelines. DPB also provides a research centre open to the public for research related to languages and literature.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

Guidance note corresponding to indicator 2 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 2.1

Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?

YES

Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.

In Malaysia, tertiary education institutions have introduced curricula and degree programmes specifically focused on safeguarding and managing ICH as a vital academic pursuit. Among these educational institutions are:

1. The National Academy of Arts, Culture, and Heritage (ASWARA), which plays a pivotal role in safeguarding Malaysia's ICH. ASWARA houses faculties specializing in the preservation of arts and culture pertinent to Malaysia's ICH. These faculties have developed academic programmes aimed at the preservation and sustainable continuity of ICH elements, integrated into their curriculum. This includes:

a) The Faculty of Dance

The faculty offers a comprehensive array of traditional and contemporary dance techniques from Malaysia, Asia, and the West. Guided by seasoned instructors, including "Adiguru" or Masters of the Art, industry professionals, and lecturers, the faculty adopts a global perspective in exploring the art of dance. The curriculum combines studio work, lectures, productions, reading materials, and dance workshops. ASWARA's accredited academic programmes, recognized by the Malaysian Qualifications Agency (MQA), actively contribute to the protection of Malaysia's Intangible Cultural Heritage (ICH). Among the academic programmes offered by this faculty are a Diploma of Dance (MQA/FA0163), and a Bachelor of Dance with Honors in two specialisations; performance, and choreography.

b) The Faculty of Arts & Cultural Management

The Faculty of Arts & Cultural Management offers academic programmes aimed at equipping individuals with skills in entrepreneurship, management, and creativity relevant to the creative, tourism, and cultural sectors. These industries play a significant role in global economic development. Academic programmes offered include Bachelor of Arts & Cultural Management with Honours.

2.The University of Malaya (UM) offers a diverse range of programmes across multiple faculties. UM houses programmes dedicated to culture and heritage, notably the Bachelor of Martial Arts, Languages and Literature, Malay Traditional Medicine, and Customs and Culture within the Faculty of Arts and Social Sciences.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

ASWARA's academic programmes are tailored to embrace inclusivity, drawing enrolment from diverse racial and cultural backgrounds. The teaching methods adopted by ASWARA encompass formal, informal, and practical approaches to offer students a comprehensive experience, engaging both instructors and audiences. Notably, the cultural programmes and workshops organized beyond the institution aimed at wider community engagement, ensuring the involvement of diverse communities in cultural activities.

Regarding UM's Faculty of Creative Arts, the principle of inclusivity is upheld through various facets. Diversity in admissions remains a fundamental cornerstone, aiming to create an environment where students from diverse backgrounds convene. This commitment spans across ethnicities, nationalities, socio-economic backgrounds, abilities, and genders, fostering a reflective student body of global society.

Question 2.2

Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?

YES

Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.

The National Department for Culture and Arts (JKKN) at each state is responsible for providing training on the relevant ICH together with the other stakeholders. For example, the JKKN in the state of Sarawak has frequently organised training and showcases on the Magunatip, Ngajat (Borneo traditional dance) as one of Malaysia's ICH. JKKN in the state of Kedah provides training in Mek Mulung, Jikey, and Menora (Malay and Siamese traditional forms of theatre). This training was held to guarantee the sustainability of the ICH and ensure that all community members and generations have access to studying these ICH performances. The following organisations and institutions are also providing training in ICH safeguarding and management:

- a) Sekolah Seni Malaysia (Malaysian Arts School)
- b) The National Academy of Arts, Culture, and Heritage (ASWARA)
- c) Faculty of Creative Art, University of Malaya (UM)

Malaysian Arts schools teach secondary students fundamental knowledge about ICH based on the students' interest and forte, such as dance, music, theatre, song, and so on. Students are exposed to the basic techniques of cultural dance, and music at Malaysia's Arts School. ASWARA provides extended knowledge and academic qualifications to the learners who demonstrate interest in preserving ICH.

ASWARA offers Diploma, Degree, and postgraduate programmes, focusing on Malaysian Arts and Culture. The same programmes are also offered in University of Malaya.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

Malaysian Arts School, ASWARA and Faculty of Creative Art, University of Malaya are open for all categories of students. All races are qualified to be part of the programme as long as they fulfil the entry requirement. Through the programmes, they will learn all types of cultural performance and knowledge.

Question 2.3

Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?

YES

Describe briefly, using examples and focusing on the training offered and the organization providing it.

(i) PUSAKA

PUSAKA works intimately with some of the most distinguished performers of traditional performance and oral traditions throughout Malaysia. These include the Wayang Kulit, Mak Yong, Manora, Main Puteri, Rebana Ubi, Tarian Asyik and Dikir Barat traditions of Kelantan; the Kuda Kepang, Seni Reog, and Kompang Jidor of Johor; music and dance of Orang Asli communities (Mah Meri and Orang Seletar); music and dance of the Portuguese Eurasians of Melaka; Kompang Jawa of Selangor; the Dabus tradition of Perak; the Awang Batil storytelling tradition of Perlis; the Urume Melum and Dhol drumming traditions; and Boria, Teochew Puppetry, Teochew Opera, and Hokkien Potehi traditions of Penang. Collaborating with various organizations, PUSAKA provides training and support, bolstering these preservation endeavours to ensure its preservation and dissemination. Among the capacity building and training organized by PUSAKA include:

a) Sessions with university students and researchers on Approaches and Methods of Intangible Cultural Heritage Documentation, March-April 2024

b) Talk and workshop by PUSAKA Founder, Eddin Khoo: "Culture, Community, the Nation, and the Writer", for Merdeka Center's Youth Fellowship Workshop on Cultural Heritage and National Unity, 7th November 2020

ii) Dunia Seni Silat Melayu (DSSM) Association

DSSM actively conducts a range of activities, including the organization of Malay martial arts festivals, Silat performances, training sessions, exhibitions, talks, and research initiatives. These endeavors collectively contribute to the preservation of Silat, ensuring its continued relevance and appreciation within Malaysia and beyond.

(iii) Baba Nyonya Peranakan Association of Malaysia (Persatuan Peranakan Baba Nyonya Malaysia)

The association undertakes multiple initiatives aimed at the conservation and promotion of the Wangkang Festival. As the Wangkang holds cultural and religious significance, training specifically

concentrates on procession preparation. While non-formal training is provided, the association organizes events that promote Wangkang and enables intergenerational and intragenerational knowledge transfer within the community.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

The training is open to students, practitioners and bearers from all walks of life. For example: The Wangkang procession and festival in Melaka are demonstrative of inclusivity, engaging various community leaders, temple authorities, government agencies, and diverse individuals, reflecting the rich diversity of Melaka. The Wangkang procession embodies principles of inclusivity, where the Malay and Muslim communities in Melaka regard it as an integral part of Chinese community culture, meriting preservation. The participation of the Indian and Portuguese communities in the Wangkang procession signifies its inclusive nature. Embracing inclusivity, the procession welcomes women, youth, and children, hinting at the tacit training inherent in its preparation, ensuring its preservation.

The Melaka Dondang Sayang Association actively organized a Dondang Sayang Singing Competition yearly among Chinese schools in Melaka. This initiative aimed to enhance the mastery of the Malay language through Dondang Sayang, fostering participation among Chinese and Indian students.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

Guidance note corresponding to indicator 3 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?

YES

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

The Department of National Heritage offers training programmes for capacity building in ICH that address communities, groups and individuals, e.g, Art and Culture Journal Article Writing Workshop, Workshop on the Preparation of Guidelines and Procedures for the Protection of Intangible Cultural Heritage of the Malay Language, Traditional Medicine Practice Workshop, Skill Workshop on Creating and Expressing Pantun, and Expert Workshop for ICH Video Production in Southeast Asia.

The National Department for Culture and Arts has been running an Art Apprenticeship Programme since 2009. This initiative comprises training and skill development, following a mentor-mentee approach, tailor-made for particular traditional arts. The ongoing apprenticeship programme, from 2009 to 2023, has successfully facilitated 83 apprenticeship groups and 1,848 entries encompassing 64 arts. In addition to the Art Apprenticeship Program, JKKN has introduced two initiatives: 'GENIUS Seni' (Arts GENIUS) and 'GENIUS Seni Remaja' (Teenager Arts GENIUS). These programmes aim to provide exposure and training, honing the potential, abilities, and talents of young participants in various art forms, and encouraging their development to a higher level.

The PUSAKA (NGO) curates and organises public performances, talks, and workshops featuring masters and acclaimed figures in the field of culture and the arts, tradition, literature, and history to encourage public participation in the vibrant cultural life of Malaysia and the wider region. PUSAKA introduced PUSAKA's Mak Yong Community Empowerment and Cultural Heritage Project (2017 - 2018). The purpose of the project is to actively empower and encourage local community involvement in the practice, transmission, and conservation of the ancient Mak Yong tradition, while creating a comprehensive archive – through audio, visual, and written material – of the stories, instruction process, and performative aspects of the Mak Yong tradition of Kelantan. The location of the project is Kuala Besut, Terengganu, and the community directly involved amounts to 30-50 people.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

The training initiatives orchestrated by entities tasked with conserving intangible culture and heritage, such as the Department of National Heritage, the National Department for Culture and Arts, and various NGOs, uphold inclusivity by providing equitable opportunities to marginalized demographics. This inclusive approach extends to individuals of varying races, diverse backgrounds, individuals with disabilities, non-native residents, and refugees, and ensures the absence of gender-based discrimination. For instance, workshops conducted by JKKN Melaka concerning Dondang Sayang, Pantun, and Silat principles were made available to all community segments and age groups, emphasizing the promotion and active engagement of the community with the preserved elements of intangible cultural heritage.

Are any of these training programmes operated by communities themselves?

YES

Provide examples of such trainings, describing the involvement of communities in operating these programmes

The Apprenticeship Programme initiated by the National Department for Culture and Arts (JKKN) serves as a strategic approach to preserving ICH. Aligned with JKKN's overarching mission, the programme aims to safeguard cultural arts by fostering cultural preservation and conservation efforts through mentorship and group formation among the younger generation. Accomplished artists/masters are appointed as mentors, guiding the participation of the younger generation as mentees.

In the context of the Wangkang festival, the training process is community-driven and led by key organizations such as the Baba Nyonya and Peranakan Association of Malaysia and Cheng Wah Keong Temple. The knowledge transfer occurs under the guidance of esteemed individuals recognized as masters of the Wangkang and supported by appointed committees. Given the festival's ritualistic nature, active community involvement is voluntary, backed by public donations, ensuring the smooth execution of the Wangkang procession. The construction of the Wangkang ship takes place at Limbungan, facilitated by a master artisan and supported by volunteers across age groups, including teenagers. This training is predominantly conducted through informal community channels, aligning with the practice of knowledge transfer from one generation to the next.

As for Dondang Sayang, community involvement spans various roles, including audience members at performances, participants or judges in competitions, singers, and learners in workshops. The diverse roles assumed by the community underscore inclusive engagement and participation with Dondang Sayang, recognized as an integral aspect of Malaysia's Intangible Cultural Heritage (ICH).

Question 3.2

Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?

YES

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

JKKN orchestrates two skill development series, enhancing practitioners' understanding and hands-on experience in dance, theatre, music, and stage management through competency-based work activities. The evaluation is conducted at ASWARA's Practical Assessment Centre, assessing the Malaysian Skills Certification (SKM).

ASWARA's multifaceted approach involves formal, informal, and practical training, nurturing a skilled workforce in culture and heritage. This comprehensive training encompasses the management of ICH, performance operationalization, and group administration. Graduates and alumni contribute to public universities, cultural groups, and government agencies focused on ICH preservation. ASWARA's educational programmes are instrumental in supplying specialized expertise for various agencies and institutions.

The Malaysian government demonstrates its commitment to ICH preservation and cultivating human capital in the arts and cultural industry. In the 2024 Budget Announcement, Prime Minister allocated RM20 million for the nation's cultural sector. This includes RM180 million for ASWARA's arts trainees through the TVET Training Fund and benefits 12,000 trainees under the Skill Development Fund Corporation (PTPK). This highlights the government's commitment to nurturing cultural richness and

empowering the younger generation in safeguarding Malaysia's ICH.

The Wangkang ship's construction, led by a master artisan and volunteers spanning various age groups, including teenagers, involves informal face-to-face training. This traditional hands-on learning method ensures the passing down of shipbuilding skills to future generations. The Dondang Sayang preservation training equips the new generation with the skills to craft Pantun and perform traditional singing. ASWARA's formal offering helps produce educators and performers capable of imparting these crucial skills to future learners.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

The training programmes coordinated by the Department of National Heritage, the National Department for Culture and Arts, and organizations like PUSAKA aim to foster inclusivity by offering these programmes without gender or ethnic discrimination. These initiatives welcome participants from diverse backgrounds, showcasing inclusivity in workshops and seminars.

For example, the Wangkang procession and festival in Melaka embrace inclusivity by involving community and temple leaders, government agencies, and a diverse range of participants, emphasizing the event's cultural significance. ASWARA's training programmes follow an inclusive approach, welcoming potential students regardless of race or gender. This embodies a commitment to sharing the values of ICH among Malaysia's younger generation. Similarly, the Dondang Sayang workshops organized by the Dondang Sayang Association, and JKKN adopt an inclusive policy, allowing individuals of any race, gender, or age to participate. This commitment to inclusivity ensures the preservation and sharing of ICH values across Malaysia's diverse community.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

Guidance note corresponding to indicator 4 of the Overall Results Framework: [English](#) | [French](#) | [Spanish](#) | [Arabic](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

formal education

non-formal education

Question 4.1

Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?

YES

Explain briefly how practitioners and bearers are involved in these activities.

ASWARA, is actively engaged in the design and implementation of educational initiatives that involve both arts and cultural practitioners, academics, and bearers. These practitioners at ASWARA are instrumental in developing ICH education/modules by effectively showcasing their heritage through live demonstrations, imparting these art forms to both ASWARA students and the broader community. The infusion of arts and culture related to ICH is an integral component within ASWARA's educational programmes and curricula. For instance, the incorporation of Mak Yong as a foundational syllabus at ASWARA resulted from extensive practical research by the institution's lecturers. The direct transmission of this cultural legacy is facilitated by the Adiguru of Mak Yong (master).

The practitioner, bearers, academician, master of artisan and students were actively presenting and transmitting their heritage which is relevant to ICH to a larger community and audience as part of educational initiatives, e.g:

- A Traditional Theatre of Menora Kelantan Raja Mawo (MAWAS) that was staged on 7th-8th October 2023 at Dewan Orkestra, ASWARA.

The performance portrayed Songket attire as one of Malaysia's ICH.

- ASWARA received a visit from students from various institutions who will perform and share as one way of cultural transmission. For example, on 4th October 2023 ASWARA received a visit from Sekolah Kebangsaan Bukit Bandaraya Kuala Lumpur and Sekolah Dasar Islam Alam dan Sains Al-Jannah, Jakarta, Indonesia.

There exists no structured formal training or educational modules for ICH specifically designed by practitioners and bearers of Wangkang. Their approach involves active demonstration and direct participation in the preparation and execution of the Wangkang festival, passing down the tradition through observational learning and hands-on experiences. This transmission of Wangkang knowledge primarily occurs through the guidance of master artisans and the elder generation, directing and teaching volunteers and younger participants engaged in the ritual procession.

Question 4.2

Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?

YES

Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.

In ASWARA, the transmission of ICH extends to both formal and informal educational programmes. For ASWARA students, the transmission is structured through formal teaching methods, facilitated by a developed syllabus. However, for diverse learners, such as communities, NGOs, and corporate sectors, the dissemination of ICH occurs through forums, discussions, events, practical workshops, and short-term classes (six months). These activities expose participants to various ICH forms like Mak Yong, Silat, Dondang Sayang, Wayang Kulit, Mek Mulung and feature the use of Songket and Kebaya as part of the performers' attire. ASWARA students are mandated to undertake core courses in ICH-related arts and culture, engaging in both theoretical study and practical execution under the guidance of Master Artisans.

Conversely, there's no standardized model for imparting Wangkang knowledge within educational institutions, given its religious nature and ritualistic practices. The learning process is deeply spiritual, often occurring with no explicit pedagogy. Masters in this tradition rely on spiritual guidance, waiting for the spirit of Wangkang to provide knowledge, which is then implemented immediately into the construction of the ship.

ASWARA frequently organizes Mak Yong, Wayang Kulit, Randai, Mek Mulung, Bangsawan, and Dondang Sayang Workshops, often in collaboration with JKKM, with notable past sessions in 2016 to 2023. Those workshops, aimed at safeguarding and showcasing the rich heritage of Malaysia's performing arts, feature performances and various activities, reflecting the significant partnership with JKKM, an esteemed organization contributing to cultural and artistic preservation efforts.

Question 4.3

Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?

YES

Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.

ASWARA as an heritage institution offers academic programmes spanning from Diplomas and Bachelor's Degrees to postgraduate studies. These academic programs are designed and executed through a blend of formal, informal, and practical approaches, ensuring a holistic learning experience. ASWARA receives budgetary allocation from the MOTAC. Notably, in the recent 2024 Budget, the Malaysian government has further reinforced the role of ASWARA as a key institution for cultural courses, particularly under the Technical and Vocational Education and Training (TVET) framework.

The Tun Jugah Foundation is a non-profit making organization, dedicated to research and preservation of Iban arts, oral tradition, and languages in Sarawak (Borneo). The activities of the foundation were run by five divisions namely, Oral History and Oral Literature; Publications; Library and Archives; Textiles;

and Museum and Gallery. For example; the Oral History/Publication Division has organized many short-term workshops and long-term educational programmes for the public involving Iban oral tradition experts and other experts including academicians throughout the years intending to transmit cultural traditions for the future.

Since 2022, the Malaysian National Commission for UNESCO MNCU has organised several programmes that highlight the multicultural ICHs in Malaysia by students. Programmes such as the Mangrove-ing Our Land Programme, Malaysia UNESCO Heritage Series, the MNCU Network Dialogue Series, and others featured students performing the local traditional performance and practices, such as Silat, Dondang Sayang, Chinese Drum performance, Sewang Dance, Kebaya fashion show, Boria performance and other activities. The UNESCO-inscribed art of Pantun has always been used in the officiating ceremonies. MNCU also works closely together with the UNESCO Offices, Permanent Delegation of Malaysia for UNESCO in Paris, Ministries and State Governments, as well as their related institutions, in organising events that promote ICHs. MNCU annual programmes will be conducted at least until the year 2025.

Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.

For students at ASWARA, they will be offered with the following financial assistance:

- Flexible Education Loan (Pinjaman Pendidikan Boleh Ubah) ASWARA to provide financial assistance for ASWARA's students who did not receive any scholarship.

The Ministry of Tourism, Arts and Culture offers Seed Grants to NGOs to organize programmes related to arts, culture, and heritage. The grant, known as Cultural Sector Support Grant, offers up to RM300,000.00 to provide grant assistance to activists/NGOs especially at the grassroots level in implementing programs or cultural events.

Question 4.4

Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?

YES

Provide additional details here of these training programmes, in particular the methods taught and the target audience.

The non-formal education at ASWARA integrates ICH performances within the syllabus developed collaboratively by academics and Master Artisans. This approach safeguards the authenticity and originality of arts and culture pertinent to ICH. For example, ASWARA organised the Dondang Sayang Workshop in collaboration with Universiti Sains Malaysia (USM) on October 20, 2023. Organized as part of the Road Tour Dondang Sayang initiative supported by the UNESCO 2023 World Heritage Conservation and Preservation Grant, this workshop held on October 20, 2023, at Dewan Budaya, Art Studies Centre, USM. The primary focus is active community involvement in preserving and promoting Dondang Sayang. Participants experienced hands-on learning of this art form, engaging with storytelling, poetry, music, and dance elements.

Melaka Heritage Institute (INSWA) organised the Dondang Sayang Strengthening Workshop on October 3, 2023. The workshop conducted yearly actively engages communities in preserving and celebrating Dondang Sayang. Initially focused on primary school students, these workshops have now expanded to include secondary school students. This expansion demonstrates a commitment to broadening

community participation. These sessions encompass various aspects of Dondang Sayang, including its history, performance techniques, and cultural significance, adjusted to suit the age groups involved.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH

Guidance note corresponding to indicator 5 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 5.1

How is ICH included in the content of relevant disciplines? (you may check several)

As a stand-alone subject

The incorporation of Pantun (poem) in the school curriculum occurs within Bahasa Melayu, the Malay language and literature subjects. Among the goals of the application of literature in enrichment and learning in primary and secondary schools is to strengthen language teaching, instil an interest in reading and emphasize noble values, produce students who think critically, and derive lessons from such learning. The pantun in primary schools, for example, is believed to help students in enrichment and learning towards critical thinking. This is because in the pantun are implied moral values that are expressed in daily life. Incorporating pantun into learning also guides students to entertain, interpret, and evaluate phenomena so that children's emotional intelligence can develop. Pantu help students develop language skills that involve speaking and writing.

The Malaysian Art School (Sekolah Seni Malaysia) is the only school that teaches specific ICH elements in various subjects and syllabi. For instance, Secondary 1 textbooks have been divided into music, traditional dance, and other art categories, incorporating elements of Mak Yong, Pantun, Joget,

Dondang Sayang, and other art forms. At ASWARA, these ICH elements are uniquely designed as standalone examples and core courses for its students.

Other components of Malaysia's Intangible Cultural Heritage (ICH) often form part of extracurricular activities at the school level. Some schools take the initiative to introduce performing arts such as Zapin Dance, Inang Dance and Joget Dance (Malay Traditional Dances) at school as part of curricular activities. In Chinese secondary schools in Malaysia, they are actively teaching students skills in Chinese traditional performing arts. For example; Chong Hwa National Secondary School, Kuala Lumpur has established a Lion Dance and Dragon Dance Club to teach its students the art of Lion Dance and Dragon Dance to produce new talents who are skilled in this traditional performance and to be able to win in competitions held at the national and international level.

As a means of explaining or demonstrating other subjects
The connections among various aspects of Malaysia's Intangible Cultural Heritage (ICH) are noteworthy. For instance, Dondang Sayang, a traditional performance art, involves the development and spontaneous singing of Pantun, highlighting the interrelation between these cultural elements. Similarly, Songket, an essential cultural form, is showcased through the attire in Mak Yong performances, reflecting the interconnectedness of different ICH subjects. Traditional Malay performance attire often features Songket and Kebaya while song lyrics are often crafted based on Pantun, emphasizing the intricate connections within these cultural elements. In addition, Mak Yong's performance also involves learning about Mak Yong's music including drumming, flute, gong, fiddle, gedombak, geduk and canang.

Question 5.2

Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?

YES

Explain briefly, with examples, how school students learn this.

Scholars from ASWARA and Universiti Malaya were directly involved in publishing a textbook for Sekolah Seni Malaysia (Malaysian Art School). The students in the Malaysian Arts School focus on particular ICH areas, like traditional dance or music techniques, while ASWARA students undertake in-depth study of various ICH elements as core courses, encompassing traditional music and dance within these categories. Textbooks at Sekolah Seni Malaysia reflect this through subjects such as "Pengkhususan Seni Tari Tingkatan 4," "Sejarah dan Pengurusan Seni Tingkatan 4," and "Produksi Seni Persembahan Tingkatan 4."

Schools in Malaysia, hosting a diverse student body, offer ICH learning that primarily reflects Malay culture, instilling respect for these traditions among students. These schools feature cultural performance groups that train students in traditional dances and songs safeguarded under ICH. Students often attired in Songket, Kebaya and other traditional attires. Various school-based activities, such as the Dondang Sayang Singing and Dance Competitions, Pantun contests, gamelan music and the National Children's Arts Festival, reflect and promote respect for ICH among the students.

The pantun is a compulsory subject studied in all schools in Malaysia. In the exploration of pantun, the application of moral values including mutual respect for each other is also blended to build the character of the students.

Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?

YES

Explain briefly, with examples, how school students learn this.

Students in Malaysian schools, irrespective of their backgrounds, delve into ICH elements reflecting Malay culture, fostering respect for these traditions. Cultural performance groups in schools across Malaysia enable students in various ethnicities to learn various traditional dances and songs safeguarded under ICH. This practical learning includes wearing Songket, a tradition reflected in their performances. Notable activities promoting ICH understanding and respect among students include the Dondang Sayang Singing and Dance Competitions, Pantun contests, Malay, Chinese, Indian, and Siamese dances and the National Children's Arts Festival.

For Wangkang, respect and reverence are evident during the procession, led by the younger generation. Wangkang's significance is acknowledged by students during these processions, as they learn to uphold and honour this tradition as part of their cultural and religious responsibility. The involvement of younger individuals from different ethnic backgrounds in the Wangkang procession showcases their acceptance and respect for this ritual.

Question 5.3

The diversity of learners' ICH is reflected through educational curriculum via:

Mother tongue education

At the school level, the primary language of instruction is Bahasa Melayu (Malay Language), integrated to convey ICH cultural elements. Bahasa Melayu is the National Language of Malaysia enshrined in the Malaysian Constitution. It is the main language used in all schools and universities in Malaysia. The specific dialects and mother tongues play a role in the expression and transmission of ICH, such as in the case of Dondang Sayang performance, sung in particular dialects, and in Wangkang, where the Master Artisan communicates using the Hokkien language, native to the community.

Multilingual education

In tertiary education, both Bahasa Melayu and English are employed, considering the presence of international students. In Chinese school, they use Mandarin and Tamil language in Tamil school as the primary medium of instruction at the school level. Malay children who study at Chinese language schools will learn to speak and write fluently in Mandarin. The language used in the textbook is a mixture of Chinese, English, and Malay. In Chinese or Tamil schools, students also learn Pantun and other forms of arts using their native language. This allows them to understand ICH more easily.

Inclusion of 'local content'

It seems that the educational content in Malaysia primarily incorporates local elements to emphasize arts and cultural aspects protected under Intangible Cultural Heritage (ICH). However, Wangkang, a cultural tradition predominantly linked to the Baba Nyonya Culture, does not receive specific educational attention. Instead, its promotion often occurs through informal means, including social media. Additionally, variations exist between the Wangkang procession in Melaka and those in other regions like Batu Pahat, Penang, and Mainland China.

Question 5.4

Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?

YES

Briefly explain, giving examples, how educational programmes teach this

1. ASWARA:

Educational programmes at the school level are geared towards imparting an understanding of the preservation of both natural and cultural elements in specific subjects. At the Malaysian Arts School, students delve deeper into the cultural significance and fundamental practicality of arts and culture. However, for a more comprehensive grasp of these concepts, students may seek higher education in arts and cultural academic programmes, such as those offered at ASWARA. The following are the academic programmes relevant to cultural spaces at ASWARA:

i) Faculty of Arts and Cultural Management

• Bachelor of Arts and Cultural Management with Honours

The Faculty of Arts, Culture, and Heritage Management was inaugurated in 2013, commencing its first student intakes in September of the same year. The faculty's core focus lies in cultivating knowledge within the realms of management and entrepreneurship, particularly centred on industry-based learning. Its offerings include degree-level modules, specifically the Bachelor of Arts & Culture Management with Honours. This program is meticulously curated to provide students with concentrated exposure across various facets, with emphasis on General Management, Creative Arts Management, Performing Arts Production Management, art business, new technology, customer development, branding, marketing, publicity, and arts & law. Additionally, it offers hands-on experience through field projects under the guidance of instructors and mentors esteemed for their accomplishments in the nation's creative industries and beyond. The aim is to groom adept management professionals, prepared to seamlessly integrate into the industry and cater to its evolving demands, in step with the burgeoning influence of the creative sector on the country's economic landscape. This full-time program spans three years and includes Industry Introduction, Economic Principles, Marketing and Branding, Management Principles, Public Relations & Publicity, Art Space Management, Theatre & Dance Production Management, Communications and Media, etc.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Not satisfied

Target for the next report:

Partially

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

Guidance note corresponding to indicator 6 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 6.1

Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?

