



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2019
for possible inscription in 2020**

Instructions for completing the nomination form are available at:

<https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Indonesia and Malaysia

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Pantun

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

Pantun

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

Kias (Lampung);
Rancag/Rancak in Gombang Rancag (Jakarta);

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

All the communities practising Pantun in Indonesia and Malaysia are deeply committed and involved in the form and its practice. Among them are pemantun, Pantun singers and practitioners, traditional musicians who accompany Pantun, guardians of traditional custom, ritual practitioners, cultural performers, and central and local governmental officials. Pantun communities may be found in both Indonesia and Malaysia. There has long been an intertwining of history and culture between the peoples of these two countries.

Pantun communities found in Indonesia include: the Malays of Riau and the Riau Islands, the Betawi, the Peranakan Chinese, the Manado, the Ambon, the Ternate, the Tidore, the Minangkabau, the Banjar, the Sambas, and the Sintang.

Pantun communities found in Malaysia include: the Malays, the Orang Asli, the Bajau, the Ida'an, the Kedayan, the Baba Nyonya, the Chitty, the Kristang, and the Chinese.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Pantun, in its many variations is used in 35 languages and 30 dialects of Malay in Southeast Asia. Its lyrics have been translated into Dutch, French, English, German, Italian, Czech, and Chinese. Pantun are now written in French and in English.

In Indonesia the spread of Malay Pantun has reached Sumatra (the Minangkabau, the Kampar, the Malays of Tanjungpinang and Lingga); Kalimantan (the Banjar, the Kutai); Sulawesi (the Manado, the Gorontalo, the Makassar); Maluku (the Ambon, the Ternate, the Tidore); Java (the Betawi Malays, the Peranakan Chinese).

In Malaysia, Pantun are widely practiced in the states of Kedah, Perlis, Perak, Pahang, Pulau Pinang, Kelantan, Terengganu, Johor, Melaka, Selangor, Negeri Sembilan, Sabah, Sarawak and among the indigenous peoples including the Semai, Semaqbrig and Engkirat.

In Indonesia, Pantun are also found in non-Malay speaking areas: in Sumatra (the Gayo, the Alas, the Karo, the Mandailing, and the Toba); in Java (the Javanese, the Sundanese, the Madurese); in Bali (the Balinese); in West Nusa Tenggara (the Sasak); in Celebes (the Talaud, the Minahasa, the Kaili). In Malaysia, the Iban, the Bidayuh, the Malanau, the Kedayan, and the Bajau all practice Pantun.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.):	Mr.
Family name:	Farid
Given name:	Hilmar
Institution/position:	Director General of Culture Ministry of Education and Culture (Indonesia)
Address:	Komplek Kementerian Pendidikan dan Kebudayaan Republik Indonesia Gedung E, 4th floor Jalan Jenderal Sudirman, Senayan Jakarta 10270
Telephone number:	+62 21 572 5035; +62 21 572 5578
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Other relevant information:	-

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Title (Ms/Mr, etc.):	MR.
Family name:	Bahadin
Given name:	Mohamad Muda
Institution/position:	Deputy Commissioner of Heritage Department of National Heritage Ministry of Tourism and Culture (Malaysia)
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Telephone number:	+603-26127602
E-mail address:	muda@heritage.gov.my

1. Identification and definition of the element

For **Criterion R.1**, States **shall demonstrate that 'the element constitutes intangible cultural heritage** as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- ☒ oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- ☒ performing arts
- ☒ social practices, rituals and festive events

- ☒ knowledge and practices concerning nature and the universe
- ☐ traditional craftsmanship
- ☐ other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. *an explanation of its social functions and cultural meanings today, within and for its community;*
- b. *the characteristics of the bearers and practitioners of the element;*
- c. *any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and*
- d. *the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. *that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';*
- b. *'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';*
- c. *that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';*
- d. *that it provides the communities and groups involved with 'a sense of identity and continuity'; and*
- e. *that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*
Not fewer than 150 or more than 250 words

Pantun is a form of Malay verse used to express intricate ideas and emotions that also carries with it an art of metaphorical delivery in subtle language. Pantun are regarded as a binding thread that can unite the various communities that practice them. The shortest Pantun consists of two lines, with a clear a-b-a-b rhyme scheme and rhythm. It is very rare to find a Pantun with more than eight lines. The four-line variety is the most popular and the most easily rendered in an oral presentation.