Music

ASWARA:

The post-secondary education system offers diploma and degree courses in both modern and traditional music at ASWARA. Traditional music forms an essential part of the curriculum, serving as a core subject in ASWARA's educational structure. Traditional dance, which relies on the practice and understanding of traditional music, is also an integral course at ASWARA. The Faculty of Music at ASWARA is designed to enrich students' musical skills and deepen their grasp of music theory. It envisions cultivating students who are not only proficient and creative but also critical thinkers, motivated to make substantial contributions to Malaysia's art scene. The academic programs offered by the Faculty of Music at ASWARA include:

- Diploma in Music Arts
- Bachelor of Music with Honours (Performance)
- Bachelor of Music with Honours (Composition)
- Bachelor of Music with Honours (Audio Production)

Arts

ASWARA:

The followings are the summary of the courses that strengthens practice and transmission of ICH in the field of arts offered in ASWARA.

1) Faculty of Music

The Faculty of Music at ASWARA provides a range of music education programs designed to cultivate graduates possessing extensive knowledge and refined skills leading to a Bachelor's degree. Specifically, it offers three Bachelor of Music with Honours programs, namely the Performance Program, the Composition Program, and the Audio Production Program, from which students select in their second year. A distinctive feature of ASWARA's music program is its comprehensive exploration of music across multiple genres, encompassing Jazz, Popular Music, Western Traditional, and Malaysian Traditional music. The curriculum places significant emphasis on cultivating soft skills and fostering an entrepreneurial spirit among students. Furthermore, it integrates courses such as scientific writing to introduce students to the prospects of pursuing postgraduate studies. The Bachelor of Music program spans six semesters or three years to meet the completion requirement of 120 credit hours. By the conclusion of the fifth semester, students are tasked with presenting their work, subject to evaluation by an external panel and industry experts before a sizable audience. The program culminates in the sixth

semester, where students are mandated to partake in industrial training or internships aligned with their acquired knowledge and skills.

2) Faculty of Dance

The Faculty of Dance provides a comprehensive exploration of various traditional and contemporary dance forms from Malaysia, Asia, and the Western world. The faculty's primary objective is to cultivate proficient and creative professional dancers who exhibit exceptional knowledge and capabilities in the development of dance productions. Through a combination of studio, lecture, and production activities, the faculty adopts a practical 'hands-on' learning approach facilitated by skilled instructors, including adigurus, industry experts, professionals, and lecturers. Drawing from Malaysian traditional dance as a core reference, the curriculum offers a comprehensive study that includes reading references, dance workshops, and practical productions, aiming to equip students with the skills, experience, and perseverance necessary to advance the realm of dance in the country. The programs offered by the Faculty of Dance include a Diploma in Dance and a Bachelor's Degree with Honours in Performance and Choreography. Students enrolled in these programs are required to study and perform a diverse range of dances as part of their arts education.

- Malay Folk Dance
- Malay Classical Dance
- Chinese Folk Dance
- Indian Classical Dance
- Sabah Ethnic Dance
- Sarawak Ethnic Dance
- Contemporary
- Ballet
- Silat
- Tai Chi

3) The Traditional Performing Arts Centre (PUTRA)

On the 24th of June 2014, the Traditional Stage Arts Centre (PuTRA) was inaugurated under the patronage of YB Senator Tan Sri Dato' Seri Utama Dr. Rais Yatim, the Social and Cultural Advisor of the Government of Malaysia at that time. PuTRA is a continuation of efforts dating back to the establishment of ASWARA in 1994, aimed at nurturing graduates capable of excelling in the creative industries and playing a significant role in the preservation of traditional arts within the country. It offers specialized core courses in traditional arts, open to all ASWARA Diploma and Bachelor's Degree students. PuTRA provides a comprehensive traditional arts curriculum, covering theoretical, practical, and philosophical aspects, promoting in-depth traditional knowledge acquisition through a unique learning approach, learning from Adiguru, which is diligently practiced at PuTRA. The traditional art courses offered have received national recognition, endorsed by esteemed figures in their respective fields, such as the late National Artist Abdul Rahman Abu Bakar or Rahman B (Bangsawan), the late Khatijah Awang (Mak Yong), and the late Hamzah Awang Amat (Wayang Kulit). The art of Mak Yong has earned global recognition by UNESCO in 2005 as an Intangible Cultural Heritage of Humanity. The traditional art production courses, integral for students, encompass various elements including dance, drama, music, storytelling, singing, and production management, aligning with students' specific faculty expertise.

Crafts

The National Craft Institute (IKN) provides a range of academic programmes and courses aimed at reinforcing the practice and transmission of ICH, particularly focusing on crafts such as Songket weaving, :

- Diploma in Craft Arts, e.g., Batik, Textile, Ceramic, Wood, Metal and Rattan (3 Years)

- Craft Art Certificate, e.g., Batik, Songket and Pua weaving, Headgear, Ornaments, Wood arts (2 Years)
- Malaysian Skills Certificate (1.5 Years)

Question 6.2

Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?

YES

Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.

Several public universities in Malaysia have introduced courses focused on ICH in the realm of arts and culture:

1) Universiti Malaysia Kelantan

- Faculty of Creative Technology and Heritage

The faculty aims to preserve the heritage and to outperform creative technologies in the field of creative entrepreneurship in line with the National Creative Industry Policy (DIKN, 2009). They offered the Bachelor of Textile Fashion and Bachelor of Performing Art. Students will have the opportunity to be leaders in their profession and industry by producing creative and innovative work in the creative industry.

2) Universiti Teknologi MARA (UiTM)

- College of Creative Arts
- The Diploma in Music

This programme is a comprehensive two-and-a-half-year preparatory program designed to impart practical and theoretical music knowledge. Additionally, it offers varied performance opportunities, including solo and group settings like traditional ensembles, modern ensembles, orchestras, and choirs.

3) Universiti Pendidikan Sultan Idris (UPSI)

- Faculty of Music and Performing Arts Bachelor of Performing Arts (Dance)

The curriculum is meticulously designed to cultivate knowledge, dynamism, skills, and confidence, especially in executing programmes and projects related to cultural preservation, art, and heritage. Balancing theoretical and practical approaches, the programme equips students with a comprehensive understanding and skill set in the performing arts, aiming to cultivate professionals dedicated to safeguarding our heritage.

4. Sunway University

Diploma in Performing Arts interdisciplinary curriculum covers two major disciplines: theatre and film. Students are supported by a diverse, experienced and dynamic faculty who reflect today's industry practices. Apart from lectures, students also learn through demonstrations, practical sessions, tutorials, viewings, discussions, performances and field trips.

This programme provides a strong head-start for employment. Students from the Diploma in Performing Arts have had successful careers not only in theatre and film, but also its related industries in television, radio, journalism, digital media, advertising, broadcasting, and social media.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

Guidance note corresponding to indicator 7 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 7.1.a

To what extent are the inventories identified in section A.6

oriented towards safeguarding of ICH?

Largely

Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in having them do so.

The “Cultural Mapping” is an ICH inventory portal in Malaysia that includes the categories of performing arts, traditional games, customs, heritage food, art infrastructure, traditional costumes, information on figures and arts activists as well as a directory of ICH’s NGOs. This portal was created as an information-sharing platform to facilitate appreciation and understanding of local arts, culture, and heritage as well as being an easily accessible reference source in accordance with current developments. This portal was created as an information gateway with interactive access, in line with current needs for the purpose of reference, promotion, and dissemination of cultural and heritage information.

The Cultural Mapping was developed and is managed by the National Department for Culture and Arts (JKN) in collaboration with various related agencies. The Cultural Mapping is used as a database system related to art, culture, heritage, and national tourism. It is one of the department's initiatives to record and document the country's art, culture and heritage metadata. In 2017, this cultural inventory portal was appointed as one of the Public Service Transformation Initiatives as a medium to deliver information to the community. The government has allocated the financial support yearly to update the data.

The JKN work closely with the Department of National Heritage, the agency responsible for declaring and gazetting ICH as National Heritage under the National Heritage Act 2005 (Act 645). To date, a total

of 517 ICH elements amongst communities, groups, and individuals have been registered in the National Registry. Additionally, JKKN integrated the portal with other agencies portal, including the Department of National Heritage, the Academy of Arts, Culture and Heritage (ASWARA), and the Malaysian Handicraft Development Corporation which also have their own inventory system.

Question 7.1.b

To what extent do these inventories reflect the diversity of ICH present in your territory?

Largely

Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in so doing.

The inventory reveals the broad spectrum of Intangible Cultural Heritage (ICH) in Malaysia, involving more than 1,000 metadata of all states in Malaysia and by categories as follows:

- a) Performing arts - 259
- b) Traditional Food - 113
- c) Traditional/Folk Games - 60
- d) Customs - 131
- e) Local Art and Culture Figures/Living Heritage Persons - 61
- f) Traditional clothing / fashion / textiles - 68
- g) Cultural Exploration as an interactive segment - 5
- h) Rumah Seni / Art House Directory – 415
- i) NGOs Directory - 526

This inventory is very easily accessible by the public including students, researchers, school teachers, lecturers, and the general public.

Question 7.2

Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?

YES

Based on your response in section A.6 Inventories

, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity

Explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity

The inventory is divided into several scopes as follows:

- a) Performing arts - 259
- b) Traditional Food - 113
- c) Traditional/Folk Games - 60
- d) Customs - 131
- e) Local Art and Culture Figures/Living Heritage Persons - 61

- f) Traditional clothing / fashion/ textiles - 68
- g) Cultural Exploration as an interactive segment - 5
- h) Rumah Seni / Art House Directory – 415
- i) NGOs Directory - 526

Question 7.3

To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?

Largely

Based on your response in section (f) and (l) of A.6 Inventories

, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.

The information on the Cultural Mapping Portal will be updated twice (2) a year by the Cultural Mapping coordinating officer at the JKKN Headquarters and State level. Information review and data verification will be coordinated between the Headquarters JKKN and the State JKKN to obtain authoritative metadata.

In the process of updating the data in the inventory, JKKN will organize workshops or engagement sessions involving the State Government, Cultural Arts Figures, ICH Experts and Referrals, ICH Activists, School/high learning centres, Art Groups, Village Communities and Cultural Arts Entrepreneurs. In 2023, several activities have been implemented by JKKN under Cultural Mapping as follows:

- a) Cultural Mapping Portal Operation Workshop
- b) Cultural Mapping Portal Structuring and Development Workshop
- c) Video recording for 84 Cultural Art Materials
- d) Improvement of 84 articles on Culture
- e) 83 Editing and translation of Traditional Clothing articles

Question 7.4.a

To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?

Largely

Based on your response in section (o) of A.6 Inventories

, explain briefly, giving examples, how this is accomplished.

The metadata in this portal can be easily accessed by the public via the link <https://pemetaanbudaya.jkkn.gov.my/>. The content divided into attributes as follows:

- a) Arts and Culture
Cover all domains of ICH
- b) Cultural Exploration

It is an interactive platform that tests participants' knowledge related to arts, culture, and heritage.

- c) Rumah Seni or Art House Directory

The Art House Directory is a database system that contains information related to services and product

directories as well as a list of programmes implemented by practitioners/bearers, groups, individuals, NGOs and Companies registered under JKKN's to increase the accessibility of information digitally.

d)NGOs Directory

The inventory also contains information of NGO include the list of NGOs and their hyperlink website. There is a total of 526 NGOs in various categories registered under the directory.

Question 7.4.b

To what extent are ICH inventories utilized to strengthen safeguarding?

Partially

Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.

This inventory serves as a one-stop centre for all walks of life to obtain information related to all domains under ICH. The community can refer to this portal to learn about Malaysia's ICH, conduct, research, and produce books related to ICH, get more information related to art incentives offered in implementing ICH-related programs as well as a list of NGOs involved in the preservation and conservation of ICH.

In 2023, browser records show that this inventory portal has been browsed by 80,272 people, based on the monthly breakdown as follows:

January 2024

February 2002

March 4660

April 4661

May 4246

June 15156

July 7043

August 5704

September 13040

October 8103

November 7426

December 6207

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

Guidance note corresponding to indicator 8 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 8.1

To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?

Some

Based on your response in section (p) of A.6 Inventories

, explain briefly, giving examples, how this is accomplished.

The establishment of the inventory has involved various related ministries and agencies including the Ministry of Education, the Ministry of Tourism, Arts and Culture, the Ministry of Information, the Ministry of Rural and Regional, the Department of National Heritage, the Academy of Arts, Culture and Heritage and the Malaysian Handicraft Development Corporation. While, in the process of updating the data in the inventory, JKKM frequently organized engagement sessions involving the State governments, Cultural Arts Figures, ICH Experts and Referrals, ICH Activists, School/higher learning centres, Art Groups, Village Communities and Cultural Arts Entrepreneurs.

In the process of preparing the ICH nomination file to UNESCO, inventorying is a crucial part to be focused to ensure the comprehensive participation of the communities, groups and individuals at local, sub-regional and national level. The list of NGOs related to the nomination element can easily traced from the inventory portal as JKKM has networks of communities involved in ICH inventorying. For example, in preparing the Songket nomination file, there have about 30 NGOs who involved in Songket inventory. These NGOs has been involved actively in providing the information of Songket, include books, videos, photos, documents, list of programmes, etc. They also have been involved in the workshop organized by the Department of National Heritage in collaborated with JKKM in preparing the nomination file, focused on inventory.

Question 8.2

To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?

Fully

Based on your response in section (q) and (r) of A.6 Inventories

, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.

The data included in the inventory portal covered all the Malaysian ICH, practiced by all ethnic groups and gender without discrimination and prejudice. In the inventorying process, JKKN will ensure the widest possible participation of communities, groups, and individuals that create, maintain and transmit intangible cultural heritage within the framework of their safeguarding activities and actively involve them in its management of inventory. They will engage and empower these communities through training and co-creation, funding support, and project showcases. We have been actively working with the communities to increase participation on ICH programs through co-creating content, supporting ICH projects, inventory, and partnering schools for education programs.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

Guidance note corresponding to indicator 9 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 9.1

Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):

Research, scientific, technical and artistic studies

The Department of National Heritage (JWN) has been actively researching and documenting various facets of intangible cultural heritage, spanning performing arts, customs, language, literature, and fine

arts and crafts. The department has allocated a fixed amount of finances every year to support the research and document programmes. Through comprehensive research, the department identified 517 ICH elements to be listed under the National Register. The department is also a main resource centre for the public for information on the 517 element which are recorded in an analog and digital way.

The department has collaborated with experts and academics to explore the field of ICH, e.g., they have produced invaluable reference materials, such as an e-book compilation titled "Chapter in the Book: Compilation of Malay Heritage Cuisine" in 2022, which is a collaboration project with the lecturers from the Faculty of Hotel and Tourism Management. These resources serve as a guide for preserving heritage food, particularly among the younger generation.

The Department of National Heritage had signed a MoU with 12 universities and conducted research regularly through shared financial projects, e.g, collaborated with Universiti Putra Malaysia in research entitled "the Politeness and Etiquette in Royal Language" and collaborated with Universiti Teknologi Mara in the project entitled "Detecting Traditional Wisdom in the Village through Cultural Mapping for Heritage Tourism" in 2023.

The National Department for Culture and Arts (JKKN) has instituted the JKKN Arts Incentive, offering financial and non-financial support to cultural arts NGOs and practitioners to enhance their capacity for organizing related programmes. This initiative offers five key incentives—Financial Arts Incentive, Space Arts Incentive, Expertise Arts Incentive, and Promotion Arts Incentive. In 2022, 54 NGOs received financial arts incentives, supporting a wide range of programmes, including content development, capacity building, research and development, human capital development, outreach, and cultural arts dissemination, with a maximum assistance limit of MYR 15,000. Moreover, JKKN is actively engaged in various research endeavours related to cultural arts, conducted by its staff members as to the following:

Year 2022

- (a) Rodat The Marginal Arts
- (b) "Lambung Bertih" Abandoned Kedah Malay Tradition
- (c) Semai Native Birth Customs: Values and Elements of Nature
- (d) Bidayuh Ethnic Marriage Customs
- (e) "Talimbu Lapas" ceremony in Bisaya Community, Kuala Penyu

Year 2021

- (a) Ritual elements of Hadrah Perlis
- (b) Kensiu Ethnic Native Clothing
- (c) Iron Rod Puppets in Teochew Opera Performances in Penang
- (d) Knowing the Silver Tambourine: Philosophy and Meaning
- (e) Tambourine Bengkhulu Rawang, Selangor
- (f) Chinese Opera Masks and Tatarias in Kuala Lumpur
- (g) The Mystery of the Megalith Stone in Luak Land Mengang
- (h) Dondang Sayang Melaka Poems and Dances
- (i) Jakun Ethnic Song

Year 2020

- (a) Ritual elements of Hadrah Perlis
- (b) Kensiu Ethnic Native Clothing
- (c) Iron Rod Puppets in Teochew Opera Performances in Penang
- (d) Knowing the Silver Tambourine: Philosophy and Meaning
- (e) Tambourine Bengkhulu Rawang, Selangor
- (f) Chinese Opera Masks and Tatarias in Kuala Lumpur

- (g)The Mystery of the Megalith Stone in Luak Land Mengang
- (h)Dondang Sayang Melaka Poems and Dances
- (i)Jakun Ethnic Song

Meanwhile, the list of research and publications related to the elements which has been inscribed by UNESCO as follows:

- Research: Pantun Traditions in Baba Nyonya Society - Year 2011
- Publication: Mak Yong Exploration Seminar Working Paper Collection 2010
- Journal writing: The Decline of Dondang Sayang Performing Arts in Melaka: An Overview
- Perception of Artists - Year 2020, Silat Kura-kura Dance - Year 2021, Philosophy Behind Semerap Silat Movement - Year 2022

The Department of National Heritage (JWN) and JKKN, in collaboration with multiple NGOs and the University of Malaya, have embarked on a comprehensive programme focusing on cultural research. Commencing in 2005, this program aims to collect data from local cultural arts activists nationwide, covering areas such as customs, traditional arts, music, dance, fashion, and performing arts. This research, structured in a manuscript format complying with national bookkeeping standards, is slated for publication as a valuable reference collection on art and culture. In 2021, JKKN edited and published 10 research manuscripts and 16 arts and culture journals through the online platform NeuCanvas.

Augmented Reality (AR) publications like "Mek Mulung: The Rise of Inheritance" and "Songket: Beauty of Malaysian Songket Woven Fabric" are pivotal projects designed to sustain and preserve Intangible Cultural Heritage. These publications, utilizing Augmented Reality technology, aim to disseminate research results to the public while aligning with the digital transformation in public services. This initiative significantly supports the Ministry of Tourism, Arts, and Culture in promoting Mek Mulung and Songket at an international level.

In 2018, Hasanah Foundation's Arts, Heritage, and Culture (AHC) supported artisans in passing on their skills and knowledge to selected protégés. The grants focused on the preservation of silver craft in Kelantan, intricate wood carving skills in Terengganu, and an art residency program led by celebrated fine artists, aided a total of 35 silver craftsmen, 6 woodwork carvers, and 3 fine artists. The project initiatives culminated in exhibitions displaying the work of master craftsmen and their protégés, highlighting the Kelantan Silver exhibition at Seri Negara in November 2018.

Universities play a role in supporting research and studies in the arts and cultural domains. For instance, Universiti Utara Malaysia provided financial support for research on 'Safeguarding Intangible Cultural Heritage in Malaysia: A Legal Analysis on The National Heritage Act 2005' in 2017. Moreover, cultural organizations like PESAKA also received support from government fundings and private companies interested in participating in large-scale and international programs.

Documentation and archiving

The Department of National Heritage (JWN) publication and documentation related to ICH can be accessed through its website at <https://www.heritage.gov.my/muat-turun/category/16-penerbitan.html>. Some of the publications as the following:

- Anjung Warisan
- Journal of Intangible Heritage
- Melaka Authentic Food

- National Heritage Book 2015, 2018
- National Heritage Details 2018
- Food Heritage of Sabah (Al-Bukhary III)
- Food Heritage of Sarawak (Al-Bukhary II)
- Guidelines and Procedures-Malaysian Flag and National Anthem
- Heritage for Posterity
- Heritage Foods Are Almost Extinct

The cultural inventory efforts conducted by the National Department for Culture and Arts (JKKN) encompass a range of distinct initiatives, namely Cultural Mapping, NeuCanvas, Digitization of JKKN e-book publications, KOHA e-resource centre, and Rumah Seni (Art House). These endeavours represent a strategic effort to consolidate and disseminate art and culture information. Cultural Mapping, established in 2017, serves as a comprehensive database and information-sharing platform that aims to catalogue and interpret the national artistic and cultural landscape. It facilitates accessibility, knowledge enhancement, and documentation of art, culture, heritage, and tourism.

NeuCanvas, initiated in 2020 and fully functional in 2023, is an online repository for diverse materials such as pictures, videos, music, and documents, among others. This system is dedicated to archiving, preserving, and disseminating creative content. The digitization of e-book publications commenced in 2017 with the purpose of facilitating public access to information. By 2023, this digitization initiative had amassed a substantial collection of 91 items.

The KOHA e-resource centre, operational since January 24, 2011, provides an integrated library platform, enabling services such as procurement, cataloguing, circulation, and information searches. Additionally, the Rumah Seni JKKN system functions as a comprehensive database of profiles of art groups and individuals, aiding in the promotion of artistic services and products.

JKKN has also established the JKKN Cultural Arts Resource Centre (PSSB) which serves as a repository of diverse cultural materials supporting research across various academic levels. Its extensive collection includes books, journals, CDs, DVDs, and an array of other resources, totaling 8,990 items until 2022. The centre is equipped with the Online Public Access Catalogue (OPAC) to facilitate the search and retrieval of materials. The latest documentation is as follows:

- Nuance Culture Journal Vol. 1/2022
- Cultural Monograph "Sembang Bukan Gebang"
- The Beauty of Malaysian Songket
- Performance Report JKKN 2021
- A Collection of Cultural Appreciation Series- Mak Yong
- Dondang Sayang Traditional Melaka State
- 1000 Dondang Sayang Pantun
- National Literature, Literary Education (Vol. III)
- Pantun People's Heritage
- Martial Arts
- Collection of Official Ceremony Pantun
- Makyung Teaching and Learning Module
- Silat - Heritage of the Malaysian Nation
- Dondang Sayang Melaka Traditional Art
- Pantun Surprise Collection

PUSAKA is an esteemed cultural organization focused on researching and meticulously archiving the extensive and diverse range of traditional performances in Malaysia. With a strong commitment to

reviving and fortifying the sustainability of these traditions at the grassroots level, PUSAKA closely collaborates with prominent practitioners from various traditional art forms such as Wayang Kulit, Mak Yong, Manora, Main Puteri, and Rebana Ubi in Kelantan. The organization has broadened its scope to encompass a wide array of traditions across Malaysia, embracing the musical and dance forms of Mah Meri and Kompang Jawa in Selangor, Kuda Kepang and Kompang Jidor in Johor, Portuguese dance in Malacca, Boria and Teochew Puppetry in Penang, Awang Batil in Perlis, and the Urume Melum temple drumming tradition. Through meticulous research and thorough documentation, PUSAKA aims to delve into Malaysia's intangible cultural heritage, fostering a profound engagement with historical and contemporary elements, and providing an intellectual context for the contemplation of broader cultural, traditional, and ideational aspects. PUSAKA's website offers a glimpse into its extensive archival material, presenting audio and video clips, photographs, and interviews related to Malaysian performance traditions.

Other competent entities in Malaysia contribute to the documentation and archiving of cultural and artistic expressions. For example, the Wangkang Museum in Melaka preserves two photographs of a Wangkang ship from 1919, recognized by researchers as among the oldest photographs of a Wangkang in existence. In the case of Songket, Malaysian Craft Council houses a collection of related publications on its portal, contributing to the preservation of this traditional craft.

It can be accessed at <https://mycraftmuseum.com/penerbitan/> . The collection consists of e-book and leaflets. Some of the collection as follows:

- The Art of Weaving Crafts: Motifs and Techniques
- Design magazine
- Adiguru Craft
- Traditional Musical Instruments
- ASEAN Master Craftsmen on Textile
- Malaysian Batik Design and Innovation 1960s-1990s
- Inheritable Songket Warisan
- Encyclopedia of Malaysian Crafts

The Malaysian Craft Council has extended its efforts by establishing a digital museum and gallery that houses a collection of textiles, including the esteemed Songket. The digital museum's contents can be explored via the following link: <https://mycraftmuseum.com/muzium-maya/>

The Language and Library Centre (DBP) plays a pivotal role in the publication and documentation of Malay literary works, particularly those like Pantun. DBP initiated early fieldwork in 1983, gathering oral poems (pantun) from across Malaysia. In 1990, their initial publication titled "Kurik Kundi Merah Saga" successfully presented 5,653 poems collected by DBP researchers. Further significant collections include "Pantun" by Abdul Yusuf Arshad, "Alam Pantun Melayu" by Francois-Rene Daillie, and "Mari kita berpantun (1)" by Maznah Ali Hassan.

The Persatuan Peranakan Baba Nyonya Malaysia will mark the launch of a notable book on October 7, 2023, titled "The Baba & Nyonya Renaissance: Identity Maintenance and Shifts." This marks the first publication by the Baba Nyonya Association, intending to depict and illuminate the identity and culture of the Baba Nyonya community, encompassing practices like Wangkang, exclusive to the state of Melaka. Previously, the Baba Nyonya association established the Wangkang Museum, showcasing comprehensive evidence linked to the Wangkang tradition.

Question 9.2

Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?

YES

Describe briefly the research conducted, in particular the impacts studied.

The National Department for Culture and Arts (JKKN) has spearheaded an array of events, activities, and projects, showcasing a commitment to research and artistic studies. This includes:

- Arts Genius - provides insights from esteemed panelists, experts, and artisans in the field.
- Cultural Diplomacy Talk - delves into various matters, including policies, constitution, education, and economy.

University scholars have undertaken significant research aimed at preserving Malaysia's ICH. The following are instances of these research articles:

- The History of The Rise of Islam in Malaysia Post Independence: A Study on Malaysia's Cekak Silat Martial Art.
- Exploring Intangible Cultural Heritage (ICH) Documentation of the Untold Stories of Mak Yong Performing Art: A conceptual framework.
- Implementation of Selected Theories for the Research of Pantun in Malay Language Education.
- Malay Songket: The Symbol of Blood Brotherhood and Etiquette Culture.
- An Overview on Intangible Cultural Heritage in Malaysia.

Question 9.3

Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?

YES

Describe briefly the nature of practitioners' and bearers' participation and how their consent is secured.

In Malaysia, policies and practices guide the involvement of Intangible Cultural Heritage (ICH) practitioners and bearers in the management, implementation, and dissemination of research findings, scientific, technical, and artistic studies. Adherence to principles like free, prior, informed, and sustained consent is key, with researchers expected to seek such consent from ICH practitioners and bearers before conducting heritage-related research. Addressing matters concerning ownership and benefit-sharing is an integral part of this research process. Ethical considerations in research play a significant role, encompassing principles that prioritize cultural sensitivity in ICH-related studies. This necessitates the completion of consent forms or voluntary participation from practitioners and bearers. Furthermore, any dissemination or utilization of research findings requires consent to maintain the information's accuracy.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

10.

Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

Guidance note corresponding to indicator 10 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 10.1

Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?

High

Provide any additional details here.

The release of the "Intangible Cultural Heritage Journal" by the Department of National Heritage starting in 2020 reflects the department's commitment to safeguard the nation's heritage. A collection of 34 articles, comprising scholarly works and research findings contributed by experts, academics, artists, and cultural heritage specialists, constitutes the content of this publication. It serves as a platform for these writers to disseminate their insights, experiences, and research findings concerning intangible heritage to a wider audience.

The Department of National Heritage also actively organized and documented the proceeding consisting of paper presentations by scholars and researchers at the national and international level. They are targeting to document and publish a proceeding book every year.

The findings of research, artistic studies, and documented records amassed by JKKN are available for public access. There are five distinct domains that are open to the public, encompassing:

- a. Cultural mapping: <https://pemetaanbudaya.jkkn.gov.my/>
- b. NeuCanvas: <http://neuarkib.jkkn.gov.my/neucanvas/login.php>

Question 10.2

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?

High

Provide any additional details here.

The Ministry of Tourism, Arts and Culture orchestrated the Malaysian Cultural Week (MBM) 2021 in a hybrid format, marking the initial steps to implement the National Cultural Policy (DAKEN) 2021, which was set to be launched on October 26, 2021. Functioning as the flagship program of the Ministry, the Malaysian Cultural Week acts as a platform to showcase Malaysia's diverse cultural arts and heritage.

Involving 10 Departments/Agencies under MOTAC, including the Department of National Culture and Arts, the Department of Museum Malaysia, the Department of National Heritage, and other key institutions, this program aims to underscore Malaysia's cultural richness.

As a result of the research, JWN has published books related to guidelines and procedures for the protection of ICH as a reference for all government/private agencies, universities and school students, e.g.: the "Guidelines and Procedures for the Protection of Intangible Cultural Heritage: Traditional Malay Costume".

Question 10.3

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?

High

Provide any additional details here.

The outcomes of research, documentation, and scientific studies related to ICH have been instrumental in enhancing the safeguarding of ICH. PUSAKA, for instance, undertook a cultural project supported by the Iskandar Regional Development Authority (IRDA) to strengthen the sustainability of the Kompang Johor tradition. This endeavor aims to foster the preservation of the Kompang Johor tradition at the grassroots level. The project also focuses on developing a foundational documentation resource that includes performances, history, craftsmanship, and the transmission of this tradition, allowing for further research and material development. The project also documented the knowledge and entrepreneurial aspects of two master kompang craftsmen, Mr. Mokhtar Hamid in Batu Pahat, and Mr. Rosdin bin Baki in Muar.

Additionally, the Department of National Heritage orchestrated a national conference on Intangible Cultural Heritage in 2023, focusing on the theme 'The Sustainability of Intangible Cultural Heritage.' This three-day event provided a platform for various entities including government agencies, NGOs, practitioners, academics, and experts to share their research and documentation concerning various ICH elements. Some of the research conducted by academics and practitioners, for instance, the study led by Prof. Ts. Dr. Ruslan Abdul Rahim, Ts. Siti Noraisyah Abd Rahman, and Ts. Dr. Jazmi Izwan Jamal, under the title 'Appreciation of Malaysian Traditional Performing Arts Through 'Makyung in Metaverse': Cultural Officer's Perspective' has been particularly influential. It is connected to the program known as DIVRSE '22 – Makyung in Metaverse, powered by the Faculty of Animation and Multimedia and Future Creative School (National Academy of Arts, Culture and Heritage, and in collaboration with The

Traditional Performing Arts Centre (PuTRA) via the support of BHEA ASWARA. DIVRSE '22 focuses on AR/VR/MR (XR), diversity, and representation within games and animation.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

11.

Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 11 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 11.1

Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?

YES

Tab 1

It is a

Cultural policy

Name of the policy/measure

The National Cultural Policy (DAKEN) 2021

Established

2021

Revised

Every 5 years

Is the policy/measure being implemented?

YES

Brief description

The National Cultural Policy (DAKEN) 2021, coupled with a Strategy and Action Plan spanning five years (2021-2025), is a comprehensive initiative rooted in the National Cultural Policy (DKK) established in 1971. Anchored in the Federal Constitution, this policy aims to foster unity within Malaysia's diverse society. It emphasizes the principles of the Rukun Negara (National Principles) to align and unify the understanding across the nation's diverse racial landscape. The policy delineates four guiding principles supported by seven key cores, channeling efforts towards cultural initiatives as a catalyst for robust human development, a competitive economy, and an environment conducive to progress. It serves as a pivotal compass for all stakeholders, emphasizing the importance of cultural elements in national development programmes.

Tab 2**It is a**

Cultural policy

Legal measure

Administrative measure

Name of the policy/measure

The National Creative Industry Policy (DIKN)

Established

2012

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The National Creative Industry Policy (DIKN) is designed to cater three primary sectors: Multimedia, Cultural Arts, and Cultural Heritage. Its objective is to address the needs of each industry segment and propel their individual development and progress. The policy focuses on core aspects of the creative industry, outlining strategies that prioritize the engagement of Non-Governmental Organizations (NGOs)

and the bolstering of intellectual property, recognized as pivotal for advancing the current creative industry landscape. With this policy framework, various sectors like multimedia, fashion, textiles, crafts, and others can witness empowerment and market expansion, both on a national and international scale.

Tab 3

It is a

Cultural policy

Legal measure

Name of the policy/measure

National Heritage Act 2005 (Act 645)

Established

2005

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The National Heritage Act 2005 (Act 645) serves as a legal framework aimed at the conservation and preservation of heritage in Malaysia. The Act establishes the Commissioner of Heritage, appointed by the Minister, who oversees various functions crucial to heritage preservation. These include determining sites of heritage significance, registering heritage objects, including underwater cultural heritage, maintaining a Register, supervising and ensuring the conservation, preservation, restoration, and accessibility of heritage sites, promoting research on heritage, authorizing and monitoring heritage-related excavations, and enforcing high standards for heritage conservation and preservation.

Additionally, the Act mandates the establishment of a National Heritage Council, responsible for advising the Minister and the Commissioner on all matters related to heritage, as well as ensuring the proper administration and enforcement of laws concerning heritage. This legislation also outlines specific provisions such as the designation of heritage sites, preparation of conservation management plans, registration procedures for heritage objects, the handling of underwater cultural heritage, and procedures for licensing the export, import, or excavation of heritage items. It further includes provisions related to offenses and legalities in preserving Malaysia's heritage.

Tab 4

It is a

Administrative measure

Name of the policy/measure

National Heritage Register regulations 2007

Established

2007

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The National Heritage (National Heritage Register) Regulations 2007, an essential part of Malaysia's National Heritage Act 2005, outline the processes and protocols for establishing and maintaining a National Heritage Register. These regulations, effective since July 5, 2007, serve as a framework guiding the compilation and upkeep of this register, designed to protect valuable heritage items and sites. This legislation offers detailed guidelines concerning the creation of the Register, defining the roles and responsibilities of the Commissioner. The regulations encompass processes for listing and updating heritage items, the obligation to notify owners about changes, and the requirement to inform land offices about any alterations in the status of heritage sites. Furthermore, they ensure that the public has the right to inspect and access information within the Register, subject to stipulated fees. Electronic access to this information is facilitated, provided it adheres to specific conditions outlined in the regulations. The focus of the National Heritage (National Heritage Register) Regulations 2007 is primarily on the creation and management of the Register, addressing public access and delineating the duties of the Commissioner. The regulations also include protective provisions aimed at addressing any potential errors or issues that may arise within the system.

Tab 5**It is a**

Administrative measure

Name of the policy/measure

National Heritage (Compounding of Offences) Regulations 2019

Established

2019

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The National Heritage (Compounding of Offences) Regulations 2019, enacted under the National Heritage Act 2005, establishes a structured framework for compounding select offenses associated with national heritage. These regulations came into force on July 19, 2019. Offenses eligible for compounding are explicitly listed in the First Schedule and cover breaches of distinct sections within the National Heritage Act 2005. The process to commence compounding necessitates an offer presented in written form using Form 2 from the Second Schedule. Upon acceptance of the offer, the individual acknowledging it is required to utilize Form 3 from the Second Schedule. The payment of the compound can be executed via a banker's cheque, bank draft (crossed with "Account Payee Only"), or electronic banking. The National Heritage (Compounding of Offences) Regulations 2019 establish a structured mechanism for compounding specific offenses linked to national heritage as stipulated in the National Heritage Act 2005. These regulations enable individuals to settle these offenses extrajudicially with the approval of the Public Prosecutor, providing explicit instructions regarding forms and payment methodologies. The service of documents relevant to compounding must be conducted using prepaid registered post.

Tab 6

It is a

Administrative measure

Name of the policy/measure

National Heritage (Prescribed Forms) Regulations 2008

Established

2008

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The forms delineated in the schedule are to be utilized for their intended purposes. Particularly concerning the Intangible Cultural Heritage (ICH), one of the forms includes Form E - the National Heritage Nomination form. This form necessitates various information, including the applicant's name, organizational details, registration number, address, contact information, the proposed category of the heritage item, its localization, ownership details, heritage significance, and requires the inclusion of a photograph and the applicant's signature.

Tab 7

It is a

Administrative measure

Name of the policy/measure

Intangible Heritage Protection Guidelines and Procedures: Traditional Malay Costume

Established

2022

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The objective of these guidelines is to offer comprehension and direction to a wide spectrum of entities, from ministries, departments, and local government bodies to private enterprises, students across various levels of education, and the general public. This focus primarily concerns traditional Malay fashion, rooted in historical and socio-cultural contexts. The aim is to elevate the country's identity and prominence by cherishing this cultural art.

Tab 8**It is a**

Administrative measure

Name of the policy/measure

Intangible Heritage Guidelines and Procedures for the Malaysian Flag and National Anthem

Established

2021

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The book is an initiative led by JWN, aiming to provide the public with a comprehensive framework that elucidates the proper treatment of the Malaysian Flag, also known as “Jalur Gemilang,” and the National Anthem (Lagu Negaraku). This effort is to ensure a deeper appreciation of the symbolism encapsulated in these national emblems. Commencing in 2018, the development of these guidelines involved collaborative efforts from various entities, including the Secretariat of the International Conference, the Prime Minister's Department (BIUPA), the Cultural Policy Division, the Ministry of Tourism, Arts and Culture (MOTAC), the Armed Forces Malaysia (ATM), Royal Malaysian Police (PDRM), National Archives of Malaysia, Malaysian Information Department, Universiti Malaysia Kelantan (UMK), and the National Academy of Arts, Culture and Heritage (ASWARA).

Question 11.2

Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?

YES

Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.

1. The Eleventh Malaysia Plan 2016 – 2020

Its vision around the theme "anchoring growth on people," deploying six strategic thrusts to tangibly manifest the objectives laid out in Vision 2020. This approach aimed to propel Malaysia towards becoming an advanced economy and a more inclusive nation. Within Strategy 2 of the Eleventh Malaysia Plan, under the banner of "Improving Wellbeing for All," the specific focus on Strategy E1: Arts and Culture was directed at the development of a unified Malaysian cultural heritage, fostering diversity and a collective national identity. Research within arts and culture would be intensified to uphold Malaysia's national heritage, ensuring its authenticity and continuity. Furthermore, efforts were made to broaden access to arts and cultural activities, fostering greater community engagement.

2. The Twelfth Malaysia Plan 2021-2025

Underscores the necessity of cultivating a robust ecosystem within the creative industry to bolster economic growth. To achieve this, there's an emphasis on redefining the creative industry in line with global standards, appraising existing policies and frameworks, and bolstering the development of digital content. Central to this initiative is the National Creative Industry Development Council, which is tasked with orchestrating the effective collection and analysis of industry-related data. Concurrently, there's a concerted effort to refine financing mechanisms and leverage government-owned facilities. This process also includes a concentrated focus on raising awareness concerning intellectual property rights to secure earnings and safeguard creative content.

3. Ministry of Tourism, Arts, and Culture Strategic Plan 2021-2025

The MOTAC Strategic Plan 2021-2025 consists of 8 main strategies, as follows:

- 1) Empowering governance
- 2) Stimulating economic generation productivity
- 3) Adapting digital technology
- 4) Strengthening content development and infrastructure
- 5) Strengthening the strategic cooperation network
- 6) Improving the quality of service and product delivery

- 7) Empowering efforts towards sustainability
- 8) Developing human capital

Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?

YES

If yes, provide details.

Since 2006, multiple concerted efforts have been conceived by the JWN, JKKN, and community stakeholders to safeguard Mek Mulung heritage, e.g:

- Documentary of Mek Mulung, collaborated with Universiti Pendidikan Sultan Idris, July 2022
- Mek Mulung Workshop, 3-6 November 2021
- Documentary-Intellectual Art: Seminar on Local Wisdom and the Uniqueness of the Past Mek Mulung, 15 October 2020

Universiti Pendidikan Sultan Idris incorporated Mek Mulung performance training into their Nusantara traditional theatre curriculum in 2023. The performing arts students in dance, music, and theatre worked with Mek Mulung performers to learn the music, dialogue and dance repertoire. After their performance, UPSI students who had learned how to play the traditional musical instruments worked together with drama and dance students at UiTM.

Sunway University has organised Mek Mulung workshops, a performance of Dewa Kaca, and sharing session by an ethnomusicologist who specializes in Mek Mulung performance practice in 2024.

Question 11.3

Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?

YES

Describe briefly, giving examples, the nature of the support provided and how equitability is ensured.

Financial and technical support play crucial roles in safeguarding Malaysia's ICH, a principle strongly upheld in the regulatory framework. The National Heritage Act 2005 (Act 645), specifically in Sections 20 and 21, has laid the groundwork for the provision of such support. Section 20 designates the establishment of the Heritage Fund under the Commissioner's control, with Section 21 outlining the expenses chargeable to the Fund.

To complement these provisions, the National Department for Culture and Arts (JKKN) offers diverse incentives to NGOs, cultural organizations, and practitioners. The range of incentives covers financial aid, space provisions such as training studios or auditoriums, expert advice, and promotional assistance via JKKN's media platform.

The Melaka Heritage Institute has successfully secured a financial grant through the UNESCO World Heritage Conservation and Preservation Grant 2023. One of their recent undertakings was the Dondang Sayang workshop, conducted in collaboration with Universiti Sains Malaysia (USM) on October 20, 2023. This workshop aimed to foster the practice of Dondang Sayang among 70 USM students and staff, part

of INSWA's broader Dondang Sayang Road Tour program.

The Ministry of Tourism, Arts and Culture has given a financial assistance to NGO's through the Cultural Sector Matching Grant (GSSK), maximum RM300,000 starting on 2021 to enable them to mobilize activities related to arts, culture and heritage.

Through the Malaysian National Commission to UNESCO (MNCU) Seed Fund from 2022 - 2024, MNCU has funded several projects that provided training and promotions on intangible cultural heritages (ICH) implemented by schools, universities and NGOs, as follows:

Year	No. of Projects on ICH	No. of Projects Specifically on UNESCO Inscribed ICH	Amount (USD)
2022	2	2	8,426.32
2023	14	3	30,039.26
2024	1	1	3,410.33
Total			41,875.91

Do these forms of support prioritize ICH in need of urgent safeguarding?

YES

Please explain how this is done or, if not, why this is the case.

Agencies like JKKM and JWN offer grants and financial opportunities to individuals, cultural organizations, and communities involved in practicing and promoting Mek Mulung. This financial aid supports various activities such as training, documentation, performances, and research relating to the art form.

Financial assistance also contributes to training programs and capacity-building initiatives. The government allocates a substantial budget for promotional activities and cultural programs, with a RM 275 million allocation in 2023. This includes RM 25 million in incentives like vouchers, and rebates, RM 25 million for the Cultural Arts and Heritage Popularization Programmes, and RM 160 million in 2024 for various local arts and creative industry initiatives. The Digital Content Fund, with an allocation of RM 60 million, specifically supports content with national value. In addition to direct financial and technical support, the government provides incentives such as reduced entertainment duty rates to promote the arts.

Question 11.4

Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?

Some

Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.

Malaysia has undertaken extensive efforts to identify, document, preserve, and promote its intangible cultural heritage, engaging various communities, organizations, and individuals. The ratification of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2008 signified Malaysia's commitment to establishing protective measures for its cultural assets, involving practitioners and communities in decision-making processes. These endeavors are primarily overseen by entities such as

the Department of National Heritage under the Ministry of Tourism, Arts, and Culture, which routinely collaborates with local A significant focus has been placed on comprehensive documentation, recording, and inventory of intangible cultural heritage elements. This inclusive approach involves ongoing engagement with communities and practitioners, ensuring the accuracy and preservation of their cultural knowledge. Community workshops, exhibitions, and cultural events have played a vital role in actively involving the public and communities. Laws and regulations related to cultural heritage preservation emphasize community and stakeholder participation. Moreover, many Malaysian communities have initiated their own community-led projects, organized by cultural entities, or led campaigns to safeguard their intangible cultural heritage. To ensure effective communication and dissemination of information, social media and government agency, NGOs, and cultural organization websites have been instrumental. These platforms serve to distribute essential information on policies, programs, and administrative measures to communities, groups, and individuals interested in cultural preservation.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

12.

Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 12 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 12.1

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?

YES

Tab 1

It is a

Education policy

Name of the policy/measure

Malaysia Education Blueprint 2013 -2025 (Pre-School to Post Secondary Education), Malaysia Education Blueprint 2013 -2025 (Higher Education)

Established

2013

Revised

-

Is the policy/measure being implemented?

YES

Brief description

The Malaysia Education Blueprint 2013-2025, spanning from early childhood education to post-secondary and higher education, marked a transformative approach in assessing the country's education system. Drawing on multiple perspectives, it involved collaborations with global entities such as the World Bank, UNESCO, OECD, and six local universities. The Ministry also liaised with other governmental bodies to ensure alignment with education-related policies. This groundbreaking blueprint extensively engaged with over 55,000 Ministry officials, educators, school leaders, parents, students, and the public through diverse platforms, including interviews, focus groups, surveys, town hall dialogues, open days, and round table discussions. The Ministry received more than 200 memorandums and 3,000 articles and blog posts, reflecting the robust public engagement involved in its formulation.

Tab 2**It is a**

Administrative measure

Name of the policy/measure

One School One Silat (1 Sekolah 1 Silat)

Established

2016

Revised

-

Is the policy/measure being implemented?

YES

Brief description

Silat involves physical activity, which can contribute to the overall fitness and well-being of students. It provides an alternative form of exercise and self-defense training. It is essential for capacity building. Silat, often emphasizes discipline, respect, and self-control. Teaching Silat in schools can help instill these values in students. Learning Silat can increase students' awareness and appreciation of Malaysian culture and traditions.

Question 12.2

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?

YES

Tab 1

It is a

Name of the policy/measure

Malaysian Arts School (SSeM)

Established

2006

Revised

-

Is the policy/measure being implemented?

Brief description

This plan aims to expand educational accessibility and enhance its quality, thereby diversifying the country's education system beyond its traditional academic focus. SSeM was founded with the specific purpose of providing young Malaysians with an opportunity to pursue careers in the arts, aiming to break the trend of channeling students into conventional career paths. The school's curriculum is tailored to initiate the practice and transmission of Intangible Cultural Heritage (ICH) from the foundational school level. Adhering to a comprehensive management structure, SSeM operates as a Full Boarding School, designed with both artistic and academic provisions. The curriculum at SSeM encompasses four primary fields of study for lower secondary levels, including Music, Visual Arts, Dance, and Theatre. At the upper secondary levels, the school offers a more extensive range of six specialized areas for students, covering Music, Fine Arts, Design, Visual Communication, Dance, and Theatre.

Question 12.3

Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?

YES

Tab 1

It is a

Legal measure

Name of the policy/measure

Federal Constitution

Established

1957

Revised

1963

Is the policy/measure being implemented?

YES

Brief description

Article 152 of the constitution emphatically asserts the Malay language's status as the official/national language, securing its pivotal role and functions as the national language. This position was further reinforced by the National Language Act of 1967. The Malay language's significance as a vehicle for knowledge and as the medium for teaching and learning was solidified by the Education Act of 1961 (revised 1996). Simultaneously, other languages, such as Mandarin for the Chinese and Tamil for the Indians in Malaysia, are freely used. Additionally, the Malaysian Government advocates for proficiency in international languages, particularly in domains such as tourism and international trade.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

13.

Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 13 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 13.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

YES

Provide additional explanation, indicating the sector involved.

The safeguarding of ICH in Malaysia operates within an ethical framework deeply rooted in the nation's foundational values. As delineated by the Malaysian Federal Constitution of 1957, fundamental human rights principles that transcend gender, nationality, race, religion, and culture are rigorously safeguarded to maintain social cohesion and harmony across diverse communities and faiths.

Responsible bodies such as the Ministry of Tourism, Culture, and Arts, in conjunction with entities like the Department of National Heritage and National Department for Culture and Arts, meticulously consider gender equality, the engagement of youth, and the cultural rights of various communities and individuals in the execution of ICH-related policies, plans, and programs. The manifestation of these considerations is evident in diverse policies such as the Sustainable Development Goals (SDGs), MOTAC's 2021-2025 Strategic Plan, and the National Department for Culture and Arts' Strategic Plan for the same period. Additionally, numerous grassroots initiatives and community-level endeavours reinforce these principles.

Under Goal 11 of the Sustainable Development Goals (SDGs), Malaysia focuses on fostering inclusive, safe, resilient, and sustainable urban environments while preserving the world's cultural and natural heritage. These objectives encompass evaluating per capita expenditure, considering public and private funding sources, and addressing various forms of heritage, including cultural and natural elements designated by the World Heritage Centre.

Moreover, within the framework of the National Department for Culture and Arts' 2021-2025 Strategic Plan, an emphasis on unity is evident. This prioritization involves cultivating a sense of togetherness among diverse ethnic groups through a broad spectrum of cultural and artistic ventures. The formulation of this plan and associated policies involved extensive consultations with stakeholders, including practitioners, experts, scholars, communities, and the public.

Question 13.2

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

YES

In which of the following themes, policies and/or legal administrative measures have been established or revised?

Food security

One of the most fundamental human needs is food. Its significance extends beyond just nutritional content to include safety from potential chemical, physical, and biological hazards. This necessity becomes even more critical in the context of developing countries like Malaysia, where a rapidly growing population poses a substantial challenge to food security. With the anticipation of an increased food demand by 2050 due to continued population growth, the prioritization of food security becomes an essential element of Malaysia's economic development, ensuring the fulfilment of the populace's basic requirements.

To fortify the country's food system, it becomes imperative to bolster its resilience and sustainability. This involves not only enhancing production networks but also addressing challenges across the entire food supply chain, spanning from agricultural inputs to the mitigation of food wastage. The National Food Security Policy for 2021-2025, encompassing five core strategies, fifteen supporting strategies, and a total of 96 initiatives, is designed to safeguard the consistent availability of food, particularly in unforeseen circumstances.

Sustainable agricultural practices in Malaysia often integrate traditional and indigenous wisdom related to food production, indirectly preserving essential elements tied to food security. Community-based and non-governmental initiatives empower local communities, especially indigenous groups, by safeguarding their traditional food systems. Moreover, cultural festivals and culinary events in Malaysia celebrate traditional food practices, contributing to the preservation of cultural heritage elements related to food security.

Although Malaysia's policies and programs for cultural heritage conservation are not exclusively dedicated to food security, they contribute to the overall preservation of Intangible Cultural Heritage (ICH). The Wangkang Ceremony, while not explicitly focused on food safety, resonates with the security of food in some contexts. The festival's primary objective is to promote sustainability within the food supply chain while ensuring stability across environmental, economic, and social aspects. The festival itself does not adhere to a fixed annual calendar but occurs every 5-14 years based on the Chinese calendar, involving various ceremonial phases involving sacred temples, processions, and Taoist rituals conducted in collaboration with local monk rituals.

Health care

In Malaysia, traditional and complementary medicine has gained significant acceptance and recognition for its role in public healthcare, serving as a fundamental aspect of healthcare and well-being. The National Security Policy 2021-2025, particularly the Core Value of National Security 8, emphasizes the safety and resilience of the people, focusing on mental health strengthening. In line with this, the Malaysian government has introduced Traditional and Complementary Medicine (TCM) services, available in select hospitals under the Ministry of Health Malaysia (MOH). These services complement modern treatments, providing holistic healthcare by addressing specific health issues and illnesses.

Specific elements of Intangible Cultural Heritage (ICH) in Malaysia, like Silat, a traditional form of self-

defense widely practiced in the Malay Archipelago, have found a place in the Ministry of Health's endeavours. Silat, primarily a martial art, has evolved to integrate traditional healing practices, offering therapeutic benefits and aiding in the treatment of various ailments. Similarly, other ICH elements such as the traditional art form of Mak Yong have also been recognized for their health-related rituals, contributing to the healing process within communities.

Gender equality

In Malaysia, the protection of women's rights is firmly entrenched in the Federal Constitution. The constitutional provisions, particularly Articles 5 and 8, distinctly outline the foundations of individual liberty and equality that underscore women's rights. Article 5, for instance, affirms the freedom to engage in various activities within the bounds of the law, including participation in endeavours related to safeguarding Intangible Cultural Heritage (ICH) such as Silat and Mak Yong. The Constitution ensures the protection of women involved in sports or arts activities, given its status as the supreme law in the country.

Following the 2001 amendment, the addition of 'gender' to Article 8(2) significantly reinforced the legal protection afforded to women. This modification explicitly bars discrimination on the grounds of religion, descent, race, birthplace, or gender, thereby preventing bias based solely on an individual's sex. Laws that contradict the Federal Constitution in Malaysia are invalidated to the extent that they contravene these specific provisions, ensuring alignment with the constitutional tenets that safeguard women's rights across various domains, including sports and artistic activities.

In the context of the Wangkang tradition, women have actively participated as members of the procession committee, promoting an environment of equal involvement. Similarly, the Dondang Sayang performances involve both men and women, illustrating the absence of gender-based discrimination in the practice of this ICH art and culture.

Access to clean and safe water, and sustainable water use

In Malaysia, the Ministry of Natural Resources, Environment, and Climate Change (NRECC) oversees regulations and initiatives concerning access to clean, sustainable water. The National Water Resources Policy (2012) underscores the significance of water resources in preserving life and addresses challenges such as floods, droughts, and climate change impacts. Managing these resources efficiently stands as a crucial priority in the nation's conservation efforts.

As Malaysia's population steadily grows and is anticipated to reach 43 million by 2050, the demand for water increases due to both population expansion and economic development. In response, the government has devised strategies to address both immediate and long-term water resource concerns, primarily targeting governance improvements. These initiatives aim to identify constraints and bridge existing gaps in water resource management, establishing a unified policy framework to regulate practices nationwide.

Within the scope of Intangible Cultural Heritage (ICH), the Wangkang festival contributes to the cultural richness of Melaka by integrating another heritage practice. This ritual's primary objective is to exorcise malevolent spirits, ensuring the country's safety and fostering prosperity and harmony within the community. Unique to the festival is the use of a colossal ship-like barge, symbolically sending these spirits away to purify the streets and the country. The current practice of the Wangkang procession, keeping sustainability in mind, has integrated the concept of safe water within its rituals.

Knowledge and practices concerning nature and the universe

Safeguarding Malaysia's Intangible Cultural Heritage (ICH) related to nature and the universe involves a comprehensive approach examining these aspects through the six elements defining ICH. Legal frameworks, policies, and administrative strategies in Malaysia are attuned to ICH safeguarding. The

National Heritage Act (2005) stands as a principal legislative tool, outlining the preservation and conservation of cultural heritage, including ICH elements. Moreover, the incorporation of ICH into Sustainable Development Goals (SDGs) reflects a commitment to environmental sustainability and cultural preservation.

Engagement with local communities, especially indigenous groups, plays a pivotal role in land use decisions, natural resource management, and conservation initiatives. Discussions and consultations with these communities actively consider ICH elements tied to nature and the universe, drawing from their traditional knowledge. Various ethnic groups have maintained and transmitted knowledge about the natural world, its ties to the universe, as seen in practices like Silat, Mak Yong, Songket, Wangkang, and Pantun.