Pantun usually uphold social values of the community, not the least its moral concerns. The delivery of these messages is usually very refined and tangential. Pantun are paragons of polite formal speech. The first and second lines act as the "foreshadower", while the third and fourth carry the meaning of the verse. Each line generally contains four words with a syllable count of 8 to 12. Pantun may be transmitted orally, in music, in song, in writing, and also through the internet, television, and print media.

The foreshadowing verse uses natural metaphors to describe life experiences and the wisdom gained therein. This verse acts as a shadow of the meaning that is to come in the second verse. Traditionally, the foreshadower employs symbolism derived from nature and often includes references to local flora and fauna. In their choices of these elements the Pantun practitioners provide hints of human emotions, thoughts, and lifeways. From these refined verses, one can catch a glimpse of how local communities understand their relationship with the natural world and gain an understanding into Malay cultures.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

All the communities practicing the Pantun in Indonesia and Malaysia are deeply committed and involved in the form. Many are the practitioners, headed by the *pemantun* (the Pantun narrator), the singers and customary chiefs. Pantun can be recited at weddings, at customary rituals, during curing sessions, or during staged cultural performances. At present, in Indonesia and Malaysia official ceremonies, speeches, and seminars often begin with a few well-chosen Pantun. Thus the usage of

Pantun is indeed widespread. Pantun are formally taught in schools, in artistic workshops, and through informal bantering sessions and competitions. Besides these traditional contexts, Pantun are also used to sell products on the radio, television, and in the print media.

Indonesia and Malaysia have shared a platform of cooperation that has long been recognized and acknowledged. There are many shared programs of Pantun competitions between the radio stations of Malaysia, Indonesia, and Brunei. Pantun are a treasured oral heritage upheld by the Council of Southeast Asia Literature (MASTERA).

As the tradition of Pantun has spread far and wide, Pantun should be recognized as not only Malay heritage, but also as a shared tradition of all those who use Pantun.

(iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

Pantun, as an oral tradition, is transmitted both through the activities of daily life, and also through the more formal channels of ritual and custom. In communities, Pantun are taught by the elders and customary chiefs to younger apprentices and children. However, this method of transmission is being progressively weakened as by social change that has eroded local rituals and customary practices, caused by creating friction between the values of the past and the present. Nonetheless, the formal channels of transmission of Pantun continue to be relevant, and Pantun transmission continues through formalized schools and the media. In maritime Southeast Asia, many cultures do not express emotions or strong opinions directly. It is more socially acceptable to express oneself indirectly to be polite and avoid direct confrontations. Pantun is taught as part of Malay language and literature in all levels of education, including university.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

Not fewer than 150 or more than 250 words

In Malay communities, Pantun has an important social role. Besides being an instrument of social communication in the various social, cultural and economic activities, it also functions as a symbol of Malay identity, especially its beautiful language and fine images and symbols all conveyed in a polite and indirect manner.

The Malay community utilizes Pantun as an instrument of moral guidance and social support, for the verses is laden with social content. The various sub-forms of the proverbs - *petatah petitih*, *amanah*, often contain guidance regarding community and religious values. Within these verses is encapsulated the refinement of *budi* – the idealized values of restraint, courtesy, kindness, humility, respect, patience, and sincerity important to Malay culture.

Philosophically, Pantun upholds various cultural values and lifeways. Pantun emphasize balance, harmony, and flexibility in human interactions and relationships. Pantun also express a relationship with nature that seeks to establish harmony. A harmonious relationship between human beings and the natural world is expressed through Pantun that invite one to learn from nature's ways and seasons. This concept is underlined in the Malay proverb *alam terkembang menjadi guru*; nature opens to become our teacher.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

Pantun are compatible with existing international human rights instruments. The Pantun tradition encourages mutual respect between communities, groups, and individuals. It is the most widespread oral form in maritime Southeast Asia and has been used in many sectors in the region for at least 500

years. Pantun provide a forum to express ideas, to entertain, or to communicate between people, regardless of race, nationality, or religion. Pantun are a means to express love, with more than 70% of the verses devoted to expressing love of a romantic partner, the family, the community and the natural world.