Rituals within Mak Yong and Wangkang ceremonies are deeply rooted in nature and celestial events. These discussions about their significance have evolved within their respective communities. Traditional healing practices, deeply connected to nature, such as herbal medicine prevalent in Silat, are integrated into Malaysia's cultural heritage. Pantun and Dondang Sayang contribute significantly to Malaysian folklore and mythology related to nature and the universe, encompassing tales of mythical creatures and creation myths. Furthermore, traditional art forms like Mak Yong dance and Silat are inspired by nature, serving as repositories of cultural knowledge and beliefs.

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Climate change

The stability of our environment relies on maintaining a balanced climate, effectively managing natural resources, and preserving biodiversity. This goal encompasses scientific comprehension and knowledge sharing regarding climate shifts, environmental disasters, and resource constraints. It also involves the responsible management of resources and a resilient response to mitigate human, social, and economic impacts resulting from climate change and natural disasters. Intangible cultural heritage, with its wealth of knowledge, values, and traditional practices, has long guided communities in their harmonious interactions with the natural world.

The role of intangible cultural heritage in advancing environmental sustainability is evident across various realms like biodiversity conservation, the sustainable management of natural resources, and the preparedness and response to natural calamities. As a living legacy, this framework of knowledge and practices related to the environment can adapt and evolve to ensure more sustainable resource utilization, equipping communities with resilience against natural disasters and the challenges of climate change. The Malaysian Green Technology and Climate Change Corporation (MGTC), a part of the Ministry of Natural Resources, Environment, and Climate Change (NRECC), spearheads green economic growth through three significant national policies: the National Green Technology Policy (NGTP), the National Climate Change Policy (NCCP), and the Green Technology Master Plan (GTMP).

While not every element of intangible cultural heritage directly addresses climate change preservation, the Wangkang ceremony serves as a means to preserve social unity, addressing environmental, health, economic, political, and social concerns. Issues concerning climate change have become more pressing, impacting cultural elements like Songket, which utilizes plant-based raw materials in its weaving practices. These factors emphasize the growing relevance of climate issues even within cultural domains.

Others

The education policies in Malaysia have undergone significant revisions to integrate intangible cultural heritage (ICH) into curricula and programs. This strategic initiative aims to cultivate awareness among the younger generation and ensure the seamless transfer of traditional knowledge. Collaboration between educational institutions, communities, and experts has facilitated the documentation and teaching of various ICH practices, such as integrating Silat as part of sports and arts education in schools, organizing Pantun competitions, offering Songket weaving classes, and teaching Mak Yong practices across schools, colleges, and universities.

Additionally, these policies have actively engaged local communities, particularly indigenous groups, in decisions that concern the preservation of cultural heritage. The government support further extends to financial aid, funding research, and documentation relevant to ICH. Notably, initiatives like Siti Zainon Ismail and Kamarudin Ab Razak's 'Seni Tenun Johor' delve into the history and research encompassing weaving activities within communities. Financial support allocated by the Malaysian government has significantly assisted community-led projects, research endeavors, and capacity-building initiatives directed toward safeguarding and promoting ICH.

Question 13.3

Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?

Yes

Provide any additional details

Security and safety, encompassing freedom from conflict, discrimination, and all forms of violence, form the bedrock of sustainable development. Achieving this involves upholding human rights, ensuring effective justice systems, fostering inclusive political processes, and establishing mechanisms for conflict prevention and resolution. Equally critical is fair access to and local control over natural resources, securing land ownership and rights without discrimination, thereby preventing exclusion.

In Malaysia, the legal framework for cultural heritage preservation, particularly the protection of

Intangible Cultural Heritage (ICH), could be enhanced by incorporating provisions specific to safeguarding ICH during disasters or armed conflicts. The country employs the National Disaster Management Plan, primarily focused on saving lives and property, yet it may be further developed to consider preserving cultural heritage, including ICH, post-disaster. The Disaster Recovery Centre (DRC) established by the National Archives of Malaysia (ANM) in 2019 and operational by September 2020, stands as a crucial infrastructure. This facility serves as a backup for the Main Data Centre, housing hardware, software, application systems, and network systems to ensure continual service availability in case of ICT application-disrupting disasters.

Moreover, cultural heritage authorities or organizations play pivotal roles in overseeing the protection and preservation of cultural heritage, especially during crises. For instance, the National Department for Culture and Arts conducts online cultural arts programs during crises such as the COVID-19 pandemic. Additionally, the Art Incentive Program supports artists and cultural practitioners, aiding them in maintaining their programs and activities, thereby contributing to the preservation, restoration, and enrichment of arts and culture.

Question 13.4

Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?

YES

In which of the following themes, policies and/or legal administrative measures have been established or revised?

Income generation and sustainable livelihoods

Intangible Cultural Heritage (ICH) stands as a catalyst for economic progress, particularly in rural areas, where these expressions serve as a draw for tourism and augment the value of primary sector products and crafts. Government programs often aim to enhance domestic and international tourism, providing authentic experiences and contributing to the well-being of Malaysians. According to the MOTAC's Annual Report of 2020, the culture sector amassed a revenue of RM 261.3 million within that period, encompassing earnings from craft sales, cultural activities, museum admissions, performance tickets, rentals, and departmental sponsorships.

The Culture-Based Tourism Programme, a key initiative by the National Department for Culture and Arts, emphasizes the distinctiveness of local cultural arts, preserving and fostering the country's cultural heritage while also generating economic benefits. This endeavor promotes cooperation, tolerance, harmony, and unity, ultimately contributing to the nation's well-being. These programs not only sustain local cultural heritage for future generations but also serve as tourist attractions. They function as platforms for nurturing emerging talent in cultural arts like Mak Yong, Silat, Dondang Sayang, and more.

Academic programmes, such as those offered by ASWARA, have a similar aim, producing future cultural performers, experts, and specialists. Similar academic programs in other Malaysian universities are also geared towards preserving ICH. These programs focus on graduates' employability and their potential to generate sustainable income, aligning the curricula with the needs of the job market. Therefore, universities meticulously design these academic programs to ensure their relevance and applicability in the workforce.

Productive employment and decent work

Malaysia has a rich and diverse cultural heritage. The activities for promoting cultural tourism that showcases this heritage can attract tourists and generate income for local communities involved in ICH-related activities. Many forms of ICH, such as traditional crafts and performing arts, can provide livelihoods to practitioners and communities. Through supporting and promoting these activities, it can contribute to inclusive economic development. It also can encourage the development of cultural and creative industries that leverage ICH can create job opportunities and stimulate economic growth. For example, the introduction of an E-craft bazaar (ECB) enabled an online marketing initiative aimed at promoting and marketing local craft products in textiles, forest products, agricultural products, metal products, and various crafts. At the end of 2020, there were 14,137 registered members, with 1,487 being craft entrepreneurs and has generated sales of RM12.04 million. Meanwhile, MyCraftShoppe is an online buying and selling platform that offers a variety of craft products, including textiles, forest products, metal products, agricultural products, and various crafts categorized into apparel, fashion accessories, gifts and souvenirs, home and garden, housewares, hobbies, and lifestyle. The application includes features such as craft entrepreneur profiles, product descriptions and images, social media information, and location information. It can be downloaded via the Play Store and App Store. As of December 31, 2020, 1,096 craft entrepreneurs had registered under the MyCraftShoppe application.

Additionally, various government agencies and organizations have provided support and training to artisans and craftspeople to preserve traditional skills and crafts. While the focus is on cultural preservation, this can also have economic benefits. For example, Songket weaving has provided income for local communities. The investment in education and skills development by the Malaysian government related to ICH has empowered local communities and individuals to participate in cultural and creative activities that have economic value. It can be seen through the diploma certificate in weaving craft art offered by the National Craft Institute which intended to produce workers with knowledge in the field of textiles and high skills in weaving crafts. Malaysia also has policies and measures aimed at preserving ICH that can help to protect traditional knowledge and practices that are often linked to economic activities. This can be particularly important for indigenous communities. For example, Songket in Johor is adequately protected through intellectual property rights that enable communities to control and benefit from their cultural assets.

Other than that, the government encourage collaboration between government agencies, cultural organizations, and communities that facilitate the sustainable development of ICH and related economic opportunities. For example, various programs organized by departments and agencies related to ICH such as Semarak Seni Budaya organized by the National Department for Culture and Arts in each state.

The Wangkang Festival, with its traditional boat race, also plays a pivotal role in the local economy, attracting tourists and providing opportunities for employment and economic activity. Additionally, social dialogue, community involvement, and data-driven decision-making remain vital in achieving these goals. The collaborative efforts of government, businesses, and civil society, along with the cultural and economic significance of the Wangkang Festival, are essential in creating an environment where decent work and economic prosperity can thrive.

The cultural attraction of "Dondang Sayang" has a profound impact on the local economy by drawing visitors and tourists, thereby creating a demand for hospitality and tourism-related services, and significantly supporting local businesses. Furthermore, when attendees of "Dondang Sayang" shows adorn traditional clothing, it not only enhances the cultural significance of these events but also amplifies their economic importance. This practice boosts the appeal of cultural performances, attracting a larger audience and generating increased revenue for local establishments, including restaurants, boutiques, and accommodations. This harmonious relationship between traditional attire and cultural activities, like "Dondang Sayang," not only showcases the region's rich heritage but also fuels economic growth, aligning with the principles of productive employment and decent work by

fostering job opportunities, fair wages, and community engagement.

Impact of tourism on ICH safeguarding

The discovery of diverse traditions, celebratory events, performing arts, skills related to traditional crafts, and other aspects of ICH are key drivers that are capable of attracting tourists at the national, regional, and international levels. These tourism activities can generate income, stimulate job opportunities, and foster honour within communities, provided that they respect the ethics and principles of responsibility related to living heritage and the individuals involved. For example, Malaysia successfully remained among the top 10 best tourist destinations in the world for the year 2018, indicating that Malaysia is on the right track to achieving sustainable growth in the tourism industry. Furthermore, the successful hosting of the International Federation of Library Associations and Institutions (IFLA) Congress 2018, which gathered 4,000 participants from around the world, earned Malaysia the title of World Book Capital 2020 by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

Others

Domestic tourism expenditure in 2021 has decreased by 54.5 per cent due to the COVID-19 pandemic. However, the gloomy outlook brightened as the tourism industry began to show signs of recovery. The transition to an endemic phase is expected to contribute to the recovery of the tourism industry and is expected to witness growth. To boost the organization of events that can attract tourist visits, the government provided the Arts & Culture Tourism Matching Grant (GPPSB) totalling RM50 million through the MOTAC for high-impact tourism, arts, and culture events this year. Furthermore, MOTAC has intensified efforts to revive the tourism industry with the Tourism Recovery Framework (TRF 2.0), focusing on increasing the country's income, encouraging international and national smart collaborations, empowering local communities, strengthening resilience, and ensuring the sustainability of the country's tourism industry in facing future uncertainties.

Question 13.5

Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?

YES

Do they ensure the availability of natural and other resources required for the practice of ICH ?

Yes

If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.

Malaysia has embraced several financial and fiscal measures to encourage the practice and perpetuation of ICH. The government, through diverse agencies and ministries, has allocated grants and funding opportunities to individuals, communities, and organizations dedicated to conserving and promoting ICH. These funds have been channelled into documentation, workshops, exhibitions, and performances linked to ICH. For instance, MOTAC's provision of RM9.675 million through the Cultural Sector Support Grant in 2023 demonstrates a focused effort to fortify the cultural and arts sector's framework. This grant aims to support practitioners and communities from various backgrounds in organizing impactful tourism, arts, and cultural programs.

Malaysia has extended tax incentives to businesses and corporations that aid cultural endeavors, including ICH-related activities. Enterprises contributing to the promotion and preservation of ICH may

benefit from tax incentives, fostering engagement between government entities, the private sector, and communities, further enhancing the vivacity of ICH in Malaysia.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

14.

Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

Guidance note corresponding to indicator 14 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 14.1

Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?

YES

Provide any details with regard to (a) intellectual property rights and (b) privacy rights.

The National Heritage Act 2005 (Act 645) has provided a new mechanism for managing heritage sites in Malaysia which includes the establishment of the following matters:

- (a) Heritage Commissioner (Part III sections 4-7);
- (b) National Heritage Council (Part IV section 8-19);
- (c) Heritage Fund (Part V sections 20-22);
- (d) National Heritage Register (Part VI section 23)

The Intellectual Property Corporation of Malaysia (MyIPO) has established provisions to safeguard the arts and cultural products of ICH. These details related to MyIPO provisions concerning ICH are outlined below:

Intellectual Property Corporation of Malaysia (MyIPO):

1. Legal Right

Under copyright law, the author, copyright owner, and performer are vested with exclusive control rights. These encompass the authority to manage their copyrighted works and address any infringements through either civil or criminal actions. The process of criminal prosecution is overseen by the Enforcement Division of the Ministry of Domestic Trade, Cooperative, and Consumerism (MTDCC) or the Royal Malaysian Police.

2. Economic Rights

The rights granted to right holders encompass several economic facets: reproduction rights, communication to the public rights, performance, public display or playing rights, distribution rights, and commercial rental rights. These entitlements are applicable within the protection period delineated by the Copyright Act of 1987. Economic rights afford owners the ability to benefit financially from the utilization of their works, whether for commercial purposes or by users. These rights can be realized through assignment, licensing, and testamentary disposition.

3. Moral Rights

a. Paternity Rights

This right allows the author to claim the originality rights of his or her creation.

b. Integrity Rights

This right authorizes the author to prevent any users from distortion, mutilating or other modifications of his or her works whereby the result of the modification will significantly alter the original work and adversely affect the author's honour or reputation.

Question 14.2

Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?

YES

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.

Malaysia boasts diverse indigenous and Orang Asli communities, historically inhabiting specific regions with customary rights to the land, forests, and seas. Integral to their way of life, these communities serve as guardians, preserving and passing down intangible cultural heritage (ICH), deeply entwined with their environment. Recognizing this, Malaysia safeguards their customary land rights, legally enshrining them within frameworks like the National Land Code. These provisions honour the historical and customary claims of these communities, permitting the continuation of their traditional practices linked to the land and preserving their cultural heritage.

Moreover, Malaysia has embraced sustainable forest management and conservation, as addressed in the previous section (Section 13). These strategies involve collaborations with indigenous communities, acknowledging their pivotal role in conserving ecosystems and the associated cultural heritage. Policies advocating sustainable development and conservation underscore the significant role indigenous and local communities play as environmental stewards and custodians of ICH, rooted in their relationship with the land and its resources.

Question 14.3

Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?

YES

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.

Indeed, the practice of Intangible Cultural Heritage (ICH) often embodies values of security and peace. Traditions, festivals, and rituals, inherent to various cultures, serve as powerful means for fostering cultural dialogue, understanding, and tolerance, crucial in conflict prevention. These communal activities within many cultural practices serve to create a sense of community and forge social bonds, contributing to peaceful coexistence and conflict resolution at the grassroots level.

In many communities, traditional practices such as indigenous conflict resolution mechanisms have endured for generations, emphasizing reconciliation and restorative justice, exemplifying peacebuilding strategies. Malaysia, known for its vibrant cultural calendar, hosts open-to-all celebrations and festivals that not only celebrate diversity but also instil a sense of unity among its populace. Furthermore, traditional arts, music, and performances act as instruments for conveying messages of peace and unity, aiding in raising awareness about social issues and advocating for harmonious coexistence.

Educational programs in Malaysia often integrate traditional knowledge and cultural practices to instil values of tolerance, empathy, and conflict-resolution skills among the youth. For instance, the martial art form, Silat, has gained attention from both private and government sectors due to its principles of self-discipline and positive attitudes, aligning with broader societal goals. Silat serves as a means to uphold the principles of unity among Malaysia's diverse racial landscape, rooted in its philosophical underpinnings. Silat is bolstered by both non-governmental organizations like PESAKA and DSSM and government agencies, ensuring its continued support through infrastructural provisions, financial assistance, and institutional backing.

Although these elements are not explicitly outlined in specific policies or legal measures, civil society organizations, cultural institutions, and community leaders often spearhead the use of cultural heritage for promoting peacebuilding and social cohesion, demonstrating the invaluable role of ICH in fostering peace and unity.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

15.

Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

Guidance note corresponding to indicator 15 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 15.1

Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?

YES

Describe briefly, giving examples, how they do so.

ICH brings people of all races and cultures together. Participation and involvement in the practice of ICH also unite people for a harmonious relationship. Developing and expanding culture is essential in advancing the country's culture, including physical aspects, content and human capital. It should be managed efficiently through a clear development and expansion plan. This plan is important in ensuring the sustainability of the country's art, culture, and heritage.

From the physical aspect, the cultural infrastructure must be developed and maintained in the best possible way. Providing conducive and practical cultural infrastructure and facilities will help the cultural ecosystem available where art, culture and heritage activists can take advantage of the facility to promote art, culture, and heritage. Moreover, physical development highlighting the national identity is encouraged to dignify art, culture, and heritage.

The development of art, culture and heritage is the basis for the continuity of the country's creative industry. Content development and expansion are part of an initiative to ensure the sustainability of art, culture, and heritage. Development efforts must be strengthened by enriching and improving the existing content. The development and expansion of culture should consider the authenticity of arts, culture, and heritage. Efforts to digitise the culture of various ethnicities are also important as a reference for future generations

The development of cultural human capital involves efforts to produce more artistic and cultural activists who are balanced and harmonious in intellectual, spiritual, emotional, and physical aspects, competitive, talented and skilled at all levels. The apprenticeship program is needed to preserve traditional art heritage that is almost extinct for the next generation. These efforts also involve the formation of leadership and expertise in art, culture, and heritage. Therefore, continuous training and development of human capacity needs to be implemented.

Question 15.2

Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?

YES

Describe briefly, giving examples, how they use their ICH for one or more of these purposes.

A culturally rich and diverse society fosters an environment where freedom of expression thrives. Active participation in cultural events not only enriches the individual but also exposes them to a variety of perspectives and modes of expression. This exposure plays a significant role in promoting tolerance, understanding, and appreciation of diverse values, identities, and societies. Collaborations among individuals, non-profit organizations, and institutions are integral in shaping a democratic and inclusive society.

Moreover, various mediums like dedicated radio slots, television talk shows, and face-to-face sessions are employed to promote and communicate the essence of Wangkang and Dondang Sayang, highlighting their significance as exclusive Intangible Cultural Heritage elements of Melaka and Malaysia. These efforts focus on promoting mutual respect, resolving conflicts, and fostering peace, creating an environment where communities can collectively appreciate and embrace Wangkang and Dondang Sayang. The forums and dialogues provide opportunities for this purpose:

- The National Conference on ICH 2023
- 34th Baba Nyonya International Convention
- 3rd Virtually Peranakan Fest

Cultural festivals, museums, theatres, and other cultural establishments play vital roles in encouraging diversity of expression. Numerous non-governmental organizations function as hubs that foster dialogues and play integral roles in their local communities. Initiatives such as the 'Menyemarakkan Seni Budaya' program organized by JKKM serve to introduce and promote arts, culture, heritage, and the diverse ways of life across Malaysia. It reflects a united and harmonious existence amidst religious and racial diversity, fostering unity and understanding among various communities. This program is aimed at engaging the public through interactive activities that encompass art, culture, and heritage. It provides a platform for artists to showcase their creativity and innovation, fostering an economy rooted in art and culture. The activities serve as a bridge, uniting different races and offering opportunities for diverse creative expressions.

Question 15.3

Do development interventions recognize the importance of ICH in society?

YES

If so, how do development interventions recognize the importance of ICH?

As a source of identity and continuity

According to the National Heritage Act of 2005, the care of heritage assets, particularly by custodians, is crucial once they're officially designated by the Department of National Heritage. This aligns with the goals set forth in the National Cultural Policy of 2021, aiming to steer the nation's art, culture, and heritage industry. The policy underscores seven key areas focusing on the future implementation of arts, culture, and heritage, including high-value culture, community harmony, heritage preservation, cultural development and expansion, cultural empowerment, generating cultural economy, and cultural excellence. Protecting these assets is crucial due to their role in shaping history, traditions, practices,

and the identity of the nation. Sharing and celebrating our heritage identity can evoke a sense of belonging among people, fostering a deeper love and appreciation for Malaysia's cultural heritage. Therefore, the preservation and conservation of cultural heritage assets are vital for ensuring the sustainability of our Malaysian identity. Additionally, the Malaysian government plans to allocate RM50 million in 2024 to agencies that can showcase the nation's artistic and literary works, improve heritage theatre performances, and stimulate youth interest in reading great works. This is aimed at inspiring imagination, nurturing patriotic love for the country, and instilling moral values in the nation's spirit as detailed in the 2024 Budget Speech.

As a source of knowledge and skills

Some elements of ICH in Malaysia have been incorporated as part of curriculum in the secondary and tertiary level of education. Pantun has been embedded as part of syllabus in the Malay Language subject. Besides, some colleges offer courses in Mak Yong and Mek Mulung. Furthermore, Silat is incorporated as part of co-curricular activities in schools. Apart from that, ICH activities were also organized as part of the school curriculum such as pantun, school curricular activities such as Silat. In 2019, the Education Ministry plans to make Silat as a co-curricular activity in the schools, as well as an elective credit course in universities to uphold the traditional heritage. The ministry also plans to make Silat as a course in Technical and Vocational Education and Training (TVET) so that the students could be given certificates to advance their careers in the related fields. As of 2021, 20% of the national schools offer Silat as part of their extra-curricular activities program.

Furthermore, research and publications pertaining ICH elements such as Pantun, Mak Yong, Mek Mulung, Songket, Silat, Dondang Sayang and Wangkang have been extensively conducted among academicians in the public and private universities. There are approximately 7370 research articles on Silat Malaysia have been published, 6,840 publications on Pantun in Malaysia, 6,150 publications on Mak Yong practices in Malaysia, 3,620 research articles on Malaysian Songket, 489 publications on Dondang Sayang and 100 publications on Wangkang practices are accessible on google scholar. These research and publications highlight the issues and importance of the ICH elements for the future generation.

Intangible cultural heritage becomes concrete examples of content and methods of education. The community is always discovering ways to systematize and deliver knowledge, life skills and competence especially related to the natural and social environment. Although the formal education system exists, most knowledge is similar to this, and many other traditional delivery methods are still actively used nowadays. It crosses multiple disciplines and fields: from cosmology and physics to health and sustainable use of natural resources; from the human life cycle to conflict and tension resolution, from understanding oneself and one's place in society to creating a collective memory; from architecture to material science. Quality education for all should not exclude the younger generation from these rich resources that are readily closely connected with their cultural identity. Therefore, quality education should recognise the luxury of intangible heritage and reinforce cultural educational potential through it further, integrating as fully as possible heritage culture is not tangible as content educational programs in all fields related. In addition, striving to establish potential modes and methods traditionally to pass on heritage culture is not visible in the education system.

As a resource to enable sustainable development

Intangible cultural heritage can contribute to the achievement of sustainable development by focusing on the sustainable development goal (SDG). One of the goals concerned is SDG 5 on achieving gender equality and empowering all women and girls. Gender equality is progressively practiced by six elements of ICH including as Dondang Sayang, Wangkang, Silat, Mak Yong, Songket and Pantun. Songket for example is synonymous with women entrepreneurs as women traditionally weave and sell Songket. Women and girls are active practicing Silat as one of the martial arts. SDG 2 to end hunger, achieve food security and improve nutrition and promote sustainable agriculture was recently incorporated into the

Wangkang procession. The previous procession aimed to address the issue of Zero Hunger. Moreover, the Wangkang procession itself is a manifestation of Life Below Water (SDG14). The evolution of Wangkang by considering all categories of community participation relates with SDG16 on Partnership for the goals. This indicates that Wangkang upholds the principles of No One Left Behind, particularly the younger generation of Baba Nyonya in Melaka. They were engaged in the Wangkang preparation and procession.

The government's initiatives to elevate the creative, arts, and culture sector to a major industry will demonstrate the nation's commitment to accomplishing SDG 9, which calls for the construction of resilient infrastructure, the advancement of inclusive and sustainable industries, and the encouragement of innovation. SDG 'Target 9.3' in the context of culture aims to improve small-scale businesses and the creative industries' access to financial services, such as loans at a reasonable cost and integration into markets and value chains. The path to the sustainability of the creative, artistic, and cultural industries has been established by all initiatives aimed at sustainable development, including boosting the allure of Malaysia's creative sector.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

16.

Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

Guidance note corresponding to indicator 16 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 16.1

Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:

Indigenous peoples

The diverse indigenous communities in Malaysia hold a wealth of cultural traditions and knowledge, essential components of the nation's cultural mosaic. To ensure the inclusivity of Intangible Cultural Heritage (ICH) programs, these indigenous groups actively participated in the development of

safeguarding strategies. Documenting, preserving, and promoting the cultural practices of these communities are vital components of these plans. For instance, the Bajau people have their distinct form of Pantun, documented and passed down to newer generations (Osup & Taisin, 2019).

Additionally, the ICH safeguarding efforts extend to supporting indigenous cultural festivals and events. These occasions serve as platforms for indigenous communities to exhibit their arts, cultural practices, and performances. A notable illustration is the Festival Kesenian Orang Asli 2023, recognized as a prominent tourist attraction. This festival profoundly impacts the country's tourism sector by showcasing the artistic endeavors and cultural heritage of the Orang Asli to both local and international audiences (JKKN). Furthermore, Pantun, an integral part of Bajau culture, is also prominently featured in cultural festivals and wedding ceremonies.

Moreover, the Ministry of National Unity (KPN) and the Peninsula Borneo Children's Association (ABS) jointly organized the Program Ramah Tamah UNITI Kaamatan dan Gawai at The Mines 2, Seri Kembangan, conducted from 23rd to 25th June 2022. This initiative aimed to provide a platform for people, especially those from the Peninsular, to appreciate the ethnic and cultural diversity of Sabah and Sarawak. Recognizing the distinctive cultural contributions of indigenous communities and involving them in this process is critical for the preservation and promotion of their intangible cultural heritage.

Groups with different ethnic identities

The ICH safeguarding strategies in Malaysia are deliberately structured to encompass various ethnic groups, reflecting the nation's rich cultural diversity. These initiatives emphasize and encourage cooperation among different ethnic communities, notably seen in multicultural festivals where the Malay, Chinese, Indian, and indigenous groups converge to exhibit their respective cultural legacies. The Living Arts Cultural Festival, held on October 30, 2020, stands as a prime example of this inclusive approach. It aimed to celebrate Malaysia's unique cultural arts, especially those in danger of fading away. This festival brought forth a convergence of community-based arts recognized by UNESCO, highlighting the nation's heritage while welcoming diverse ethnic participations.

Traditions such as the Dondang Sayang performances, popular among both Malay and Baba communities in Melaka, continue to grace various festivals. The exclusive Wangkang procession is a significant part of Baba Nyonya heritage in Melaka. Although similar rituals are noticed in Batu Pahat, Johor, and Kelantan, the pride and practice of the Wangkang procession prevail uniquely in Melaka, particularly among the Baba Nyonya. The Baba Nyonya Association plays an active role in organizing events to propagate their culture and heritage, including the Wangkang, inviting participation not just from their community but also engaging other ethnic groups.

In a similar spirit, efforts surrounding Dondang Sayang have expanded to other states, ensuring diverse communities are exposed to and can appreciate this tradition. A comprehensive approach engaging various stakeholders, government agencies, associations, and other vested parties marks the strategies to preserve these cultural practices. The Minggu Kebudayaan Baba Nyonya ke-4 2022 and National ICH Convention 2023 at Jonker Walk, Melaka, demonstrate an endeavor to engage diverse ethnic groups in the preservation of Wangkang and Dondang Sayang, fostering awareness and participation among different communities.

Cultural exchange programs have been established to promote dialogue and knowledge sharing among diverse ethnic communities. Interactions such as the sharing of martial arts techniques between Chinese and Malay groups demonstrate the unity these programs foster. Educational materials and awareness campaigns have been fashioned to reach multiple language groups, catering to the diverse cultural landscape, furthering understanding and unity among varied ethnicities.

Moreover, the safeguarding initiatives extend to the revival of traditional arts and crafts unique to different ethnic groups, breathing new life into heritage. Workshops and training sessions are orchestrated to pass on traditional skills, crafting, and art forms like Mak Yong and Silat to members of various ethnicities. Digital platforms are also employed to preserve and access ICH materials, ensuring that stories, songs, and rituals from different ethnic communities are conserved and made available. Overall, these comprehensive measures celebrate and safeguard Malaysia's diverse cultural heritage by encouraging cross-cultural appreciation and understanding.

Migrants, immigrants and refugees

Integrating migrants, immigrants, and refugees into ICH safeguarding plans and programs stands as a vital step towards fostering social cohesion, mutual understanding, and respect for cultural diversity within Malaysia. Recognizing cultural heritage as a shared asset holds the potential to bridge diverse communities and significantly enrich Malaysian society. It is imperative to emphasize the inclusion of migrants, immigrants, and refugees in upcoming programs to ensure their active participation in preserving and celebrating the country's cultural legacy.

People of different ages

ICH safeguarding plans and programs are strategically structured to be inclusive of individuals across different age groups. This design aims not only to sustain cultural legacies but also to facilitate the transfer of traditional knowledge from older generations to the youth, ensuring the continuity of various cultural traditions like Mak Yong. Often, this knowledge transfer involves direct and oral instruction from experienced practitioners to younger trainees, thereby preserving the essence of the art form (Pauline Fan, Creative Director of Pusaka).

By fostering the involvement of individuals from various age groups in ICH safeguarding initiatives, not only are cultural traditions sustained but a profound sense of belonging and cultural identity is nurtured among the youth. These activities, open to people of all ages, stimulate active participation, knowledge exchange, and mutual respect within the community. Various trainings, competitions, webinars, and conventions are conducted, aiming to encourage the participation of individuals across age spectrums.

Events like the National Children's Art Camp 2022 under JKKM serve as an illustration of this effort. It gathers young talents aged 10-17 in various cultural fields and provides training, lectures, and community activities as a means of appreciation and knowledge sharing. The intent behind this initiative is to recognize and expose these young cultural talents to their respective fields of interest, thereby ensuring the perpetuation of cultural wisdom among different age groups.

Evidently, the Wangkang procession and preparation involve both older and younger generations, providing a dynamic environment where the transfer of ICH is a continuous process. This ensures that younger individuals inherit the knowledge and rituals for future practice.

The preservation initiative of Dondang Sayang is another testament to the involvement of individuals across age groups. This initiative integrates both younger and older community members, facilitating the transmission of Dondang Sayang's original form from experienced practitioners to the younger generation through workshops and training programs offered by JKKM. Examples of such programs include workshops, tours, and weekend classes, demonstrating an effort to engage individuals of various ages in the safeguarding of Dondang Sayang.

Additionally, integrating ICH elements into the school curriculum offers young individuals exposure to their cultural heritage from an early age, thereby contributing to the preservation of these cultural elements. Competitions and festivals provide platforms for young individuals to showcase their talents in traditional music, dance, and arts during cultural festivals, ensuring a continuum of these practices. Initiatives to introduce Silat and Pantun in primary schools and encourage the involvement of youths in

Songket weaving in Sarawak further highlight the commitment to engaging different age groups in preserving Malaysia's diverse cultural heritage.

People of different ages

ICH safeguarding initiatives should aim for inclusivity across different genders, acknowledging and celebrating the substantial contributions and roles of both men and women in preserving and promoting cultural heritage. Employing gender-inclusive strategies in ICH safeguarding plans not only supports gender equality but also enhances the preservation and promotion of cultural traditions by acknowledging the diverse contributions of all members of society.

The engagement of women in Batik, Kebaya and Songket entrepreneurship transcends mere economic benefits, empowering and fulfilling the aspirations of women to become entrepreneurs. Reports from the Malaysian Crafts Corporation in 2015 revealed the presence of 128 women entrepreneurs in Kelantan and 330 in Terengganu, and this number continues to grow annually. Additionally, the Yayasan Tuanku Nur Zahiran initiated special programs in 2008 aimed at training young women in the intricate art of Songket weaving. This initiative educates these women in weaving techniques, contributing to modern, high-quality Songket production and expanding the usage of Songket. Furthermore, the involvement of women in the traditionally male-dominated practice of Wangkang symbolizes a critical shift towards gender equality in ICH preservation.

The Wangkang safeguarding initiatives have now embraced women, where previously, they had limited roles in the early procession and preparation rituals. Over time, women have been accorded significant roles in the Wangkang procession, aligning with the principles of SDG5 on Gender Equality. Similarly, the Dondang Sayang safeguarding efforts include both men and women in their implementation. An example is the annual Dondang Sayang competition, attracting participants from various age groups and genders. Numerous festivals, celebrations, and showcases engage individuals of all genders from diverse communities as participants or visitors. Events like the Dondang Sayang Singing Competition 2023, Dondang Sayang Dance Competition 2022, Festival Gegau Melaka@Muzium Negara 2022, and Pertandingan Tarian Etnik di Malaysia 2022 serve as notable examples of gender-inclusive activities in preserving ICH.

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Persons with disabilities

In Malaysia, ICH programmes aim to make cultural heritage accessible to everyone while promoting the preservation and transmission of traditional practices. Persons with disabilities are actively participated in the preservation, promotion, and enjoyment of ICH. The initiatives include cultural workshops that accommodate the need of disabilities, cultural events that open to all people including disable person, accessible cultural venues and training that cater the need of disabled people.

The government has conducted several initiatives to a more inclusive and equitable society where cultural traditions are accessible to all. For example, in the Songket industry, there is involvement of disabled person in weaving traditional songket. There is a blind weaver in Terengganu able to produce a Songket by learning and practicing the unique skill of Songket. Moreover, the Poetry Manifestation Night that was held in 2023 involving DBP Sarawak Branch with Sarawak Association for the Blind (SSB) Kuching Branch and aims to raise the dignity of the art of poetry among the local community and further give opportunities to people with disabilities (visually blind) to showcase their respective talents.

Members of vulnerable groups

ICH safeguarding initiatives have the potential to be all-encompassing by addressing the unique needs and vulnerabilities of marginalized communities, individuals with disabilities, those facing economic hardships, and other social challenges. Vulnerable groups, as per the United Nations Electronic Government Development Index Survey, include women, the elderly, individuals with special needs, those with limited financial resources, youth, refugees, immigrants, and others. Expanding this definition, the government in 2022 broadened the scope to include the homeless, stateless individuals, refugees, patients affected by infectious diseases, and the impoverished.

Within Malaysia, the prior section has detailed the various initiatives for safeguarding ICH among vulnerable groups. Inclusivity in ICH safeguarding efforts not only ensures the preservation of cultural traditions but also furthers social equity and empowerment within these communities. These efforts acknowledge cultural heritage as a valuable resource that contributes to the well-being and resilience of vulnerable populations. Acknowledging the significance of these groups, the government allocated RM 10 million in 2024 to collaborate with the State Government, aiming to intensify cultural activities in Sabah and Sarawak. This endeavour also focuses on preserving the language of minority communities, such as the Siam ethnic group, and establishing the Ethnic and Cultural Centre in Perak, as outlined in the 2024 Budget Speech.

Question 16.2

Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?

YES

Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.

The National Cultural Policy (DAKEN) outlines Malaysia's path towards cultivating a cultured society characterized by high moral standards, structured procedures, intellectual progression, and adherence to essential values. This policy serves as a guiding principle for any ICH-related activities, aiming to promote self-respect and honor.

An example of this alignment was observed on October 5, 2019, through the 'Asia's Kids Star' programme, which hosted an international heritage cultural competition. The event, organized by NQ Cultural Commercial Sdn Bhd, brought together 120 children showcasing various artistic and heritage cultural expressions, spanning dance, song, painting, fashion displays, traditional music games, and crafts. Inspired by the 45th anniversary of Malaysia-China diplomatic relations, the program also extended invitations to nations like Singapore, Thailand, Brunei, the Philippines, and Indonesia, aiming to preserve cultural arts and traditions for future generations.

Additionally, the amalgamation of diverse Silat teachers and associations under the Dunia Seni Silat Melayu (DSSM) Association signifies a unifying effort to uphold the art of Silat in Malaysia and globally. According to the President of DSSM, Mr. Roslim Abu, Silat embodies discipline, integrity, the fostering of a harmonious society, and the cultivation of well-mannered individuals in martial arts practice.

In Melaka, ICH safeguarding plans and programs work towards cultivating self-respect within and between communities, groups, and individuals. The representation of Dondang Sayang in various festivals and events has made it an emblem of Melaka's identity, involving the Baba Nyonya and Chetti communities, symbolizing unity among the multiracial populace. Regarding the Wangkang procession, although part of a ritual, its presence in the heart of Melaka City's main roads acts as a showcase of cultural pride and heritage. This portrayal fosters mutual respect among various racial groups in Melaka, encompassing a procession spanning 77 kilometres along the main roads of the city.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

17.

Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

Guidance note corresponding to indicator 17 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 17.1

Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?

YES

Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.

The effort to implement the Convention for the Safeguarding of the Intangible Cultural Heritage 2003 serves as a pivotal platform for raising public awareness about the significance of ICH. Empowered by the National Heritage Act 2005, the Department of National Heritage is authorized to conduct archaeological research, preserve buildings and monuments, enforce gazetted regulations, and protect intangible and natural heritage.

At the national level, the Ministry of Arts, Tourism, and Culture orchestrates programs and activities aiming for community involvement regardless of ethnic backgrounds. Events such as the Living Arts Cultural Festival and the Putrajaya Culture Festival 2023 are organized to not only promote ICH elements but also foster unity through the mediums of arts and culture.

Apart from the Ministry-led initiatives, various associated agencies and departments have also launched numerous programs and activities engaging activists, volunteers, and non-governmental organizations. These endeavors focus on preserving ICH while providing platforms for learning, guidance, and skill enhancement in the domain of intangible heritage. For instance, PUSAKA, an NGO, conducts public performances, discussions, and workshops, welcoming public participation. Moreover, PUSAKA collaborates with the ministry as a co-organizer for events like the Living Arts Cultural Festival.

Question 17.2

Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?

YES

Describe briefly, giving examples, how their consent is secured.

The awareness programs conducted prioritize the free, prior, sustained, and informed consent of the communities, groups, and individuals involved. These initiatives are publicized to ensure that the intended participants are adequately informed and have the opportunity to join the programs voluntarily after giving prior consent.

Various communication channels are utilized to promote these programs, guaranteeing their outreach to the intended audience. Media releases and updated information are made available on the Ministry's website, serving as a primary reference for forthcoming programs. Additionally, co-organizers such as NGOs actively promote these programs within the related communities. Moreover, broader media channels are employed to announce these activities, fostering participation, particularly among individuals interested in voluntary involvement.

Question 17.3

Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?

YES

Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.

The programmes and activities related to ICH will prioritise the elements of virtue and education without neglecting the self-identity and originality of the ICH. By prioritising this, the rights of communities, groups and individuals can be protected.

Question 17.4

Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?

YES

Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If 'no', please explain why not.

The involvement of young individuals in awareness-raising initiatives predominantly occurs through the utilization of technology and social media platforms. Both the ministry and various affiliated agencies and departments conduct capacity-building workshops and diverse ICH-related activities to engage the youth.

A monitoring mechanism has been established by the ministry and its affiliates to assess the extent of youth involvement. This monitoring measures the range and quantity of youth participation, spanning from primary to higher education levels, providing valuable statistics on their active engagement.

Formal educational programs at higher learning institutions actively engage the youth in learning ICH traditions. For instance, The Traditional Performing Arts Centre (PuTRA), established by the National Academy of Arts, Culture and Heritage (ASWARA), offers comprehensive traditional arts courses, encompassing arts like Mak Yong, Mek Mulung, Gamelan, and Wayang Kulit.

Further initiatives have been undertaken by the National Craft Institute, which provides opportunities for youth to learn crafts such as weaving and Batik. Offering certificate and diploma courses, this institute not only enhances youth participation in and awareness of ICH elements but also equips them with essential skills and employment prospects.

Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?

YES

Describe briefly how young people are engaged, giving examples.

To reach the youth effectively and efficiently, the engagement in collecting and disseminating information about the intangible cultural heritage of the communities and groups among the young people is using technology and social media platforms.

Other than ensuring the platform's suitability, the ministry and its related department and agencies are committed to enhancing and reinforcing human capital, focusing on youth. There is an encouragement of students' involvement through student's enrolment to the educational institution under the sector. There are also programs related to cultural arts guidance with the participation of primary and secondary schools' students to enhance their understanding and devotion to the cultural arts.

Question 17.5

Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?

YES

Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.

Engaging in awareness-raising activities involves leveraging a variety of social media platforms, spanning audiovisual (radio, television), printed media (magazines), and digital channels (Instagram, TikTok, YouTube, Facebook, blogs, and websites).

The government and non-governmental organizations operate websites to share comprehensive ICH information, fostering interconnectivity between various ministries and agencies, streamlining information dissemination.

Digital platforms enable these organizations to disseminate live updates and news related to ICH, capitalizing on the accessibility and popularity of these channels for better audience engagement.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

18.

Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

Guidance note corresponding to indicator 18 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 18.1

Does media coverage:

Raise awareness of the importance of ICH and its safeguarding?

The Malaysian National Radio and Television (RTM) is the official broadcaster to promote ICH by providing various media coverage in the form of TV programs, documentaries and others.

The media coverage can enhance awareness of the importance of ICH and its preservation, besides other issues highlighted in the mass media, including social media. Through the media, many issues related to ICH have been discussed and debated by the communities at all levels, bringing solutions to the highlighted issues. The debate and discussion somehow have attracted the attention of the government and NGOs. This situation has led to the initiating action plan to respond to the issue with assistance and feedback from the community. Indirectly, the issue of preservation and conservation of the ICH can be solved following the proper guidelines.

Among the issue that has been solved through this method is the ban on Mak Yong in Kelantan. Proactive efforts to record and upload the documentary videos of Mak Yong, which suit public sensitivities and publicise the video through various relevant websites, has been an excellent effort to enhance understanding and provide a clear explanation of history and cultural practices to eliminate cynical perception towards the tradition.

Radio Televisyen Malaysia (RTM) has also showcased the Melaka State Dondang Sayang Final Competition (01.10.2022) live on national television. This will enable the Malaysians to watch and the young generation to listen and watch the performance.

Specific events, like the Virtual Peranakan Fest by Persatuan Peranakan Baba Nyonya, adapted the Wangkang Festival virtually due to the COVID-19 situation, employing platforms such as YouTube and Facebook to expand audience outreach.

RTM produced a documentary, "Seindah Alunan Sehalus Sentuhan: Dondang Sayang," aiming to showcase Melaka's Dondang Sayang culture. Furthermore, Melaka FM hosts a dedicated time slot, "Dondang Sayang Warisan" every Wednesday, inviting performers to uphold the traditional music.

JKKM Melaka employs its YouTube channel to keep ICH discussions and performances accessible to a broader audience, while publications in magazines like "The Edge" serve to inform the public about Dondang Sayang's uniqueness. This collective engagement showcases the significance of Dondang Sayang through various TV programs and documentaries, e.g: Inheritor of National Cultural Art, The increasingly forgotten Dondang Sayang and What is Dondang Sayang, Melaka's Heritage Art?, by TV3.

BERNAMA, news agency company is responsible for assisting the government and stakeholders in protecting the intangible cultural heritage. The preserving and protecting of cultural heritage are align with the Malaysian government's that ratified the UNESCO convention ratified in 2013. Through the

service platform provided through Wires which includes photos and digital media services, BERNAMA TV and BERNAMA Radio, strives to highlight and produce various reports on research and documentation of various efforts and actions carried out by government agencies, private sector, non-governmental organizations (NGOs), activists, groups, individuals and communities in promoting and protecting intangible cultural heritage in this country.

Promote mutual respect among communities, groups and individuals?

The media coverage, as specified above, can promote mutual respect among communities, groups and individuals by ensuring that the description of the element does not relate to race and religion. Instead, the highlight has been on the traditional element to be upheld by all.

The media coverage can bring ICH practices, traditions, and the significance of cultural diversity to a broader audience. This will raise awareness since people are exposed to different communities' cultural heritage through comprehensive media coverage. For example, through newspapers, television, radio, and online platforms, they become more aware of the richness and importance of these traditions. Indirectly, it will foster understanding among the public. Through in-depth reporting and storytelling, the media assists public understanding towards the historical, social, and cultural context of various ICH elements. This process will allow greater empathy and respect for the communities and individuals who practice these traditions.

The media serves as a platform for dialogue where communities and individuals can share their ICH experiences and insights. To facilitate the dialogue, media can provide platforms like interviews, documentaries, and feature articles, which can facilitate dialogue between different groups, encouraging the exchange of knowledge and perspectives. Through this, it will highlight the diversity and uniqueness of different cultural practices, festivals, rituals, and art forms. It will foster respect, the sense of appreciating and celebrating diversity and promote tolerance, inclusivity and respect among the cultural groups.

There are various media platforms which are available to promote mutual respect. Through the programs held by various ministries and its agencies and departments, we can see that the media has tried to portray the element of unity and respect among the communities, groups, and individuals. For example, the media has provided coverage of the news of the ban lifted on Mak Yong in Kelantan in 2019 so that the communities, groups and individuals are aware of this matter and show their respect for the practise of this element. Other than that, the media coverage for the programs conducted by the Ministry and its agencies can also promote mutual respect as the media will inform the element of unity through various program participation levels, for instance, 'Program Menyemarakkan Seni Budaya'.

Additionally, a news coverage on Wangkang procession has been showcased on the national television dated on 9th February 2017. It was reported that 3 thousand of the Baba Nyonya ethnics has participated at the Wangkang procession which was held at the city of Melaka. It was also participated by participant from China, Taiwan and Singapore. This was the continuation of the first Wangkang that was began in 1854.

Question 18.2

Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?

YES

Describe, using examples, such joint cooperation activities or programmes.

Collaborative efforts between ICH stakeholders and media organizations have yielded specific cooperation activities aimed at ICH preservation and capacity building. National media platforms have actively involved diverse communities in reporting and highlighting ICH-related events and safeguarding endeavors. This proactive engagement serves to enhance nationwide awareness through various media formats such as newspapers and broadcasts. For instance, RTM's production of the telefilm "Wind" featuring Mek Mulung showcases how cultural performances, like the Wau art form, are broadcasted and further made available on platforms like YouTube for wider audience reach.

In the context of Dondang Sayang, annual competitions organized in collaboration with several government agencies focus on specific themes, integrating elements like Pantun into the performances. For instance, the 2021 Dondang Sayang competition centered on the theme of Anti-Corruption, involving stakeholders like Melaka FM, RTM, Tourism Malaysia, the Information Department, and local authorities in Melaka.

Describe in particular any capacity-building activities in this area, with examples.

The National Heritage Department plays a role in capacity building by creating and sharing videos and documentaries related to ICH on its YouTube channel. This collaborative effort draws on the expertise of various ICH stakeholders, including practitioners and local communities, who contribute to disseminating ICH-related information.

Question 18.3

Media programming on ICH:

Is inclusive

The National Radio and Television, in collaboration with regional and private media entities, actively report on a diverse range of ICH programs and events organized by the ministry's agencies. In these initiatives, a key emphasis is placed on fostering inclusivity, a concept consistently highlighted by the media.

The National Radio and Television's news portal serves as a dedicated platform to showcase ICH programs that encompass diverse stakeholders. For example, it covers projects like 1 Village 1 Pantun in Melaka, emphasizing regional contributions to Malaysia's cultural tapestry. A documentary series, "My Country – Culture, Heritage, and Future (Negaraku – Budaya, Warisan dan Masa Depan)," has been televised, featuring insights from industry leaders and practitioners.

To further reinforce inclusivity, ICH themes have been incorporated into local telefilms aired on national and private television channels. These telefilms serve to familiarize the public with various ICH elements in an engaging and accessible format. For instance, productions like "Wind (Angin)" offer a more formal representation, whereas the horror comedy movie "Mok Joh's Ghost (Hantu Mok Joh)" incorporates elements of Mak Yong, creatively showcasing inclusivity in a different manner.

Utilizes language(s) of the communities and groups concerned

As mentioned above, the national language, Bahasa Malaysia, has been used in broadcasting. Since several elements of ICH use the language or community dialect, subtitles will be provided to ensure understanding and enhance the effectiveness of communicating the ICH.

Addresses different target groups

Efforts in safeguarding and promoting iCH encompass various age groups, not solely focusing on the younger generation. These initiatives are distributed across different media formats, including printed,

audio, audiovisual, and digital media. Print and newspaper publications provide information about iCH-related events to the public.

Local regions have developed their broadcasting platforms using regional languages and dialects. This approach directly targets local communities, enabling them to engage with iCH content.

Documentaries specifically designed to appeal to the younger generation have been curated to deepen their understanding of iCH. Supporting these documentaries, telefilms based on iCH themes serve to further enhance the younger audience's comprehension.

The choice of language and specific community dialects used in media content is tailored to ensure the audience's understanding of the cultural elements. For example, the movie "Mok Joh Ghost (Hantu Mok Joh)" employs the Kelantan dialect, aligning with the movie's core element, Mak Yong.

Question 18.4

Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?

Some

Provide any additional explanation.

Since the inscription of the ICH elements, there has been growth in exposure and understanding of the inscribed elements. The increase in understanding is not only towards the specific elements but also on the term of intangible cultural heritage as a category of the elements. The media has been actively reported the news related to the ICH and the safeguarding efforts. This has been demonstrated through various media releases. For example, the media has reported on Malaysia's success in securing a seat in the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (IGC-ICH).

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

Guidance note corresponding to indicator 19 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 19.1

Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?

YES

Describe briefly, giving examples, how policies and programmes do this.

Malaysia has actively adopted measures and initiatives to acknowledge and celebrate practitioners and custodians of its Intangible Cultural Heritage (ICH). These acknowledgments play a crucial role in honouring the significant contributions made by individuals and communities toward the preservation and promotion of ICH.

Nationally and at the state level, Malaysia demonstrates this recognition through annual cultural festivals, showcasing the diverse talents and skills of local ICH practitioners. The Festivals, such as the Kelate People's Arts Festival, are platforms highlighting the rich art and cultural traditions of regions like Kelantan. These events feature various traditional art forms, including Dikir Barat, Mak Yong, Menora, storytelling, dances, and more, portraying the uniqueness of the local cultural heritage.

In addition, Malaysia has instituted awards and accolades to acknowledge outstanding efforts in safeguarding and promoting ICH. The National Heritage Award, for instance, is presented by the National Heritage Department to individuals or groups making notable contributions. Specifically, the National Living Heritage Figures (WAKOH) recognizes 27 individuals from various arts and cultural domains, honouring their commitment until 2018.

Cultural institutions like museums, cultural centres, and organizations actively engage in acknowledging ICH practitioners. Through exhibitions, workshops, and events, these institutions provide a platform for practitioners to showcase their expertise. For instance, the Dunia Seni Silat Melayu (DSSM) has orchestrated various programs, significantly contributing to the preservation of Silat activities and other ICH-related cultural practices. Museums and galleries specifically dedicated to ICH, like the Johor Weaving Gallery for Songket weaving and the Wangkang Museum in Melaka, serve as pivotal platforms for practitioners to exhibit their arts and cultural activities.

Describe in particular measures to ensure that they do so inclusively.

The National Cultural Policy (DAKEN) of 2021 operates in tandem with a five-year Strategy and Action Plan (2021-2025). This policy integrates the principles and objectives of National Principles, establishing a shared understanding across Malaysia's diverse racial landscape. It outlines four primary principles and seven focal cores, acting as a framework to prioritize cultural elements in national development initiatives, further encouraging creative human development, economic competitiveness, and an enabling environment.

A crucial aim of DAKEN 2021 is to promote unity and cultural harmony among Malaysia's varied ethnic communities. It endeavours to nurture mutual understanding and respect among these communities,

thus preserving social cohesion. The policy strongly supports the development and promotion of various art forms such as music, dance, visual arts, and literature, extending funding and support to artists and cultural events showcasing Malaysia's diverse cultural tapestry.

Question 19.2

Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?

YES

Are these events organized for:

Communities, groups and individuals

It's evident that a range of programs has been diligently organized to honour and safeguard Intangible Cultural Heritage (ICH). These initiatives not only emphasize the significance of ICH but also bolster awareness within communities. Take, for instance, the Living Arts Cultural Festival in 2022, showcasing Malaysia's commitment to upholding heritage, directly reflecting the National Cultural Policy (DAKEN). Additionally, the annual Dondang Sayang Competition signifies an ongoing effort to preserve and promote this heritage.

The forthcoming procession led by the Yong Chuan Tian Temple in Bandar Hilir, orchestrated in honour of the main deity Ong Yah, bears deep religious and cultural importance for the local community. Its historical roots emphasize the enduring essence of these practices, contributing significantly to the preservation of cultural and spiritual heritage. This tradition, along with the associated Wangkang Festival, plays a central role in shaping local cultural identity and traditions, further binding the community together. Notably, the commemoration of the 50th anniversary of diplomatic ties between Malaysia and China in 2024 implies broader implications, potentially symbolizing cultural exchange and cooperation between these nations. Seeking support from the Tourism, Arts, and Culture Ministry highlights the festival's potential to attract tourists and spotlight Malaysia's rich cultural heritage, opening possibilities for economic benefits through tourism and regional cultural promotion.

General public

Various programs have been organized by the general public that are concerned with ICH. All these programs have acknowledged the importance and safeguarding the ICH as well as increased awareness among the general public. For example, the National Department for Culture and Arts has organized various programs that focus on increasing public awareness of the ICH such as Cultural Exploration: Cultural Arts Quiz that enables the public to increase their knowledge of ICH. This will help them to increase their awareness of the importance of ICH and its safeguarding.

Researchers

The Department of National Heritage has increased the Intangible Heritage supervision efforts to make it bigger and prioritized from year to year to achieve the goal of safeguarding, preserving, and maintaining national heritage. Intangible heritage is mobilized through four (4) branches in the National Heritage Department including:

1. The Customs and Culture Branch includes Customs and Beliefs, Environmental Culture, Cycle Customs involving customs, food,

- traditional games, traditional medicine, self-defence art;
- 2.The Performing Arts branch includes music, dance, acting;
 - 3.The Language and Literature Branch includes language, Jawi writing, manuscripts, Folk Songs, Folk Stories;
 - 4.The Fine Arts and Crafts branch includes fashion, textiles, self-decoration and crafts (carving motifs, paintings, weaving, embroidery and embroidery, ceramics and metalwork).

Through the specific units, it enables focus to preserve and safeguard the ICH. As mentioned in Section 13, the conferences organised by the National Heritage Department have successfully gathered researchers from various agencies, institutions and universities to discuss and promote the importance of each element and its safeguarding.

Media

The Media has played a crucial role in acknowledging and promoting Intangible Cultural Heritage (ICH) in Malaysia. Utilizing television, radio, newspapers, and online platforms, Malaysia has successfully disseminated ICH-related events, reaching a broader audience. Notably, the Art Competition on ICH by Usaha Tegas, an annual event with a dedicated focus on "Malaysian Heritage," received significant media attention. By targeting budding talents—especially students in universities and colleges—the competition's diverse categories have garnered extensive media coverage, supporting the Malaysian government's efforts in promoting ICH activities and practices, especially regarding preservation and safeguarding.