Pantun are relevant because of three main reasons: it is diplomatic, democratic, and has often been used as an instrument of conflict resolution. It is diplomatic because this verse form is used to convey important issues, but at the same time provides sensitivity that helps to retain mutual respect for both parties. It is democratic because it does not express hierarchy in its language and vocabulary, and it is not socially stratified. Pantun may be composed and spoken by anyone, including kings, ministers, dignitaries, and commoners. There have been studies that explore how Pantun are used to gently and sensitively resolve conflicts and, thus, to reinstate relationships to their original pre-conflict states.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

The listing of Pantun in the ICH UNESCO register will raise the visibility of the relationship between ICH, natural conservation, and the environment. The *sampiran*, or foreshadower verse of the Pantun, refers to elements of nature and the natural environment. Pantun can be spoken by anyone regardless of age, gender and or social strata.

Locally, this inscription will recognize Pantun practitioners and enhance the visibility and importance of local wisdom and help in its transmission to the next generation.

Regionally this inscription will enhance the spirit of shared heritage, mutual cultural cooperation, especially between neighboring countries in Southeast Asia.

Globally, this inscription will draw world attention to oral traditions that continue to be adapted. In its international form Pantun are composed in more than 20 languages and have become a subject of research and experimentation.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

At the national level, this inscription will raise a greater awareness of ICH and the UNESCO Convention that recognizes and appreciates cultural diversity. This recognition will also enhance awareness of the importance of preserving Pantun and helping in its transmission to future generations by indirectly encouraging people to learn and safeguard this oral tradition.

In addition, if successful, the inscription will promote Pantun among communities of practice in Indonesia and Malaysia. An inscription of Pantun will increase the visibility not only to Pantun itself, but also to other forms of intangible cultural heritage.

It is hoped that this recognition will become a catalyst for encouraging the governments of Indonesia and Malaysia to safeguard and promote this oral and literary heritage to ensure its continuity in the future.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

The inscription of Pantun as a regional form will enhance the mutual understanding and cooperation between the countries of Southeast Asia including Indonesia, Malaysia, Singapore, Brunei Darussalam, and Thailand in the preservation of their shared cultural heritage. At the international level this inscription will draw world attention to examples of oral tradition that are being adapted due to the process of globalization. Pantun have been the subject of study by scholars from Europe and have been translated into many languages including French, German, English, and Dutch. This inscription will also raise awareness of the importance of Pantun in its communities of practice. International listings of intangible cultural heritage can become a catalyst for communities of practice to recognize the importance of transmission of traditions from one generation to the next. The listing at the international level will also enhance the visibility of Pantun as well as other forms of oral tradition and intangible cultural heritage shared between Indonesia and Malaysia.

How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription will strengthen the ties between transnational Pantun communities. The Pantun inscription will reinforce dialogue between culturally similar communities that have been divided due to colonial and national borders. Dialogue between these communities will be carried out through festivals, joint celebrations, and rituals. The inscription will enhance the communities' awareness of the importance of cooperation in the safeguarding of their oral traditions. Thus, it will increase dialogue among and between the communities concerned.

Pantun present advice, courtesy, education, life values, ethical relationships between peers of different age groups, and information about Pasisir peoples and their traditional practices. The cultural content of this element will motivate experts in the fields of language, culture, and the social sciences.

Cultural exchanges will be encouraged between the Pantun communities of Malaysia and Indonesia. Those who participate in Pantun festivals include traditional poets, musicians, singers, and dancers. Therefore, Pantun opens a space for dialogue between different ethnic communities that use Pantun.

(ii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

One manifestation of human creativity is oral tradition. The oral tradition of Pantun expresses local knowledge about the environment, ethical, and aesthetic values in a poetic form. Pantun are also featured in other arts including music, dance, language, and traditional theater. The performance of Pantun demonstrates creativity in communicating through beautifully composed verse. These different performances allow individuals in a community to demonstrate their individual creativity. The beauty of expression through language in Pantun inspires people to create Pantun in various other forms of art such as music, dance, and traditional theater.

3. Safeguarding measures

For **Criterion R.3**, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Various efforts to support the continuity of the Pantun tradition have been developed by communities,

groups, and individuals in Indonesia. These groups include Association of Oral Tradition (ATL), Lembaga Adat Melayu (LAM), Komunitas Joget Dangkung Morro Komunitas Joget Dangkung Sungai Enam, Komunitas Gazal Pulau Penyengat, Sanngar Teater Warisan Mak Yong Kampung Kijang Keke. Individuals or *pemantun*, such as Ali Pon have begun to research and document the diversity of the Pantun tradition. The Research Expedition of 4 Rivers in Riau has also identified several Pantun that are still spoken in daily life. In addition, Pantun communities can also be found on social media.