Melaka Hari Ini, an influential media company in Melaka, holds a crucial position in showcasing the region's rich cultural heritage. Through consistent publications and active social media engagement, this media outlet significantly contributes to the marketing of local products and services. Recent articles featured in Melaka Hari Ini have notably underscored the global significance and appeal of Dondang Sayang, magnifying its cultural value and reaching a wider audience. On Sunday, July 30, 2023, an article titled "Dondang Sayang Melaka Pikat Orang Itali" (Dondang Sayang from Melaka Captivates Italians) underscored the international allure of this traditional art form.

- Published on Wednesday, June 14, 2023, an article titled "INSWA Terus Angkat Martabat Dondang Sayang" (INSWA Continues to Uphold the Dondang Sayang Prestige) emphasized the efforts to elevate the status of Dondang Sayang.
- On Tuesday, August 8, 2023, an article titled "INSWA Ke Itali Perkenalkan Dondang Sayang" (INSWA Heads to Italy to Introduce Dondang Sayang) highlighted the proactive approach in introducing this cultural gem to an international audience.
- Finally, a piece published on Wednesday, October 18, 2023, titled "Dua Beradik Seronok Belajar Pantun Menerusi Dondang Sayang" (Two Siblings Enjoy Learning Pantun through Dondang Sayang) showcased the educational value and joy that Dondang Sayang brings to the younger generation.

Melaka Hari Ini has consistently demonstrated its dedication to preserving Melaka's cultural traditions, notably its extensive coverage and community engagement regarding Dondang Sayang.

Wangkang Festival has also received notable attention from various reputable media outlets, accentuating its cultural significance and international recognition. The Star's article from Sunday, July 31, 2022, highlighted the festival's potential inclusion in the 50th anniversary celebrations of Malaysia-China diplomatic relations, emphasizing its cultural importance. Berita Harian's coverage on January 10, 2021, underscored Wangkang's role in fostering cultural heritage and unity. Moreover, Astro Awani's report from December 18, 2020, focused on UNESCO's international recognition of Wangkang and Pantun as intangible cultural heritage, a global acknowledgment that was further elaborated on by

World of Buzz and thevibes.com in articles published on December 20, 2020, and December 18, 2020, respectively. These publications collectively highlighted the international significance and acclaim of these treasured cultural traditions.

Other stakeholders

The programmes organized by various stakeholders consistently stress the significance of preserving and safeguarding all six elements of Malaysia's intangible cultural heritage (ICH). As a signatory to the UNESCO Convention for the Safeguarding of ICH, Malaysia actively engages in documentation, research, and preservation efforts, a commitment highlighted in prior discussions. Public events play a crucial role in showcasing these safeguarding initiatives and their importance.

Malaysia's commitment extends to integrating ICH into its educational framework and curriculum. This effort aims to ensure that younger generations not only become aware of but also appreciate their rich cultural heritage. Educational institutions, including schools and universities, host public events such as Silat and Pantun competitions across all states, fostering a deeper connection between the youth and Malaysia's diverse cultural legacy.

Question 19.3

Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?

YES

Explain briefly, giving examples, how such programmes are encouraged and supported.

The promotion and dissemination of effective safeguarding practices for Malaysia's intangible cultural heritage (ICH) are supported through multifaceted approaches. Initiatives orchestrated by relevant ministries and agencies are fundamental in this pursuit, providing financial aid and support for various ICH preservation, research, and documentation projects.

Collaboration with UNESCO for the Safeguarding of Intangible Cultural Heritage contributes significantly to Malaysia's endeavors, benefiting from the organization's expertise and resources. Malaysia's cultural organizations also contribute substantially, conducting workshops, seminars, and training programs aimed at educating practitioners and the public about the significance of sound safeguarding practices.

Education stands as a vital cornerstone in this endeavor. Ministries such as Education and Higher Education have integrated ICH into the education system and provide training opportunities for those interested in its preservation. These efforts play a pivotal role in disseminating knowledge about the best practices in ICH safeguarding.

Moreover, public awareness campaigns utilizing various media channels are instrumental in educating the general populace about the importance of ICH and the necessity of its safeguarding. The emphasis on elements like Silat, Dondang Sayang, Pantun, and Songket showcases the richness of Malaysia's cultural heritage. Additionally, the government's provision of financial support through grants and funding programs bolsters the encouragement and sustenance of ICH safeguarding initiatives.

Question 19.4

Does public information on ICH promote mutual respect and appreciation within and between communities and groups?

YES

Explain briefly, using examples, how public information on ICH promotes this.

Public information about Intangible Cultural Heritage (ICH) serves as a pivotal bridge to foster mutual respect and appreciation among diverse communities and ethnic groups in Malaysia. Accessible information via websites, social media platforms, booklets, and videos distributed by governmental institutions and non-governmental organizations not only heightens visibility but also fortifies mutual respect among the bearers of different ICH elements. For instance, the Ministry of Tourism, Arts, and Culture (MOTAC) provides extensive details on various programs and workshops aimed at the public, enriching their knowledge about Malaysia's cultural heritage.

Public information campaigns, educational initiatives, and cultural events emphasizing ICH contribute significantly to enhancing public awareness of Malaysia's rich and diverse cultural heritage. This increased awareness sparks a deeper appreciation for the country's varied cultural traditions. By facilitating cultural exchange and dialogue among different communities, information on ICH encourages individuals from diverse backgrounds to engage with and learn from each other's traditions, fostering mutual respect and appreciation.

Understanding the significance of ICH often leads to increased support for its preservation, driving collaborative efforts among communities to safeguard and pass on their cultural heritage. By spotlighting shared elements and common human experiences found in different cultural traditions, public information about ICH promotes tolerance, reducing prejudice or discrimination between communities and ethnic groups. These efforts play a pivotal role in uniting various cultures and nurturing a culture of respect and understanding.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

20.

Extent to which programmes raising awareness of ICH respect the relevant ethical principles

Guidance note corresponding to indicator 20 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 20.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

YES

Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.

Awareness campaigns focusing on Intangible Cultural Heritage (ICH) in Malaysia are expected to be underpinned by ethical principles. This adherence is crucial for the dignified, conscientious, and sustainable promotion and conservation of these cultural traditions.

To ensure ethical considerations, it's imperative to recognize and respect cultural diversity. Given Malaysia's extensive array of cultural groups and indigenous communities, these activities should honour and appreciate the distinctive qualities inherent in each culture and tradition. This approach to cultural diversity should be supported by cultural sensitivity, which involves adherence to local customs, traditions, and norms in all awareness initiatives. Any actions that might be construed as disrespectful or culturally inappropriate should be avoided.

The involvement of communities becomes paramount as every group and individual holds a vested interest in the practices associated with ICH and actively participates in planning and executing these awareness campaigns. A crucial aspect of community involvement is the necessity for informed consent to ensure individuals have the option to provide or decline consent. This informed consent can only be given by individuals and communities when they are provided with comprehensive information regarding the activities' nature, objectives, and potential impacts.

Question 20.2

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

YES

Describe briefly how professional codes and standards are respected in awareness-raising activities.

The awareness initiatives surrounding Malaysia's ICH comply with established professional standards and ethical guidelines, ensuring responsible treatment of cultural legacy. While specific regulations exclusive to ICH appear absent, the activities follow broader principles and general guidelines concerning cultural heritage, research, and community involvement. For ICH projects involving collaboration with communities, adherence to guidelines for community engagement becomes essential.

Malaysia's commitment to international conventions, like the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, necessitates alignment with the principles set forth in these agreements. Compliance with community participation and the protection of ICH is obligatory.

Archiving and documentation are vital in preserving ICH. To maintain accuracy and ensure the conservation of cultural knowledge, a robust archival and documentation process is critical for preserving this valuable information.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

21.

Extent to which engagement for safeguarding ICH is enhanced among stakeholders

Guidance note corresponding to indicator 21 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 21.1

Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?

Some

Describe briefly, giving examples, how community, group and individual participation is secured.

The ICH Society operates primarily through annual membership fees, subject to approval from the ICH Association regarding the yearly budget and financial requirements. While government support is extended to various voluntary organizations, participation in Malaysian non-profit entities is open to any individual or organization aligning with their objectives. Many such groups organize events, training, and documentation to preserve and transmit diverse cultural elements in line with their societal needs.

Nomination documentation for Songket, an integral part of Malaysia's intangible cultural heritage, received collaborative support from multiple levels of government authorities and practitioners. These efforts, directly or indirectly contributed to its success. The act of preserving this cultural legacy signifies a gesture of respect, and inclusion in UNESCO's Representative List—a paramount global recognition—serves to propagate heritage worldwide. Songket's inclusion on this list is seen as an opportunity to raise awareness about Malaysian culture and stimulate interest, particularly among the youth, in the art of songket-weaving.

Additionally, the Malaysian government has allocated RM10 million in the Budget 2024 to collaborate

with state agencies in preserving ICH. Among the focal efforts are the rehabilitation of the Songket Weaving Centre at the Tuanku Nur Zahirah Complex in Kuala Terengganu and the Wood Carving Village in Besut Terengganu.

Describe in particular measures to ensure that this is inclusive.

i. Documentation and Research:

Comprehensive research and documentation of various aspects of ICH has been conducted, involves diverse communities and experts to capture a wide range of perspective.

ii. Community Involvement

For example, documentation of Pantun not only focuses on Malay people but also natives such as Dayak and Bajau.

iii. Education and Awareness

Several trainings have been conducted by the Department of National Heritage (JWN) and other organization to teach both younger and older generations about Malaysian heritage such as Mak Yong and Songket by emphasizing the significance of diversity and inclusivity.

iv. Inter-generational Transmission

Several workshops, storytelling sessions, and mentorship programs were conducted to bridge the gap between elders and youth.

v. Cultural Festivals and Events

MOTAC, JWN, JKKM, municipal council, NGOS and activists were supporting and promoting the cultural festivals, exhibitions and performances that showcase the richness of Malaysia's ICH. These events were accessible to people of all backgrounds and abilities.

Question 21.2

Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?

Some

Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.

Preservation of ICH in Malaysia necessitates a collaboration between NGOs and civil society to ensure the protection and propagation of cultural traditions and customs. The active participation of these groups upholds a comprehensive and community-oriented approach to conserving the nation's diverse cultural legacy. The pivotal role of these entities is in their cooperative engagements with governmental bodies, fostering an effective foundation for these endeavors. They conduct various events, training sessions, and collaborative activities, intending to secure the longevity of the country's ICH elements.

Yayasan Tuanku Nur Zahirah (YTMZ), established in 2007 under royal auspices, has been a prominent contributor to preserving Songket, emphasizing its rich historical background. By providing consistent employment and adhering to Her Majesty, Tuanku Nur Zahirah's directives, the foundation ensures that weavers receive a steady income. The primary objective of YTMZ is to conserve and enhance indigenous craft and heritage while improving the livelihoods of artisans. Despite tens of thousands of craftsmen mainly situated in rural regions, a large percentage grapple with low income levels, often below the

poverty threshold, consequently leading to fewer young people considering a career in traditional crafts.

PUSAKA, another influential entity, has made significant strides in preserving the legacy of Mak Yong in Malaysia. The PUSAKA's Mak Yong Community Empowerment and Cultural Heritage Project, supported by the Asia Foundation, focuses on engaging local communities in perpetuating, transmitting, and safeguarding the ancient Mak Yong tradition. The project includes the creation of a comprehensive archive using audio, visual, and written material, compiling various aspects of the Mak Yong tradition in Kelantan.

Question 21.3

Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the [Ethical Principles](#) of Safeguarding of ICH?

Some

Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.

The example of private participation is providing financial support from local and regional businesses, for events like Mak Yong. Private companies were also sponsoring and support cultural festivals, exhibitions and performance of Mak Yong, pantun etc by respecting the cultural authenticity. However, the sponsorship of private institution for cultural events such as Mak Yong is normally specific to one particular event (Pauline Fan, PUSAKA Creative Director). A long-term support or long term project will be beneficial for the sustaining of ICH in Malaysia.

Apart from that, the Ministry of Communications and Multimedia Malaysia is organising Kembara RIUH Keluarga Malaysia (RIUH), an initiative to revitalise the creative industry, in collaboration with departments and agencies under the KKMM, including MyCreative Ventures Sdn Bhd (MyCV), the Malaysian Broadcasting Department (RTM), and the Malaysian Information Department (JaPen). The initiative is funded by the Malaysian Digital Economy Corporation (MDEC), Malaysian Communications and Multimedia Commission (MCMC), and the Corporation Malaysian National Film Development (FINAS).

To ensure ethical participation, private sector involvement in safeguarding ICH in Malaysia should always prioritize the informed consent, autonomy, and well-being of the communities and individuals involved. Additionally, transparency, accountability, and fair benefit-sharing should be core principles in all partnerships and initiatives. Private sector participation in preserving ICH in Malaysia can play crucial role in promoting and safeguarding the nation's rich cultural traditions. It is essential for private sector initiatives to be culturally sensitive and conducted in collaboration with relevant communities to ensure ethical principles are respected. Respect for ethical principles ensures that the involvement of the private sector is culturally sensitive, sustainable, and benefits the communities and practitioners of ICH while preserving and promoting Malaysia's rich cultural heritage.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

22.

Extent to which civil society contributes to monitoring of ICH safeguarding

Guidance note corresponding to indicator 22 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 22.1

Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

YES

Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Engaging communities, groups, and individuals in monitoring and conducting scientific, technical, and artistic studies to safeguard Intangible Cultural Heritage (ICH) in Malaysia is pivotal. Their active involvement in documentation, research, technical studies, artistic projects, and monitoring significantly contributes to preserving and promoting Malaysia's rich ICH, ensuring its continued legacy for future generations.

Numerous methods are employed by communities, groups, and individuals across Malaysia to undertake these scientific, technical, and artistic studies on ICH programs and measures. The Malaysian National Department for Culture and Arts oversees the Cultural Arts Resource Centre (PSSB), functioning as a key hub for monitoring and conducting scientific, technical, and artistic studies in safeguarding ICH. This centre serves as a comprehensive repository for cultural arts information, catering to the research needs of JKKK staff, students, and interested individuals, offering a vast collection of various cultural and artistic materials, including books, journals, periodicals, magazines, multimedia, and more. The adoption of digital systems, such as the KOHA library system, provides efficient accessibility to these resources.

The Resource Centre further extends support through customer assistance, information retrieval, and circulation services. Pertubuhan Seni Gayung Fatani Malaysia has also played a role in safeguarding ICH by awarding grants for Silat fees, encouraging greater student involvement in this cultural tradition. These collective efforts reflect the nation's commitment to preserving and promoting its diverse cultural heritage, engaging various stakeholders and utilizing modern information systems to facilitate the dissemination and understanding of Malaysia's rich cultural legacy.

Question 22.2

Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

YES

Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Civil society organizations and Non-Governmental Organizations (NGOs) in Malaysia wield significant influence in monitoring and conducting diverse scientific, technical, and artistic studies for safeguarding Intangible Cultural Heritage (ICH). Their efforts encompass multifaceted activities, including organizing awareness campaigns through various events, contests, competitions, research and documentation initiatives, cultural heritage workshops, training, and the provision of grants and funding support. These organizations also play a key role in orchestrating cultural festivals and exhibitions, significantly contributing to the preservation and promotion of Malaysia's rich cultural heritage.

The Department of National Heritage's official website hosts comprehensive research conducted by the department, notably under the Intangible Cultural Heritage (ICH) division. Their research delves into various aspects of customs, beliefs, ceremonial practices, traditional medicine, as well as performing arts such as acting, dancing, singing, and music. Additionally, the research extends to linguistic elements, folk music, folklore, traditional Malay poems, and fine arts including apparel, textiles, jewellery, and crafts. Furthermore, the department actively seeks individuals knowledgeable and engaged in the heritage sector, eligible for nomination as National Heritage under Act 645. This inclusive approach not only acknowledges Malaysia's rich intangible heritage within the domestic sphere but also aims to secure UNESCO recognition for its Intangible Cultural Heritage (ICH) designation. The multifaceted studies and research conducted by the Department of National Heritage and its collaboration with NGOs and civil society contribute significantly to preserving and promoting Malaysia's diverse and cherished cultural legacy.

Question 22.3

Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

YES

Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Malaysian government has allocated research grants to be utilized by academician including research on ICH elements. One of the grants is Fundamental Research Grant (FRGS) by Ministry of Education. The grants were awarded to research relating to Songket in the year 2010 amounting RM37,500 to MARA University of Technology (UiTM). Besides, UiTM is one of the educational institutions that actively monitoring these researches through its Research Management Centre (RMC). The research monitored includes research with grants or without grants. In 2019, research on Pantun has been conducted by Language Studies Department and being monitored by RMC. In 2021, three researches on Silat have been presented in 10th IMACSSS Conference 2021 Scientific Congress On Martial Arts And Combat

Sports, China.

The research carried out by the Department of National Heritage and JKKN is shared with the public, scholars, experts, research institutions and centres of expertise. Researchers can access through their official website or the JKKN Cultural Arts Resource Centre (PSSB) as mentioned in the previous parts. For Example, the Department of National Heritage, Ministry of Tourism, Culture & Arts, in partnership with Universiti Malaysia Kelantan, UNESCO's Regional Office in Jakarta, and The Academy of Arts, Culture & National Heritage (ASWARA) organised the International Conference on Intangible Cultural Heritage (ICICH) 2022. Malaysia, Thailand, Indonesia, Germany, India, Republic of Korea, Japan, Singapore, and the Philippines were among the participating nations. Twenty-one panellists in all, twelve from outside and nine local panels/experts, took part in the international conference. The conference took place virtually, and it is accessible on JWN's official website and the National Heritage Department's YouTube page. This allows researchers, professionals, academic institutions, and centres of competence to keep an eye on and carry out creative, technical, and scientific investigations on ICH.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

State Party-established target

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

23.

Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 23 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

24.

Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

Guidance note corresponding to indicator 24 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 24.1

Is there cooperation to implement safeguarding measures for ICH in general at:

Bilateral level

The collaborative efforts between the Department of National Heritage and its counterparts in Indonesia, Thailand, and Brunei play a pivotal role in the mutual exchange of information and discussions pertaining to inventories related to cultural heritage. This collaborative framework is of particular significance in the context of specific elements like Pantun, which may undergo a joint submission to UNESCO for potential nomination and recognition. The shared dialogue and coordinated efforts among these countries facilitate the preparation and nomination process, ensuring a comprehensive and inclusive approach to preserving and promoting cultural elements, fostering international recognition, and safeguarding them for future generations.

Regional level

Malaysia engages in active regional collaboration, notably within ASEAN and across various Asian countries. In the context of Intangible Cultural Heritage (ICH), collaborative efforts extend to partnering with China to exhibit a significant ICH element, Songket, within the museums in China. ASWARA, on the other hand, conducted a virtual forum and performance focusing on Mak Yong, bringing together practitioners from Malaysia, Indonesia, and Thailand to share and showcase this cultural heritage. These initiatives highlight the cross-border and intercultural exchanges aimed at promoting and safeguarding shared intangible cultural legacies. The Department of National Heritage has collaborated with nine ASEAN countries in conducted "ASEAN Workshop on Sustainability of Heritage Food Packaging and Commercialisation for the World Market" in 2023. The workshop themed 'Globalising ASEAN Heritage Food' focused on the importance of preserving heritage food packaging techniques and exploring opportunities to market these unique food products in the global market in creating economic growth opportunities for the region's food industry.

International level

At the international level, Malaysia has strategically aimed at fostering collaboration with specific nations to fortify the preservation of its Intangible Cultural Heritage (ICH). Securing a position within the UNESCO Intergovernmental Committee to Safeguard the ICH (IGC-ICH) stands as a significant achievement, serving as a pivotal platform for Malaysia's involvement in decisions pertaining to ICH matters.

Moreover, international cooperation, such as that with Japan, holds immense importance in ICH preservation. Japan's role in supplying the fundamental material for one of Malaysia's ICH elements, Tenun, exemplifies the significance of cross-border relationships in safeguarding these cultural legacies.

The Department of National Heritage has organised the International Conference on ICH on 19 - 22 November 2024, involved 16 countries from the Asia Pacific Region and UNESCO State Member. Themed "Local Heritage Wisdom: A Traditional Medicine", this conference aimed to bring together leading experts, industry players, and heritage enthusiasts to exchange experiences, sharing best practices and ideas related to current and emerging issues associated with the importance of sustaining and safeguarding traditional medical practices.

Question 24.2

Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:

Bilateral level

In addressing the safeguarding of at-risk elements within Malaysia's Intangible Cultural Heritage (ICH), the nation has strategically organized, overseen, and assessed initiatives in collaboration with bilateral partners. These coordinated efforts primarily centre around cultural collaboration and agreements. One such significant collaboration exists between China and Malaysia, focusing on the safeguarding of Wangkang. This collaboration signifies a joint commitment to developing and executing strategies aimed at safeguarding and promoting Wangkang. This partnership may involve the exchange of expertise, resources, and collaborative endeavours to sustain the cultural significance and legacy of Wangkang.

Regional level

At a regional level, the implementation of safeguarding measures involves strategic planning, coordination, and monitoring, particularly through active participation in ASEAN meetings and various workgroups. Additionally, there's diligent oversight of programs and collaborative projects within departments or agencies, reflecting the commitment to partnering with ASEAN. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage serves as a guiding framework, emphasizing best practices and offering direction for the preservation of cross-border ICH.

International level

At the international level, Malaysia has proactively organized, overseen, and regulated collaborative cultural programs and activities with international organizations such as UNESCO, ISESCO, and ASEM. These efforts are facilitated through a committee operating under the Suruhanjaya Kebangsaan UNESCO Malaysia (SKUM).

An example of such international cooperation is evident in the case of the Wangkang, an inter-country cultural element involving both China and Malaysia. Through international agreements and organizations, joint efforts are established to protect and promote the Wangkang tradition and other shared cultural practices. These initiatives encompass various activities, from documentation and educational programs to securing financial backing, ensuring the global preservation of Wangkang.

Question 24.3

Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?

YES

Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).

The selection of Malaysia as an IGC ICH member state places an expectation for the country to serve as a guiding force in recommending best practices for safeguarding ICH. Given Malaysia's shared ICH elements with neighbouring nations like Indonesia, Brunei, and Singapore, it's anticipated that insights and expertise regarding ICH and its protection, encompassing effective safeguarding approaches, will be exchanged among the participating States. Collaborative nominations involving Malaysia and other nations are anticipated, necessitating the exchange of information and expertise during the documentation phase before submission to UNESCO.

For instance, the joint submission of Pantun for UNESCO nomination entailed multiple meetings between Malaysia and Indonesia. These discussions included follow-up sessions aimed at refining the submission document for final presentation.

Question 24.4

Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?

YES

Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.

The cross-border sharing of ICH has fostered an opportunity for Malaysia to engage in the exchange of cultural elements and documentation with neighbouring countries. Notably, Malaysia has shared ICH-related documentation with Indonesia, as evidenced in the joint effort to nominate Pantun to UNESCO. Furthermore, Malaysia has participated in a collective submission for the kebaya alongside four other nations—Brunei, Indonesia, Singapore, and Thailand. The submission to UNESCO was an outcome of collaborative workshops involving all these participating countries.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

25.

Percentage of States Parties actively engaged in international networking and institutional cooperation

Guidance note corresponding to indicator 25 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 25.1

Do you participate in the activities of any category 2 centre for ICH?

YES

Tab 1

Choose a category 2 centre

Describe the activities and your country's involvement.

From 2019 to 2021, Malaysia actively engaged in various initiatives under the IRCI, notably including the Sustainable Research Data Collection for ICH Safeguarding in the Asia-Pacific Region and the Research on ICH's Contribution to Sustainable Development, particularly in Education and Community Development.

The Sustainable Research Data Collection for ICH Safeguarding in the Asia-Pacific Region project aimed to address challenges identified in the "Mapping Studies on the Safeguarding of ICH" initiative, establishing a sustainable approach to gather research data. In 2019, six institutions from Indonesia, Malaysia, Myanmar, the Philippines, Thailand, and Vietnam were engaged as national counterparts. Subsequently, the project expanded in 2020, involving a total of 11 institutions. International meetings and workshops were organized, providing a platform for young researchers to deliberate on data collection issues and strategies. The collected data was consolidated into IRCI's research database. In 2021, the project held its third working group meeting, involving 10 experts from several countries to analyse gathered data, address challenges, plan future activities, and present country-specific progress.

Malaysia was also actively involved in Research on ICH's Contribution to Sustainable Development: Education and Community Development, conducted from 2020 to 2021. This study aimed to explore how ICH knowledge underpins educational quality and fosters sustainable community development. Collaborative research took place with local institutions, including academic bodies, NGOs, museums, and relevant organizations within the Asia-Pacific region. The primary objective was to understand the role of ICH in non-formal education and community development.

Tab 2

Choose a category 2 centre

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP)

Describe the activities and your country's involvement.

The Department of National Heritage in collaboration with UNESCO-ICHCAP has organised the International Conference on "Local Heritage Wisdom: A Traditional Medicine" on 19 - 21 November 2024 at Kuala Lumpur to highlight the traditional medical knowledge of the community around the world.

The 3-day conference consisted of a session of country presentation, exhibitions, sales of products related to traditional medicine, demonstrations of traditional medicine, and cultural performances. This conference involved participation from Asia Pacific Region member countries. The target group of conference participants was students of higher learning institutes, researchers, NGOs, and medical practitioners. The output of this programme was the publication of the proceedings which includes the presentation papers from all the participant.

Question 25.2

Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?

YES

Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.

The Department of National Heritage, the Department of National Culture and Arts, the Palace of Culture, the Academy of Arts, Culture, and Heritage, the National Art Gallery and the Malaysian Handicraft Development Corporation, act as pivotal drivers in safeguarding of ICH. These agencies often engage in collaborative efforts with international bodies, particularly UNESCO, to foster networking and partnerships. Malaysia's active engagement in international ICH-related events and conventions significantly contributes to this networking, given its UNESCO member state status. The active participation in UNESCO's ICH initiatives and encouragement for collaboration with other member states and experts further underscore the national commitment.

Universities and research institutes in Malaysia are actively engaged in ICH research and frequently form alliances with international counterparts, facilitating joint research projects, academic exchanges, and participation in international symposiums. Leading research centres, such as the National University of Malaysia (UKM), University of Malaya (UM), The Sunway University, Malay Custom and Heritage Corporation of the State of Selangor, Malaysian Heritage Trust, Malaysian Handicraft Development Corporation, Sultan Idris Education University (UPSI), Northern University of Malaysia (UUM), Islamic Tourism Centre, and Malaysian Convention & Exhibition Bureau, play a vital role in these endeavors.

Moreover, Malaysia hosts and partakes in international workshops, seminars, and meetings focused on ICH. These events serve as platforms for networking, sharing insights, and establishing partnerships with experts and organizations globally, highlighting Malaysia's robust commitment to international collaboration and the preservation of cultural heritage.

An exemplary instance of this digital networking is the collaboration between Malaysia and the ASEAN Cultural Center (ACC) of the Republic of Korea (ROK) in orchestrating the Asia Traditional Orchestra (ATO 2020). This event, conducted via video recording and live broadcast on December 23, 2020, marked the 60th anniversary of diplomatic relations between ROK and Malaysia.

Question 25.3

Do you participate in ICH-related activities of international and regional bodies other than UNESCO?

YES

Tab 1

International and regional bodies

WIPO (World Intellectual Property Organization)

ICH-related activity/project

Scoping study on the gastronomic tourism sector: an inventory of Malaysia's key culinary traditions
This Scoping study on the gastronomic tourism sector: an inventory of Malaysia's key culinary traditions constitutes a project output of the project entitled "Intellectual property and gastronomic tourism in Peru and other developing countries: promoting the development of gastronomic tourism through

Intellectual Property” which is spearheaded, funded and coordinated by the World Intellectual Property Organization (WIPO).