In 2008 ATL held a Pantun seminar and in 2012 held a Pantun workshop. ATL has also used Pantun as lecture material for oral traditional studies in elementary schools since 2009. Several documentary films on the Pantun tradition have also been created. These efforts at education about and documentation of the Pantun tradition have been augmented by information published by ATL on its website and on social media.

In Malaysia, efforts to conserve and promote Pantun have been and are being made by numerous government agencies such as the Department of National Heritage, Ministry of Education, Malaysia and the National Arts Institute (ISSMA). Moreover, academicians have also contributed towards the enhancement and dissemination of knowledge about writing and poetry through their research and publications. Among the academicians involved are Dr. Harun Mat Piah, Prof. Emeritus Dr. Muhammad Haji Salleh, Prof Madya Datuk Paduka Dr. Rosli bin Saludin, Prof. Dr. Noriah Mohamed, and Prof Datuk Mohd. Taib Osman. At the community level, Pantun is still being practiced today, especially for entertainment, engagement ceremonies, and wedding ceremonies. Pantun is a popular alternative for sending greetings to relatives and friends through the social media. In Malaysia (Negeri Sembilan and Melaka), for example, Pantun is widely used as a preamble to initiate functions or ceremonies.

Indonesian and Malaysian Pantun communities are planning national and international Pantun festivals, the co-publication of a monograph on Pantun, encouraging the transmission of Pantun in local communities, and safeguarding Pantun through meetings and academic seminars.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- ☒ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☒ preservation, protection
- ☒ promotion, enhancement
- ☒ revitalization

(ii) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

Not fewer than 150 or more than 250 words

Since 2008, the Indonesian and Malaysian governments have safeguarded Pantun by conducting Pantun seminars and festivals and through including Pantun as learning materials in schools (from elementary to university). Informally, Pantun is also taught through studio, radio, and social media. In addition, both the Indonesian and Malaysian governments have made Pantun inventories, before designating Pantun as national Intangible Cultural Heritage (ICH). Indonesia and Malaysia also frequently host Pantun competitions, Pantun creation workshops, Pantun research in various regions, recording and the publishing of Pantun in videos and books.

Among the external and internal barriers to safeguarding Pantun are the destruction of the natural environment which serves as a source of inspiration for the creation of Pantun, the disruption of the transmission of the Pantun tradition in families, the limited number of Pantun maestro, the limited opportunities for *pemantun* perform, and local conflicts regarding the use of Pantun in religious rituals.

Efforts that have been made to overcome external and internal barriers include the creation of formal programs to educate students about the natural environment as sources for Pantun. Informally created

programs include Pantun recitation on the radio, and Pantun exchanges on social media, and the creation of living heritage programs to assist in the transmission of the Pantun tradition within families.

Efforts are being made to address external and internal obstacles in the preparation of a Pantun seminar and festival (2019). Programs are also being developed to acknowledge Pantun Maestro and continuing the program of Pantun learning in schools and colleges.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **State(s) Party(ies)** with regard to the element:*

- ☒ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☒ preservation, protection
- ☒ promotion, enhancement
- ☒ revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

SAFEGUARDING MEASURES FOR PANTUN (Both Malaysia and Indonesia)

Safeguarding measures proposed are:

1. Transmission and Education

Transmission of the Pantun tradition can be facilitated through education. Both nations will develop Pantun curriculum that will be taught from elementary school to middle school. At the tertiary level, students will learn about Pantun in lecture materials that will be accompanied by special research on Pantun. These programs will take place in Universiti Malaya Malay Studies Center; Universitas Indonesia, the Malay Institute of Nature and Civilization in Universiti Kebangsaan Malaysia, and the Malay Institute of Civilization, Universitas Lancang Kuning.

Implementation:

- Prepare a Pantun blog for Pantun dissemination
- Prepare the launch of the ASEAN specialist textbooks on Pantun in September 2019

Implementer:

- Ministry of Education and Culture the Republic of Indonesia
- Oral Tradition Association Indonesia
- Ministry of Education Malaysia
- Ministry of Tourism, Arts and Culture Malaysia
- Arts and Heritage Institute Melaka (INSWA) Malaysia

2. Inventory Work

To create a public website publishing the data in the inventory and to organize campaigns among the public and community that will provide information regarding Pantun. Inventory programs organized by all government agencies as well as local communities.

Implementation:

- The community will provide data relating to the Pantun from year to year regarding their programs and activities.

- The government will update the system regularly to ensure that the data is in accordance with what is available.

Implementer:

- Directorate General of Culture Ministry of Education and Culture the Republic of Indonesia
- Department of Language Ministry of Education and Culture the Republic of Indonesia
- Oral Tradition Association Indonesia
- Department of National Heritage Malaysia
- Arts and Heritage Institute Melaka (INSWA) Malaysia
- Indonesian and Malaysian NGO's communities and all practitioners

3. Documentation and Research

Documentation and research aim to identify and examine the written, aural, or audio-visual archival materials and incorporate audio-visual archival material from radio or television into an online database to make it accessible to the public.

Implementation:

- Initiate and encourage research projects on the theme of Pantun.
- Publish the results of studies on the Pantun study from ASEAN researchers

Implementer:

- Ministry of Education and Culture Republic of
- Department of Language Ministry of Education and Culture the Republic of Indonesia
- Ministry of Education Malaysia
- Dept. of National Heritage Malaysia
- All universities in Indonesia and Malaysia

4. Development & Promotion

Development and promotion are needed by NGOs to support local Pantun communities and competitions.

Implementation:

- To introduce Pantun at international Pantun festivals including performances such as Malaysian Week in London and Indonesian Pantun Festival in Leiden University.
- To introduce and encourage Indonesian and Malaysian Embassies throughout the world to highlight Pantun in their programs and activities.

Implementer:

- Directorate General of Culture, Ministry of Education and Culture the Republic of Indonesia
- Department of Language, Ministry of Education and Culture the Republic of Indonesia
- Oral Tradition Association Indonesia
- Malay Custom Institution Indonesia
- Department of National Heritage Malaysia
- Department of National Arts and Heritage Malaysia
- Arts and Heritage Institute Melaka (INSWA)

5. Safeguarding under Legal Instruments

The national heritage acts and safeguarding plans should be reviewed to ensure that they continue to be relevant for the purpose of safeguarding.

Implementation:

- To safeguard Pantun by gazetting it under national act and in all other related provisions.

- To review Safeguarding Plan Measures every five years

6. Encouraging Community Involvement in Pantun Safeguarding Measures

The involvement of the community needs to be given attention to ensure that these elements will not be lost. Indeed, many programs and activities require the maximum level of involvement from the related communities.

Implementation:

- To provide allocation grants to enable the program to be held by the community from time to time.
- To provide a community of pemantun to be featured in important events organized by the government agencies and ministries.
- To provide excellence awards to heritage practitioners by including Pantun as one of the awarded categories.

Implementer:

- Ministry of Education and Culture Republic of Indonesia
- Ministry of Tourism, Arts and Culture Malaysia

7. International Dialogue and Promotion

The advocacy of dialogue programs is very important for increasing mutual respect for cultural diversity of people in the Pantun communities. Indeed, it needs to be carried out continuously through the involvement of many parties that cooperate with one another, especially those that come from related communities.

Implementation:

- To organize an international seminar or forum involving all countries who practice Pantun at least once every two years.
- To conduct periodical meetings with both Indonesia and Malaysia to present reports of programs and activities that have been conducted and planned program and activities.
- Carrying out Pantun celebrations in the form of festivals with Malaysia and Brunei Darussalam with the support of the Ministry of Education and Culture and South Sulawesi Province, in September 2019.
- Encouraging Pantun seminars and festivals in Southeast Sulawesi, in collaboration with Universitas Halu Oleo in 2020

Implementer:

- Directorate General of Culture Ministry of Education and Culture Indonesia
- Oral Tradition Association
- Dept. of National Heritage Malaysia
- Dept. of Arts and Culture Malaysia
- Arts and Heritage Institute Melaka, Malaysia

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

Both Indonesia and Malaysia have a crucial role to play in safeguarding Pantun and its transmission, its promotion and development. The measures to be taken are in the order of documentation. Both Indonesia and Malaysia have to take measures for safeguarding and transmission of the Pantun tradition. These measures include:

Documentation:

- Continuing inventory work on Pantun.
- Strengthening the function of the Department of National Heritage as documentation centre of

Intangible Cultural Heritage.

Education:

- Encouraging the introduction of Pantun in school and university curriculum or in after-school and university activities.
- Organizing inter-school competitions.

Information:

- Promoting Pantun through the media by informing the public of its importance and its historical significance as a means of expression of identity.
- Promoting Pantun programmes on radio and television, organizing archives and putting them within reach of the public, particularly the younger generations.
- Organizing contests or competitions at the regional, national and international levels
- Supporting NGOs and local Pantun association that ensure the vitality of this element of Intangible Cultural Heritage through preservation and transmission.