Contributions to the safeguarding of intangible cultural heritage

This scoping study was to serve as a guide for the project’s stakeholders (main tourism, gastronomy and other public entities and opinion leaders in the sector) to discuss and gather information regarding the current challenges they face in the gastronomic tourism sector related to Intellectual Property (IP). The scoping study also served as a basis for the selection of a number of culinary traditions from the 15 dishes put forward from each State in Malaysia, for which an analysis of the IP-related areas of the value chain further developed in accordance with the objective of the project.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

26.

ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 26 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

C-2008-00167

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned

as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Mak Yong theatre	2008

Question C. 1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Mak Yong stands as a venerable folk tradition encompassing dance, music, acting, singing, and storytelling. Its origins date back around 400 years, thriving during the patronage of the Malay Kelantan-Pattani Sultanate. Over time, this tradition diffused to other regions, including Terengganu, Kedah, Sumatra, and Riau, preserving its uniqueness in storytelling with a repertoire boasting 12 main narratives or more. Holding fast to its roots, Mak Yong retains its authenticity by being performed in the Malay Kelantan-Pattani dialect, marked by refined gestures and soft, graceful movements.

Adapting to contemporary societal standards, Mak Yong underwent evolution to ensure its accessibility to all, aligning with current cultural sensitivities. Strides were taken to prevent potential conflicts, particularly regarding religious aspects, ensuring that the tradition remained inclusive at all community levels.

Several key organizations shoulder the responsibility of preserving Mak Yong. The National Department of Culture and Arts and Jabatan Warisan Negara are at the forefront, backed by culturally influential NGOs like PUSAKA and educational institutions such as The National Art, Culture, and Heritage Academy (ASWARA).

In Kelantan, Mak Yong has integrated Sharia compliance into its practices. In 2020, the National Department for Culture and Arts initiated adaptations to Mak Yong, allowing its continuation in Kelantan, where the tradition had faced prohibition. Traditionally predominantly involving women, the adjustment introduced the participation of men in theatre as an alternative, aiming to circumvent the ban. This modification was a critical stride in lifting the ban, ensuring the safeguarding and continuation of Mak Yong.

NGO PUSAKA has diligently worked alongside local traditional troupes, providing support to sustain this heritage. Their efforts revolve around community engagement and fostering greater involvement of women in the revitalization of Mak Yong. PUSAKA's approach focuses on preserving the essence of Mak Yong, staunchly avoiding alterations to the tradition.

ASWARA has established formal teaching and learning of Mak Yong, transforming the performance into a staged art. This transformation has shifted the practice away from ritual purposes, focusing on the heritage as a performing art.

Question C. 2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The endurance of Mak Yong is rooted in its duality of entertainment and ritual significance. Despite the challenges it faces, the concerted efforts of both governmental and non-governmental bodies have kept this cultural heritage alive.

The National Department of Culture and Arts has undertaken a revival of Mak Yong, ensuring that the practice aligns with practitioners' religious beliefs. While changes have been integrated, the department maintains a keen focus on preserving Mak Yong's original essence.

Mak Yong has found its place within Malaysian educational institutions' art curriculum, allowing students to learn directly from practitioners, enhancing their educational experience.

The preservation and transmission of knowledge and skills related to Mak Yong have been challenging due to the element's ritual aspects conflicting with certain religious beliefs. Particularly, the issue of gender within performances has posed hurdles; the restriction on women performers has led to the involvement of men, who often assume various roles in the theatre. Concerns about costumes further complicate the issue of originality.

The primary emphasis should be on practicing Mak Yong with a sense of cultural and spiritual authenticity, beyond mere entertainment, to safeguard its uniqueness. However, challenges related to transmission and preservation in their authentic form persist, especially as Mak Yong faces limitations in educational settings, impacting the learning and teaching processes due to ritual elements and costume concerns.

One of the greatest threats lies in the diminishing numbers of Adigurus, who serve as custodians of this tradition within their communities. As many Adigurus belong to an older generation, the succession planning involves training newer generations. However, concerns arise regarding their potential demotivation and the potential incompleteness of their acquired knowledge.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of this cultural element has prompted both governmental and non-governmental organizations to elevate its prominence and advocate for its significance across all levels. Its inscription has not only bolstered its recognition, especially within local communities, but has also triggered an upsurge in articles and publications. These resources, primarily on relevant government websites, have invited research and publications at both national and international levels, underlining the growing importance of this element. Media coverage, too, has expanded significantly following the inscription, catalyzing numerous initiatives aimed at promoting understanding and awareness of this cultural

practice.

Given the element's controversial nature in its practice, concerted efforts have been made to foster comprehension and foster an environment of acceptance for this practice. This endeavor has seen numerous meetings and discussions, particularly at the state level, involving practitioners, university representatives, and government officials, with the primary objective of restoring Mak Yong to its original state. These deliberations have resulted in a platform where individuals, groups, and communities can understand and respect the practice, thereby paving the way for its harmonious execution in its native state or elsewhere. The consensus reached has notably increased the visibility of this element, as previous restrictions on its practice have been alleviated.

Question C. 4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The collaborative efforts of government bodies, academic institutions, local governance, and NGOs have been instrumental in nurturing and sustaining the vitality of this cultural element.

National-level conferences and seminars, initiated by government agencies, have served as a pivotal platform for the discussion and promotion of various facets of this cultural practice. Notably, the National Heritage Department has been active in organizing National Seminars on Intangible Cultural Heritage, coupled with a series of online forums, effectively fostering engagement and promoting awareness.

In higher education, institutions like the National Academy of Arts and Heritage (ASWARA) have formulated specialized curricula, enabling younger generations to delve into this cultural tradition. The Traditional Performing Arts Centre (PUTRA) at ASWARA provides a unique opportunity for aspiring learners to be tutored by the Adiguru, thus ensuring the transmission of this heritage to future generations.

The academic community and practitioners, supported by universities and government agencies, have contributed significantly to the field. Research and publications surrounding Mak Yong have notably surged since the element's inscription, reflecting a heightened academic and practical interest in its preservation and development.

Media engagement has played a pivotal role in publicizing various programs and activities orchestrated by government ministries and agencies, utilizing diverse platforms such as YouTube, radio, television, and social media like Facebook and Instagram, along with traditional print media, effectively disseminating information and enhancing public awareness of this cultural element.

Question C. 5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The commitment of communities, individuals, and non-governmental organizations in preserving this cultural element is prominently displayed through their dedicated focus on knowledge transfer. Facilitating the transmission of critical information and documentation stands as a cornerstone for the effective preservation of this heritage. Key figures within the Mak Yong community play an instrumental role in the transfer of knowledge, providing essential insights and personal collections that serve as an invaluable resource for public reference and historical documentation.

Government entities operating under the Ministry of Tourism, Arts and Culture, notably the National Department for Cultural and Arts (JKKN) and the Department of National Heritage (JWN), contribute significantly to safeguarding this cultural heritage. Their efforts have been directed towards reinstating Mak Yong to its original state, thereby alleviating restrictions and bans that once affected the tradition. Moreover, the inclusion of the element in formal educational settings, particularly in higher learning institutions, underlines the government's commitment to preserving this heritage. Additionally, programmes and seminars organized by government bodies play a crucial role in upholding and promoting the element.

The active involvement of non-governmental organizations like PUSAKA stands as a crucial pillar in the safeguarding efforts for this cultural treasure. PUSAKA's initiatives are multifaceted, involving collaboration with the Mak Yong community, documentation of the art form, and the provision of training to younger generations. This effort has a primary focus on knowledge transfer, ensuring that the essence of Mak Yong is perpetuated among the youth. PUSAKA's projects and workshops involving key stakeholders, especially the younger generation, serve as a platform for performances and showcases. These initiatives significantly boost motivation among Mak Yong practitioners and underscore appreciation for this rich cultural tradition.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Among the government agencies involved in its management and/or safeguarding:

- Ministry of Tourism, Arts and Culture
- National Department of Cultural and Arts (JKKN)
- Department of National Heritage (JWN)
- Universiti Malaya
- Universiti teknologi MARA

Among the organisation(s) of the community or group concerned with the element and its safeguarding:

- PUSAKA
- Malaysian Craft Council
- Malaysian National Writer Association
- Malaysian Peranakan Baba Nyonya Association
- Malaysian Silat (Martial Arts) Association (PESAKA)
- Dondang Sayang Association

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Department of National Heritage has taken the lead in preparing a report on the Intangible Cultural Heritage (ICH). Collaborating with ICH researchers from UiTM, several meetings have been organized to outline the requirements for the report and identify key stakeholders who can contribute pertinent information. These meetings have resulted in the establishment of a roadmap and timeline for the preparation of the periodic report, and a comprehensive list of relevant stakeholders has been identified. These stakeholders encompass government bodies, associated office-holders, practitioners, and non-governmental organizations.

The information-gathering process has been multi-pronged, incorporating both physical and online meetings. Throughout these sessions, the identified stakeholders have provided their insights, feedback, suggestions, and ideas essential to the preparation and formulation of the periodic report.

The engagement session was conducted every month with stakeholders to assist them in preparing the appropriate inputs for each segment. The session was conducted in hybrid format. There involved almost

C-2018-01410

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Dondang Sayang	2018

Question C. 1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Dondang Sayang is deeply interwoven into the social and cultural fabric of Melaka. It stands as a cultural beacon, preserving the heritage of the Peranakan Baba Nyonya community and their unique Baba Malay language. This tradition serves as a unifying force, fostering community togetherness during special occasions and celebrations. The tradition's practitioners come from diverse backgrounds within the community. Older members, carrying the tradition's legacy, actively pass it on to younger generations through oral transmission and hands-on training. Various roles within the community bear the responsibility of preserving and perpetuating Dondang Sayang, including experienced practitioners who maintain the tradition and elders who guide and instruct the younger members, ensuring the continuity of the practice. Cultural organizations and community leaders have pivotal roles in advocating for and safeguarding Dondang Sayang. The UNESCO inscription has amplified the cultural significance of this tradition, both locally and globally. This recognition has instilled a renewed sense of duty among its practitioners to protect and promote Dondang Sayang. It has also ignited a broader interest, fostering collective pride and a strengthened commitment to its continuation. Adie Asraf Tan, a prominent Dondang Sayang singer, stands out for his influential contributions. His efforts, like organizing workshops for students at different educational levels, have significantly aided in the preservation and propagation of this treasured cultural heritage.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The current state of Dondang Sayang reveals a mix of challenges and opportunities for its preservation. While it maintains its place within Melaka's cultural tapestry, its regular practice has diminished, becoming an element primarily reserved for special events and cultural gatherings. The passing on of knowledge through oral traditions faces hurdles due to the changing lifestyles and priorities of the younger generation. Both older and younger community members participate in the tradition, but there's a necessity to broaden its audience for long-term sustainability. The continuity of Dondang Sayang is at risk due to modernization and limited exposure to traditional practices among the younger generation. The craft skills associated with costumes and stage decorations might also be diminishing, posing a threat to their preservation.

The immediate threats to Dondang Sayang's transmission are concerning. Evolving lifestyles and urbanization have led to a decline in interest in traditional arts, putting its oral transmission at risk. As fewer young people engage with the tradition, there's a genuine risk of losing the knowledge and practice. Urgent measures are necessary to safeguard and revitalize Dondang Sayang for the future.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Community and Practitioners:

Dondang Sayang encapsulates a collective effort involving singers, musicians, and the community, encompassing individuals from different generations who pass down their expertise and knowledge. It's a community-driven initiative to safeguard and celebrate this art form.

Key Features:

- **Melodic Poetry:** This art form intertwines poetic lyrics with music, creating a distinctive and harmonious cultural expression.
- **Traditional Attire:** Practitioners often don traditional Baba Nyonya clothing, further enriching the cultural depth of the performances.
- **Spontaneity:** Dondang Sayang is characterized by its impromptu nature, where performers extemporize lyrics, showcasing their improvisational talents.

The UNESCO recognition has substantially elevated Dondang Sayang's global acknowledgment, emphasizing its cultural significance locally, nationally, and internationally. It has fostered appreciation for cultural diversity, human ingenuity, and mutual understanding among communities and individuals.

The workshop conducted by the Institute of Heritage Melaka (INSWA) yearly actively engages communities in preserving and celebrating Dondang Sayang. Initially focused on primary school students, these workshops have now expanded to include secondary school students. This expansion demonstrates a commitment to broadening community participation. These sessions encompass various aspects of Dondang Sayang, including its history, performance techniques, and cultural significance, adjusted to suit the age groups involved.

Community Engagement: Local schools and cultural organizations have initiated Dondang Sayang workshops, where experienced practitioners pass down their knowledge and skills to younger generations. This direct engagement ensures the continuity of the art form.

Question C. 4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

- 1.Documentation and Preservation:** The local community, in collaboration with cultural experts, has compiled a comprehensive archive of Dondang Sayang performances, including audio and video recordings. These recordings capture the nuances of different renditions, preserving the art form in its various interpretations.
- 2.Education and Awareness:** Melaka's Department of Culture and Heritage organizes annual Dondang Sayang exhibitions and seminars, bringing together enthusiasts, scholars, and the public to learn about the history and significance of Dondang Sayang.
- 3.Cultural Tourism:** Dondang Sayang performances are incorporated into the region's cultural tourism offerings. Tourists visiting Melaka can attend live Dondang Sayang performances, experiencing this traditional art form in its cultural context.
- 4.Preservation of Traditional Practices:** The Melaka government, in collaboration with local cultural institutions, sponsors training programs for Dondang Sayang practitioners to ensure the proper

transmission of vocal techniques, instrumental accompaniment, and dance movements.

5.Support from Authorities: The local government provides financial support for the annual Dondang Sayang festival, covering the costs of stage setup, permits, and the participation of local practitioners. This support ensures the festival's continued success.

6.Intercommunity Collaboration

7.Promotion of Local Art and Craft: Local artisans and craftspersons are encouraged to create traditional costumes, stage decorations, and visual art inspired by Dondang Sayang. These creations are exhibited during cultural events and festivals, preserving these traditional art forms.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

1.Community involvement in Dondang Sayang competitions is pivotal for preserving this age-old tradition. These competitions serve as a platform for participants, both young and old, to learn, practice, and perform Dondang Sayang. It ensures the continuous transmission of this rich cultural heritage to future generations. By participating, community members contribute to the safeguarding of this unique art form.

2.Communities have been provided with opportunities to actively participate in the preservation and promotion of Dondang Sayang. One such initiative is the Dondang Sayang workshop, in collaboration with Universiti Sains Malaysia (USM), held at the Dewan Budaya, Pusat Pengajian Seni, USM on October 20, 2023. This workshop, supported by the Road Tour Dondang Sayang program under the UNESCO 2023 World Heritage Conservation and Preservation Grant, represents a remarkable step towards community involvement in safeguarding this cultural treasure.

3.The "Dondang Sayang Workshop for Primary School Students in the State of Melaka" serves as a vital means to engage the community, especially the younger generation, in the preservation and celebration of Dondang Sayang.

4.The "Bengkel Pemantapan Dondang Sayang," organized by the Institute of Heritage Melaka (INSWA), provides a platform for communities to actively engage in preserving, promoting, and celebrating Dondang Sayang. Originally designed for primary school students, these workshops have now been extended to include secondary school students, thus broadening the scope of community involvement.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Report on the institutional context for the element inscribed on the Representative List, including:

-the competent body(ies) involved in its management and/or safeguarding:

- Institut Warisan Melaka - INSWA (Dondang Sayang)
- Jabatan Kebudayaan dan Kesenian Negara Melaka (Dondang Sayang)
- RTM - Radio Televisyen Malaysia (Dondang Sayang)
- MELAKAfm(Dondang Sayang)

- the organization(s) of the community or group concerned with the element and its safeguarding.
Persatuan Dondang Sayang Negeri Melaka

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Dondang Sayang report preparation prioritized inclusive community engagement. It commenced by identifying and involving various stakeholders, such as the Peranakan Baba Nyonya community, cultural organizations, practitioners, scholars, and NGOs. Consultation workshops provided a platform for open dialogue, enabling stakeholders to express insights and concerns. To ensure widespread participation, online forums and virtual meetings were conducted. Surveys and questionnaires were utilized to gather structured data and recommendations. Representatives from the Department of National Heritage conducted community outreach to establish direct communication. The report's drafting process involved experts from the community, cultural organizations, and NGOs to ensure an authentic representation of collective knowledge. Continuous feedback mechanisms and transparent structures addressed concerns and practices of the Dondang Sayang communities. Public awareness campaigns highlighted the report's significance, maintaining transparency and addressing concerns. These concerted efforts aimed to ensure an inclusive and collaborative report preparation, representing diverse perspectives and experiences.

Local schools and cultural organizations have initiated Dondang Sayang workshops, where experienced practitioners pass down their knowledge and skills to younger generations. This direct engagement ensures the continuity of the art form.

C-2019-01504

C. Status of elements inscribed on the Representative List

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The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Silat	2019

Question C. 1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Silat, a traditional martial art, embodies significant social and cultural value in Malaysia today. Recognized as intangible cultural heritage under UNESCO's Convention, Silat plays a crucial role in preserving cultural values, fostering a sense of identity, and transmitting heritage to future generations. Practitioners not only learn combat techniques but also the ethical principles, rituals, and historical context associated with Silat, ensuring the safeguarding of cultural knowledge. Moreover, Silat serves as a unifying force, bringing together individuals from diverse backgrounds, transcending ethnic and religious boundaries. The inclusivity of Silat is evident in the diversity of its practitioners, comprising individuals of varying ages, genders, and cultural backgrounds.

Organizations such as the National Silat Federation Malaysia (PESAKA) and the Dunia Seni Silat Melayu (DSSM) Association serve as essential platforms for various Silat arts schools. They offer continuous training in Silat techniques and martial arts. PESAKA and DSSM organize a range of events and programs aimed at promoting and preserving traditional Malay martial arts. These include Silat championships, workshops, cultural performances, seminars, conferences, educational programs, and international collaborations with other Silat organizations. Similarly, the DSSM engages in activities like seminars, workshops, demonstrations in cultural events and exhibitions, community outreach programs at regional levels, and the publication of educational materials related to Silat's techniques, attires, history, and cultural significance. These initiatives significantly contribute to the promotion and safeguarding of Silat.

Question C. 2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Silat remains a vibrant and prevalent cultural tradition in Malaysia, with extensive participation and presence. Its viability is evident through its widespread practice across the nation, supported by numerous schools, groups, and communities devoted to its preservation. Silat's popularity as a recreational activity, often taught in educational institutions, underlines its social relevance. The traditional modes of transmission, particularly through oral traditions and master-disciple relationships, ensure the authenticity of the art form, contributing to its safeguarding. The inclusivity of Silat practitioners—spanning age groups, genders, and ethnicities—demonstrates the diversity encompassed within this cultural heritage. The presence of both local audiences and international tourists during Silat performances enhances its visibility and promotes preservation.

The sustainability of Silat is supported by government-backed cultural preservation initiatives. Silat demonstrations in various cultural events ensure its continued transmission to future generations. However, several risks challenge its ongoing transmission. Financial difficulties within Silat associations and schools pose a significant risk, potentially impacting the implementation of Silat activities due to inadequate financial support. Legal considerations regarding elements like attire, weapons, and armed techniques within the framework of the law create complexities. Misunderstandings between Silat practices and religion could lead to negative public perceptions. Moreover, cultural misrepresentations by Silat performers, particularly in attire and performance, could dilute the originality and authenticity of this martial art. These risks necessitate greater awareness, regulatory clarity, and financial support for the continued preservation of Silat.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of Silat as Malaysia's intangible cultural heritage by UNESCO has indeed been transformative, elevating its visibility and appreciation at multiple levels. The impact has been profound, notably by rekindling interest and pride among Malaysians. Through efforts like the film "Mat Kilau," Silat's cultural importance was propelled into the limelight, generating immense interest among local communities and globally. The inscription has instigated widespread recognition of Silat's cultural significance, leading to the establishment of various government initiatives, cultural festivals, and educational programs dedicated to the preservation and celebration of this heritage.

Moreover, this global acknowledgment has sparked curiosity and interest from international tourists and researchers. It has facilitated cross-cultural exchanges, enabling Malaysians to share their rich heritage and traditions with the world. Silat's UNESCO recognition stands as a testament to the diverse cultural fabric of Malaysia, emphasizing the importance of safeguarding not just Silat but also other intangible cultural heritage elements. This shared recognition also fosters mutual respect among Malaysia's diverse communities, reminding everyone of the significance of preserving the unique traditions and practices of the country's various ethnic groups.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Efforts have been made to provide formal education and training for Silat practitioners and instructors. This includes training programs to ensure the proper transmission of skills and knowledge. Some universities and institutions offer academic courses on Silat. Besides, Silat has been integrated into the school curriculum, in which the students have the opportunity to learn about Silat's history, cultural significance, and even practice it as part of physical education programs or extra-curricular activities. Other than that, cultural festivals, exhibitions, and performances showcasing Silat have been organized in Malaysia. These events raise public awareness about the beauty and cultural value of Silat and its role

in Malaysian heritage.

Furthermore, the Malaysian government provide financial support to Silat practitioners, instructors, and schools. Grants and subsidies are available to ensure the sustainability of Silat practices. Efforts also are made to preserve the cultural elements associated with Silat, including traditional costumes, music, rituals, and oral traditions. Museums and cultural centres play a role in these preservation efforts. Malaysia engages in intercultural exchange programs and collaborations with martial arts groups from other countries. This fosters cross-cultural understanding and appreciation of Silat. Malaysia actively participates in international martial arts events and cultural exchanges to share its knowledge and experiences related to Silat on the global stage. The example of activities organized under Ministry of Tourism, Arts and Culture in preserving Silat such as Silat demonstration at 2023 Cultural Arts Popularization Program and Creative Martial Arts Championship at Putrajaya Cultural Festival 2023.

Question C. 5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The Dunia Seni Silat Melayu (DSSM) Association stands as a pivotal organization dedicated to the promotion and preservation of Silat within Malaysia. Functioning as an umbrella entity, DSSM oversees and coordinates multiple Silat training centres across the nation, offering instruction not only in Silat but also in various arts and cultural activities, encompassing music and other traditional practices. DSSM orchestrates a series of performance and teaching seminars, serving as platforms to exhibit the skills and heritage associated with Silat. These seminars often include presentations of traditional crafts like keris crafting and competitive demonstrations involving weaponry. The widespread presence of DSSM is evident through its branches established in every state across Malaysia, each contributing to the conservation and propagation of Silat within its specific regional context.

Moreover, DSSM branches conduct concentrated activities apart from routine training. Notably, the collaborative program in Kedah incorporates accolades for instructors and integrates religious education in the framework of Silat. Additionally, the organization conducts webinars, steered by Silat instructors, educating participants on diverse facets of Silat, including the historical background and specific accessories used in the Silat domain. These endeavors display a commitment to continuous education and knowledge sharing within the community, extending beyond the Silat enthusiasts to the broader public, reflecting an openness to disseminating the cultural and historical aspects of Silat.

DSSM communities actively participate in exhibitions dedicated to explicating Silat, its historical lineage, cultural inheritance, and its role within Malay culture, serving as forums for education and fostering awareness. On the other hand, the Pertubuhan Seni Silat Malaysia (PESAKA) diligently advances martial arts sports through coaching programs, talent scouting initiatives, and the orchestration of regional, national, and international tournaments. Notably, PESAKA's "1 School 1 Silat" program engages schools and Silat instructors, contributing significantly to the expansion of Silat's reach. Through periodic Silat competitions and events, the public engagement is consistently stimulated. For example, the 2023 Mayor's Cup International Silat Championship attracted 1400 participants from 94 teams. International seminars such as the World Heritage Silat International Festival 2022 in Kuala Lumpur and the annual celebration of the National Silat Day have been crucial in disseminating martial arts knowledge among the public, especially to the younger generation.

Question C. 6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Competent Body(ies) Involved in Management and Safeguarding:

1. Ministry of Tourism, Arts and Culture Malaysia under its agencies include the Department of National Heritage and the national Department for Culture and Arts: plays a significant role in overseeing the cultural heritage of Malaysia. They are responsible for various aspects of cultural preservation and promotion, including traditional arts like Silat. MOTAC may collaborate with other government departments, agencies, and stakeholders in the safeguarding of Silat.

Organization(s) of the Community or Group Concerned with the Element and Its Safeguarding:

1. National Silat Federation Malaysia (PESAKA): responsible for organizing competitions, promoting Silat, and ensuring that it adheres to traditional practices and values. PESAKA collaborates with the government and other organizations to safeguard Silat.
2. Dunia Seni Silat Melayu (DSSM) Association: bring together various Silat schools oriented towards tradition, heritage and culture with the agenda of uniting, culture, advance and respecting Malay Silat.

Question C. 7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The preparation of this report was initiated by the Department of National Heritage (JWN), which commissioned a research team from Universiti Teknologi MARA (UiTM) to facilitate this undertaking. Commencing with a series of meetings between the Department of National Heritage and the research team, these discussions centered around the project's blueprint, inclusive of the elements earmarked for evaluation and analysis. Moreover, the initial meeting delineated the temporal framework and identified potential stakeholders pivotal to the preparation process for the periodic report. It also encompassed task allocation and the itemization of components to be included in the report.

The endeavour commenced with secondary data analysis, involving the gathering and analysis of information from diverse online sources, reports, websites, and other platforms. Subsequently, stakeholder interviews were instigated, initially conducted within the Department of National Heritage, where the staff responsible for Silat preservation furnished pertinent insights concerning the Silat inscription. Information gathering was further broadened to include other stakeholders, such as the National Department for Culture and Arts (JKKM), Ministry of Tourism, Arts and Culture Malaysia (MOTAC), National Silat Federation Malaysia (PESAKA Malaysia), and the Dunia Seni Silat Melayu (DSSM) Association. Formal notifications were dispatched to these respective agencies and non-governmental organizations (NGOs) to apprise them officially about the report's initiation and to solicit their involvement in its preparation.

C-2020-01608

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Ong Chun/Wangchuan/Wangkang ceremony, rituals and related practices for maintaining the sustainable connection between man and the ocean	2020

Question C. 1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Wangkang stands as a cornerstone of the Malacca Chinese community's social and cultural framework, weaving connections to the maritime heritage through the revered Wangkang ship. It upholds its religious importance, linked to the invocation of benevolent spirits, particularly serving the deity Ong Yah for the welfare of the nation and its inhabitants. This tradition plays a pivotal role in uniting community members of various age groups, bridging generations from youth to revered custodians, maintaining a diverse array of participants such as temple committees, procession attendees, Taoist priests, and skilled artisans responsible for crafting essential traditional costumes and decorations.

Notably, the influence of key figures like Datuk Ronald Gan, the Presiden Persatuan Peranakan Baba Nyonya Malaysia, significantly contributes to sustaining the Wangkang festival. His leadership and commitment have been instrumental in the conservation and propagation of Wangkang. The UNESCO recognition has amplified the cultural eminence of Wangkang, prompting heightened engagement from the community. While the core cultural and religious functions remain steadfast, this inscription has augmented the sense of obligation among practitioners and custodians to preserve and advocate for Wangkang, emphasizing its significance not only within the Malacca Chinese community but also on a broader scale.

Question C. 2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The present condition of Wangkang reflects a blend of challenges and opportunities. Following its UNESCO inscription in 2020, there has been a resurgence in the frequency and scale of Wangkang's practice, gaining renewed attention both locally and globally. The conventional transmission methods, guided by experienced practitioners imparting knowledge and skills to younger generations, have effectively contributed to its continuous practice.

Wangkang's practitioners and audiences primarily hail from Melaka's Chinese community, embracing both older and younger participants. However, there's an ongoing effort to expand the participation base to ensure its enduring viability. Sustaining Wangkang is underpinned by robust community engagement, comprehensive historical documentation, and educational programs.

Despite its recent revival, certain perils to its continued transmission persist. Immediate and serious threats include the potential loss of traditional costumes and stage decorations due to the aging artisans who possess these skills. Furthermore, the changing demographic landscape and modernization might impede the interest of younger generations in traditional practices. Urgent measures are imperative to address these imminent threats and ensure the continuous celebration and practice of Wangkang.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The Wangkang Festival is a community-driven celebration deeply woven into the cultural tapestry of the Melakan Chinese community. Participants span temple committees, procession members, and Taoist priests, with the entire community actively engaged in orchestrating and cherishing this momentous festival, an age-old tradition.

Key Elements:

- **Nautical Rituals:** The festival commences with maritime rituals, invoking blessings and safeguarding through prayers to ancestral spirits and the Wangkang ship.
- **Procession Spectacle:** A vibrant procession traverses the city, featuring elaborate floats, traditional garments, and cultural displays, headlined by a symbolic Wangkang ship.
- **Taoist Rites:** Rituals led by Taoist priests connect the community with their spiritual heritage and the legendary Wangkang ship.

The UNESCO Endorsement's Impact on Wangkang

The UNESCO recognition of the Wangkang Festival as an Intangible Cultural Heritage on December 17, 2020, lauds its cultural and maritime significance. It secures the heritage of the revered Wangkang ship for posterity and acknowledges its significance both locally and globally.

The UNESCO endorsement has propelled the Wangkang Festival, its maritime legacy, and the fabled Wangkang ship into the limelight, fostering respect for cultural diversity, enhancing mutual understanding among communities, and honoring Melaka's unique maritime heritage, particularly the enduring legacy of the Wangkang ship.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The perpetuation and fortification of the Wangkang Festival involves an array of strategies geared towards its continued celebration in Melaka and beyond. These encompass active community participation, rigorous documentation and preservation initiatives, educational campaigns, endorsement from local authorities, cultural tourism programs, and collaborative efforts. The UNESCO acknowledgment bolsters the responsibility to safeguard and advocate for the Wangkang Festival, cementing its place as a crucial aspect of Melaka's cultural legacy for posterity.

While efforts are made to promote the Wangkang procession to younger generations, especially in nearby schools, the Wangkang Museum established adjacent to the temple at No. 195, Jalan Parameswara, 75000 Melaka, serves as an educational monument aimed at informing and engaging various community groups about the Wangkang tradition. Nevertheless, Wangkang's representation in educational syllabi is limited, considering its association primarily with the Chinese community in the state of Melaka.

The Wangkang Museum, situated on Parameswara Street, proudly exhibits two depictions of Wangkang ships from 1919, recognized as the world's earliest representations of these vessels. This museum stands as a living embodiment of the dedication to conserve and showcase the culture and heritage of the community, further solidifying the cultural significance of the Wangkang Festival.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Communities play an indispensable role in the Wangkang festivals, taking on pivotal responsibilities crucial to their success. These roles include comprehensive event planning, acquiring necessary permits, crafting and assembling ship replicas, embellishing festival locales, and arranging ceremonial paraphernalia. Diligent scheduling ensures that all logistical requirements are addressed, and the appropriate permissions are secured.

The painstaking construction of ship replicas underscores their unwavering commitment. Their active involvement is evident in the transformation of festival spaces, where vibrant decorations are meticulously arranged alongside the establishment of altars and stages for significant ceremonies. Community members, adorned in traditional garb, symbolize their cultural heritage and actively partake in the rituals. Their contributions—bearing sacred items and symbols—play an essential role in preserving age-old traditions and perpetuating the festival's cultural opulence. Ultimately, these communities are the heartbeat of the Wangkang festivals, infusing these events with vibrancy and ensuring their triumphant execution.

There exists no structured formal training or educational modules for Intangible Cultural Heritage (ICH) specifically designed by practitioners and bearers of Wangkang. Their approach involves active demonstration and direct participation in the preparation and execution of the Wangkang festival,

passing down the tradition through observational learning and hands-on experiences. This transmission of Wangkang knowledge primarily occurs through the guidance of master artisans and the elder generation, directing and teaching volunteers and younger participants engaged in the ritual procession.

The engagement of the local community plays a fundamental role in ensuring the preservation of the Wangkang Festival. Contributions from these communities provide invaluable insights, reflecting the festival's cultural significance. Educational programs aimed at the younger generation and the broader community nurture a deep appreciation for the festival's cultural essence and relevance. Key figures like Datuk Ronald Gan, President of the Baba Nyonya Peranakan Association of Malaysia, have played a crucial role in preserving the Wangkang Festival. UNESCO's recognition of the Wangkang Festival has substantially elevated its cultural significance, fostering greater community involvement. This recognition has heightened the sense of responsibility among the practitioners and bearers, emphasizing the need to preserve and promote the festival for future generations. The Melakan Chinese community actively engages in the organization and celebration of this important festival, fostering a sense of communal participation that has persisted through generations.

Key Elements of Wangkang:

- Maritime rituals: The festival begins with maritime rituals on the sea, invoking blessings and protection from the deities, paying homage to the seafaring ancestors and the Wangkang ship.
- Grand procession: A colorful and lively procession through the city, featuring ornate floats, traditional costumes, and cultural performances, with a symbolic Wangkang ship at the forefront.
- Taoist ceremonies: Religious ceremonies performed by Taoist priests during the festival, connecting the community with their spiritual heritage and the legendary Wangkang ship.

Question C. 6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

-the competent body(ies) involved in its management and/or safeguarding;

- Ministry of Tourism, Arts and Culture
- Department of National Heritage
- National Department for Culture and Arts

- the organization(s) of the community or group concerned with the element and its safeguarding.

- Persatuan Peranakan Baba Nyonya Malaysia

Question C. 7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Wangkang report was meticulously crafted to ensure extensive engagement from communities, organizations, and NGOs. To establish trust and direct communication, the Department of National

Heritage engaged in community outreach, visiting Wangkang communities. This approach fostered active involvement from experts within these groups, ensuring that the report encapsulated their collective wisdom and knowledge. Throughout the preparation, feedback loops were established, allowing stakeholders to offer continuous input at different stages, facilitating ongoing enhancements.

As the Wangkang holds cultural and religious significance, training specifically concentrates on procession preparation. While non-formal training is provided, the association organizes events that promote Wangkang and enables intergenerational and intragenerational knowledge transfer within the community. The essence of Wangkang's preservation lies in the hands-on experiences shared by the older generations with the youth, passing down the intricate knowledge required for the procession. This eight-month-long preparation for the Wangkang Ship involves diverse community members from Melaka, including the Chitty and Indian communities. The engagement of different generations and cultural groups enriches the safeguarding of this heritage. Furthermore, the Baba Nyonya Peranakan Association of Malaysia and the Temple association extend their training and guidance to the Chinese community in Batu Pahat, Johor, and Penang, where Chinese temples have reinitiated their Wangkang procession with unique elements.

The report's framework was purposefully designed, featuring sections that directly addressed the concerns, practices, and recommendations voiced by the Wangkang communities. Transparency and accountability were paramount, ensuring stakeholders were kept informed and concerns promptly addressed. Through these meticulous steps, the Department of National Heritage aimed to create an inclusive and cooperative Wangkang report, one that genuinely reflected the diverse perspectives and experiences within the Wangkang community and pertinent organizations.

C-2020-01613

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Pantun	2020

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to

any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Pantun, an integral part of creative expression in Malaysia, boasts a rich history spanning over four centuries across Southeast Asia. Earliest records of Pantun trace back to the 15th century in Malacca and have been found in Malay manuscripts like Sulalatus Salatin or Malay History around 1612. This poetic form was employed by storytellers, fairy tale authors, and prevalent in numerous regions including Kelantan, Terengganu, Pahang, and other states in Malaysia, as well as various areas in Brunei, Indonesia, and the Philippines, being disseminated through multiple mediums like language, colonial influence, literature, media, and the digital sphere.

Considered as a testament to intelligence and rhythmic similarities ('sepantun'), Pantun stands as a direct or indirect channel of conveying advice, emotions, and experiences. Its reach extends beyond the Malay community to include diverse ethnic groups like the Peranakan Chinese, Dayak, Bajau, and Orang Laut. Pantun encompasses various forms of oral expression, reflecting emotions, ideas, wit, and creativity, while serving as a source of entertainment, proverbs, children's songs, and more.

Pantun often comprises even-numbered lines, commonly in quatrains or couplets. It's notable for its use of analogies, metaphors, and maxims, reflecting community wisdom. The variations in Pantun length range from the brief two-line form to the extensive sixteen-line structure. Its poetic construction is significant, relying on rhyming schemes and repetitive patterns that provide a harmonious and unique sound. The quatrains often exhibit an interwoven structure, ensuring each stanza's lines echo into the subsequent stanza, creating a unified and structured form of expression. An example of a classical Pantun that exemplifies these traits is presented by Adnan (2020).

Pulau Pandan nun jauh ke tengah,
Gunung Daik bercabang tiga,
Hancur badan dikandung tanah,
Budi nan baik dikenang juga

English translation:

Pandan Island at the middle of the sea,
Daik Mountain it has three peaks,
Although the body is crushed
in the ground, Virtuous deeds will never be forgotten.

Pantun, deeply ingrained in the Malay community's identity, serves as an emblem of Islamic values and etiquettes, depicting politeness in interpersonal communication, nurturing relationships through marriage rituals, shaping individual identity, and preserving local culture. In Malaysia, pantun finds extensive use across a spectrum of social, cultural, and economic events, notably in customary dialogues during Malay weddings, within the lyrics of traditional Malay songs, and in specific artistic performances such as Dondang Sayang, Bangsawan, Mak Yong, Mek Mulung, and Dikir Barat.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Pantun enjoys widespread usage across diverse media platforms, including speeches, movies, songs, and documentaries, reaching audiences of varying ages and backgrounds. Its prevalence in television

programs, ranging from children's cartoons to parliamentary debates and film dialogues, ensures its accessibility to society through multiple media outlets.

However, the sustainability of Pantun among the younger generation faces challenges linked to a lack of understanding, appreciation, and practice of Malay identity, particularly among university students (Rahman & Mahamod, 2022). Crafting a Pantun requires a strong command of Malay language to weave metaphors and messages effectively. While Pantun is commonly used in everyday conversations and media, the emphasis on proper Malay language use has waned. Engaging language experts in movie scripts, speeches, and reports that feature Pantun becomes vital to preserve its value.

The recent passing of Datuk Shanon Ahmad, the National Literary Laureate, marks a significant shift in the Malay literary landscape. Only a few literary stalwarts remain, such as Datuk A. Samad Said, who, alongside other renowned figures, has contributed profoundly to Malaysian literature by reflecting the Malays' joys, sufferings, dreams, and struggles.

Additionally, the lack of financial support, particularly research grants and funding for Pantun-related activities in Malaysia, poses a challenge for its global sustenance. Although initiatives like Geram Sempadan by MOTAC exist, the available funding is insufficient for activists conducting research in preserving Pantun. This financial limitation warrants attention and support to safeguard and promote Pantun effectively on a global scale.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The UNESCO inscription of Pantun emphasizes its pivotal role in community engagement, reflecting the art's insightful and creative way of imparting messages. Pantun's adaptability to various dialects, such as Minang, Dayak, Bajau, and others, renders it unique and easily integrative within diverse communities.

The usage of Pantun as a source of advice contributes to fostering respect for different religions and races. Organizing Pantun competitions tailored to different demographics—gender, age, and ethnicity—aims to increase awareness of Pantun's versatility and significance. The creation of various themes for Pantun serves as a platform for promoting respect for cultural diversity, human creativity, and mutual respect among communities, groups, and individuals.

Pantun has been widely encouraged at the school and university level. Pantun competitions at the school and university level are often held to produce young talent in the use of pantun. Radio Station such as Radio Television Malaysia (RTM) highlight the programmes related to pantun as the main broadcast on every weekend. This can encourage more people to recognize the Pantun.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The utilization of digital platforms to promote Pantun is integral to the Dewan Bahasa dan Pustaka (DBP) strategic plan (2021–2025), aiming to fortify the sustainability of the Malay language. DBP is actively leveraging social media platforms, including Facebook and Instagram, to advance the appreciation and understanding of Pantun. DBP also actively in publishing the journal and magazines namely " Pentas' to portray the articles related to ICH.

The Malaysian Education Development Plan (2013–2025) underscores Pantun's role in fostering creativity and national unity through the Malay language. Several courses in public universities across Malaysia have integrated Pantun into their syllabi to encourage continuous learning and preserve this cultural element. For instance, programmes such as Malay Literature at Faculty of Social Science and Humanity (FSSK) in Universiti Kebangsaan Malaysia (UKM), Bachelor degree in Malay Literature studies at Universiti Malaya (UM), Ijazah Sarjana Muda Pengajian Warisan dengan Kepujian at Universiti Malaysia Kelantan (UMK), and Fakulti Bahasa Moden Dan Komunikasi at Universiti Putra Malaysia (UPM).

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Pantun has found significant usage in diverse spheres, adopted in various formal and informal settings. It's commonly integrated into speeches, both introductory and closing ones, among government officials and public figures, as notably exemplified by the conclusion of Yang di-Pertuan Agong Al-Sultan Abdullah Ri'ayatuddin Al-Mustafa Billah Shah's address at Dewan Rakyat during the 15th Parliament on February 13, 2023.

In the educational landscape, Pantun has been included in the syllabi of primary and secondary schools, highlighting its cultural importance in the Malay language curriculum. Educational bodies like Institut Pendidikan Guru Kampus Bahasa Melayu have organized events like Citra Pantun Melayu 2022, emphasizing the significance of Pantun. Furthermore, competitions such as Pertandingan Pesta Pantun Peringkat Negeri Johor 2023 are arranged to instil the practice of Pantun among students.

At the tertiary level, Pantun's cultural significance is sustained through numerous activities and events, demonstrated in competitions like Pantun TikTok Merdeka PTA 2023 held by MARA University of Technology, Kelantan Branch. Universities like Putra Malaysia University have organized Pantun Creation Competitions in observance of significant national events.

Private enterprises have actively participated in promoting Pantun. Brands such as Subway, Bank Simpanan Nasional, SME Bank, SAJI Malaysia, and PruBSN have organized contests focusing on Pantun creation, underscoring the integration of this art form in broader cultural events and initiatives.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

a)the competent body(ies) involved in its management and/or safeguarding;

Ministry of Tourism, Arts and Culture is the organization that safeguarding the works of Pantun. Besides, the Language and Library Council also preserving the art of Pantun by ensuring the works of Pantun is published. The Ministry of Education ensure these creative arts included in the Malay Language syllabus.

b)the organization (s) of the community or group concerned with the element and its safeguarding.

- i.The National Department for Culture and Arts
- ii.Malaysian National Library
- iii.Malaysian National Archive
- iv.Melaka Heritage Institute (INSWA)
- v.Johor Heritage Foundation (Yayasan Warisan Johor)
- vi.Malaysian Public and Private Universities
- vii.Malaysian Folklore Association
- viii.Penang Malay Association (PEMENANG)
- ix.The Federation of Malaysian Writers Association (GAPENA)
- x.Malaysian National Writer Association (PENA)
- xi.Malaysian Librarian Association

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The report was a collaborative effort between the Department of National Heritage and researchers from Universiti Teknologi MARA. The process involved a series of meetings in hybrid format, addressing key aspects such as community engagement, research, documentation, transmission, educational initiatives, inventory and diversity, and involvement from private entities. Stakeholders from diverse sectors, including NGOs, government representatives, educational institute and experts specializing in international cultural heritage, actively participated in these sessions.

Personalized communication, including official letters, was utilized to reach out to these parties, inviting their involvement in data collection. Additionally, interviews were conducted with pertinent stakeholders, and multiple publications were referenced to ensure a comprehensive report.

The Questionnaire Framework was distributed to all stakeholders to enable them to answer the questions based on the questions given by the secretariat.

Engagement sessions are held from time to time with all stakeholders so that they get an explanation from the secretariat regarding every issue that arises. There is a special unit that manages the production of this periodic report.

The Language and Library Council actively mobilize the National Language Decade campaign every year which is celebrated enthusiastically every September. Various linguistic and literary activities have been carried out throughout the year including poetry which is also a branch of literature.

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Songket	2021

Question C. 1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Songket, a traditional woven fabric esteemed as the quintessence of textiles in Malaysia and Southeast Asia, is renowned for its intricate designs and profound cultural relevance, fulfilling diverse social and cultural roles within its community.

Deeply entwined with Malaysia's cultural identity, Songket is a prominent feature in traditional ceremonies, including weddings, religious festivals, and cultural celebrations. It symbolizes the community's rich heritage, craftsmanship, and tradition, serving as customary attire, crafting sarongs, kebayas, and headscarves for special occasions. The selection of patterns and hues within Songket communicates the wearer's social standing, ethnicity, and the event's significance.

Viewed as an art form, Songket weaving is celebrated for its complex designs woven with gold or silver threads. Weavers draw inspiration from nature, folklore, and traditional motifs, preserving cultural narratives and showcasing their creative expressions. Historically, owning and wearing Songket was emblematic of affluence and status, retaining significance, particularly in rural areas, where it's seen as a prized family legacy. Consequently, the craft of weaving Songket is a crucial endeavor to preserve cultural heritage, transferring skills across generations to maintain its relevance.

The roles associated with Songket involve various individuals and communities. Skilled weavers, often trained in institutions such as the National Craft Institute, master intricate weaving techniques and designs. Many Malaysians, while not weavers themselves, proudly wear Songket, respecting its cultural significance during cultural events and ceremonies. The community also includes master weavers, revered for transmitting this tradition to the next generation, ensuring its continuity. Distinguished individuals, like Terengganu Manang Songket and Cik Minah Songket, are prominent master weavers in Malaysia.

Furthermore, cultural organizations, museums, and governmental bodies play an instrumental role in preserving Songket. Through exhibitions, workshops, and educational programs, entities like the National Museum, National Craft Institute, and Johor Weaving Gallery strive to elevate awareness and appreciation of Songket. Cultural educators, such as Prof. Dr. Siti Zainon Ismail and Mrs. Joanna Kitingan, dedicate themselves to educating younger generations about the cultural significance of Songket and its traditional artistry. Their efforts ensure the perpetuation and appreciation of this Malaysian heritage.

Question C. 2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Songket remains a culturally significant and viable art form in Malaysia, deeply rooted in the country's heritage. Various reasons contribute to its viability at present. Firstly, the frequency and extent of the practice of Songket weaving are still practised in various regions of Malaysia, especially in Terengganu and other states such as Johor, Kelantan, Melaka, Pahang and Sarawak with active communities engaged in its production. Songket is frequently used for ceremonial and special occasions, including weddings, cultural festivals, and formal events.

In terms of the strength of traditional modes of transmission, the traditional Songket weaving techniques have been passed down through generations within specific weaving communities. Many weavers continue to learn the craft from their family members or local artisans, preserving the traditional knowledge and skills associated with Songket. For example, the Johor Weaving Gallery has organized the Johor Weaving Workshop each year to teach the public, especially the young generation, about weaving including Songket.

Additionally, the audiences for Songket include locals who appreciate the cultural significance, as well as tourists interested in traditional Malaysian arts and crafts. A lot of efforts have been made to promote the sustainability of Songket through initiatives that support local weavers, preserve traditional techniques, and create markets for Songket products such as in the 2021-2025 Strategic Plan of the National Department for Culture and Arts. To ensure its sustainability, Songket has adapted to contemporary tastes by being incorporated into modern fashion and interior design to ensure its relevance in today's market.

While Songket continues to thrive, there are potential threats to its transmission and sustainability. One of the threats that remains significant until today is the number of skilled weavers. The number of skilled Songket weavers has been decreasing over time. This is due to younger generations being less interested in learning traditional weaving techniques, which poses a threat to the continuity of this craft. In some cases, Songket production has become more commercialized, leading to potential compromises in quality and authenticity. Other than that, the influx of Western fashion and textiles has influenced clothing preferences among younger generations potentially diminishing the demand for traditional attire like Songket. Lastly, the availability of natural materials used in Songket weaving, such as plant-based dyes, can be affected by environmental changes and agricultural practices. However, Malaysia has made various efforts to revitalize and promote Songket as a cultural heritage item, as well as its adaptation to contemporary markets, has helped mitigate some of these threats.

Question C. 3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The UNESCO recognition of Songket as an intangible cultural heritage has significantly contributed to elevating its visibility and underscoring its importance, fostering respect for cultural diversity, human creativity, and mutual understanding across communities in Malaysia.

Through an intricate documentation process, the history, techniques, and cultural significance of Songket have been systematically preserved, ensuring its heritage remains accessible and appreciated at the national level. This acknowledgment has been embedded in cultural policies and educational curricula, enabling younger generations to understand and cherish Songket as an integral part of their heritage.

The recognition has kindled a sense of pride and cultural identity among communities practicing and embracing Songket, serving as a shared treasure that unites people from diverse ethnic backgrounds. Internationally, it has attracted cultural enthusiasts, promoting tourism and providing opportunities for cross-cultural exchange and dialogue, which enriches local economies and international relations.

On a global scale, Songket's recognition highlights Malaysia's cultural diversity and artistic achievements, portraying the nation as a hub of cultural vibrancy. It fosters mutual respect and acceptance among Malaysia's diverse communities, emphasizing the importance of cherishing varied cultural traditions and nurturing tolerance and unity.

Moreover, this recognition paves the way for international cultural exchanges, offering platforms for sharing knowledge, techniques, and artistic ideas related to traditional weaving and craftsmanship. This collaborative exchange augments the cultural landscape by embracing different cultural practices and their artistic elements.

Lastly, the UNESCO recognition entails a commitment to safeguard and preserve Songket and its associated traditions.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Institutes of higher education, including the National Craft Institute and universities continue to offer Songket-focused studies, have actively engaged in researching Songket and disseminating knowledge through publications such as books, articles, and papers to enhance public understanding of its cultural significance.

Cultural centres and museums regularly showcase Songket in their exhibitions, providing visitors with a comprehensive understanding of its historical and cultural significance.

Various organizations and government agencies are organizing training workshops to preserve

traditional skills and techniques. Financial aid through grants or subsidies is often extended to these artisans to sustain their craft, covering expenses for materials, equipment, and marketing efforts.

Malaysia engages in collaborations with UNESCO and other nations to facilitate the dissemination and promotion of knowledge concerning Songket and other ICH. Noteworthy examples include initiatives such as the ASEAN Dialogue for Cultural Heritage Conservation 2021, The 1st ASEAN Underwater Mini Landmark (Aumil) 2021, and the ASEAN Seminar on Preservation and Protection of the Underwater Cultural Heritage 2021.

The utilization of digital platforms and social media has been instrumental in the promotion of Songket. A notable example is the CraftOnTheGo application introduced by the Malaysian Handicraft Development Corporation, which serves as a digital geolocation service through a mobile app. This application aims to facilitate public access to information about craft entrepreneurs across Malaysia, presenting a directory with profiles of these entrepreneurs, detailed product descriptions, images, social media links, and the physical locations of their premises.

Question C. 5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The safeguarding of Songket in Malaysia involves the active participation of communities, groups, individuals, and relevant non-governmental organizations (NGOs). These stakeholders are committed to preserving and promoting this cultural heritage, and their efforts play a crucial role in ensuring the continued vitality of Songket:

1. Songket Weaving Communities

a. Weavers Communities

Weaver communities are the main character of Songket preservation. They are the bearers of traditional weaving techniques, patterns, and knowledge. These communities pass down the craft through generations, ensuring the continuity of this art form.

b. Master Weavers

Master weavers hold a special responsibility within these communities. They play a pivotal role in teaching and mentoring the younger generation of weavers, ensuring the transmission of advanced skills and expertise.

2. Public / Individuals

Many individuals in Malaysia have a high appreciation for Songket, even if they are not directly involved in its production. They actively promote and celebrate the art form by wearing Songket on special occasions, supporting local artisans, and participating in cultural events.

3. Non-Governmental Organizations (NGOs)

Various NGOs in Malaysia are dedicated to the preservation and promotion of Songket. These organizations often work closely with communities and artisans to provide resources, training, and platforms for showcasing their work. On the other hand, some NGOs focus on educating the public, especially younger generations, about the cultural significance of Songket and traditional weaving techniques. They may organize workshops, seminars, and exhibitions to raise awareness. Some NGOs

advocate for policies and initiatives that support the safeguarding of Songket and other intangible cultural heritage. They engage with government bodies and other stakeholders to ensure the recognition and protection of these traditions.

4. Government Initiatives and Educational Institutions.

The Malaysian government, through various ministries and agencies responsible for culture and heritage, often plays a pivotal role in safeguarding Songket. They may provide financial support, create policies for cultural preservation, and nominate Songket for international recognition as an intangible cultural heritage. This can be seen through the 2021-2025 Strategic Plan of the National Department for Culture and Arts, financial support for Songket research and documentation and courses offered by the National Craft Institute and other higher learning institutions as well as schools. This helps educate future generations about the importance of preserving cultural heritage.

5. International Collaboration

The inscription of Songket on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity reflects international recognition and cooperation. It opens avenues for collaboration with other countries, allowing for the exchange of knowledge and experiences related to cultural heritage preservation. It also will actively promote Songket as a cultural attraction thus generating economic benefits to Malaysia. The safeguarding of Songket in Malaysia is a collaborative effort that involves the active participation and commitment of communities, groups, individuals, NGOs, government bodies, and international partners. These stakeholders work together to ensure that Songket continues to thrive as an integral part of Malaysia's cultural heritage. Their commitment plays a crucial role in preserving and promoting this traditional craft for future generations in Malaysia.

Question C. 6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

The government agencies involved in its management and/or safeguarding;

- Ministry of Tourism, Arts and Culture
- Department of National Heritage
- National Department for Culture and Arts
- Malaysian Handicraft Development Corporation

All of the competent bodies are responsible for preserving and safeguarding the elements in the context of policymaking, implementation of the policies, programmes and plans and monitoring, reporting and improvement of policies, programmes and plans related to ICH

b. The NGOs and private sector concerned with the element and its safeguarding:

- Norizai Songket
- Dah Harun Songket
- KT Songket
- SH. Akmal bt. Tuan Putra
- Koleksi Ifah Songket & Kraf
- Institut Warisan Melaka
- Yayasan Warisan Johor
- Kraftangan Malaysia

- Tenun dan Batik Melaka
- Institut Kraf Negara

All the organizations listed have contributed to preserving and safeguarding the ICH element in the context of research and development, promotion, education and skills learning and also participation and collaboration to improve the measures and mechanism for preserving and safeguarding the ICH element.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Department of National Heritage orchestrated a series of meetings in collaboration with Intangible Cultural Heritage (ICH) researchers to outline the requisites for the forthcoming periodic report. Through these sessions, a structured plan and schedule were drafted to guide the report's preparation. The assembly also pinpointed potential stakeholders for each ICH element slated for inclusion in the report, drawing from various bodies such as ministries, departments, associated agencies, non-governmental organizations (NGOs), and the custodians and practitioners of ICH elements. Following these initial discussions, the ICH researchers coordinated a sequence of both in-person and virtual sessions with the identified stakeholders, comprising communities, groups, NGOs, and individuals associated with ICH elements. These meetings proved to be remarkably effective in eliciting valuable feedback, recommendations, and insights from the stakeholders, enriching the periodic report preparation process.

The stakeholders include the ministry, government agencies, private sector, educational institutes, NGOs, associations, media, academics, policy makers, researchers, and an experts.

Question D

Signature on behalf of the State

The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.

Name

EYO LENG YAN

Title

DIRECTOR

Date

12-12-2024

Signature