The Directorate General of Culture, Ministry of Education and Culture of Indonesia and the Department of National Heritage Malaysia will be responsible for all activities related to safeguarding, preserving, promoting the element as an Intangible Cultural Heritage.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

In Indonesia, the communities and NGOs have been involved in the preparation of the Pantun nomination files. They are active in providing advice and elaborating the stages of protection. There is no gender difference amongst those who are involved in preparing the Pantun dossier for the ICH nominations. The community is the driving force behind plans for Pantun conservation as it depends on the experience and professional capabilities of the community. The Riau government facilitated the Focus Group Discussion meeting in preparation of the Pantun files on December 21st 2016 in Pekanbaru.

For Malaysia, practitioners and relevant stakeholders were involved during the Briefing and Public Consultation Session which was organised by the Department of National Heritage, Ministry of Tourism and Culture Malaysia, on 22 March 2017, held at the Headquarters of the Department of National Heritage. The briefing and discussion focused on issues related to Pantun as well as the proposed Safeguarding Plan. The community representatives have expressed their views for the enhancement of the Safeguarding Plan that was being prepared and fully supported the plans that had been proposed.

Therefore, both the Malaysian and Indonesian Pantun communities took active part in the documentation and inventorying of this element as well as preparing the nomination to the Representative List. Furthermore, they also provided invaluable information required for inventorying and preparing this nomination.

The implementation of the Safeguarding Plan will involve practitioners as well as stakeholders in many programs and activities which will be organized from time to time. In addition, they will also be involved as instructors for the transmission of knowledge to younger generations.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: **Direktorat Jenderal Kebudayaan**

Name and title of the contact person: Hilmar Farid, Ph.D.

Address: Kementerian Pendidikan dan Kebudayaan Republik Indonesia
Gedung E Lt.4. Jln. Jenderal Sudirman, Senayan, Jakarta 10270, Indonesia

Telephone number: +62 215725035, +62 215725578

E-mail address: hilmar.farid@kemdikbud.go.id

Name of the body: **Direktorat Warisan dan Diplomasi Budaya**

Name and title of the contact person: DR. Nadjamuddin Ramly

Address: Kementerian Pendidikan dan Kebudayaan Republik Indonesia
Gedung E Lt.10. Jln. Jenderal Sudirman, Senayan, Jakarta 10270, Indonesia

Telephone number: +62 21 5731063

Fax number: +62 21 5731063

E-mail address: warisan.diplomasibudaya@gmail.com

Name of the body: **Dinas Kebudayaan Provinsi Kepulauan Riau**

Name and title of the contact person: Drs. Yatim Mustafa, M.Pd.

Address: Gedung Lembaga Adat Melayu
Jln. Mansyur Syah, Dompak, Tanjung Pinang

Telephone number: 08127080129

E-mail address: yatimmustafa1958@gmail.com

Name of the body: **Universitas Maritim Raja Ali Haji
Fakultas Ilmu Keguruan dan Ilmu Pendidikan**

Name and title of the contact person: DR. H. Abdul Malik, M.Pd

Address: Jl. Raya Dompak PO BOX 155 Tanjung Pinang

Telephone number: +62 771 450 009 0 / 081261954242

Fax number: +62 771 450 009 9

E-mail address: datukmalik58@gmail.com

Other relevant information: www.umrah.ac.id

Name of the body: **Universitas Lancang Kuning Pekanbaru Riau**

Name and title of the contact person: Dr. Junaidi, M.Hum

Address: Jln. Yos Sudarso Km 8 Rumbai Pekanbaru

Telephone number: 08127600095

E-mail address: drjunaidi@yahoo.com

Name of the body: **Dinas Kebudayaan Provinsi Riau**

Name and title of the contact person: Drs. Yose Rizal Zen, M.Sn

Address: Jalan Sudirman No. 194 Pekanbaru

Telephone number: 081277575666

E-mail address: disbud@riau.go.id

Name of the body: **Dinas Pendidikan Provinsi Riau**

Name and title of the contact person: Dr. H. Kamsol

Address: Jln. Cut Nyak Din Pekanbaru

Telephone number: 0811765515

E-mail address: kamsol.pku@gmail.com

Name of the body: **Komisi Nasional Indonesia untuk UNESCO (KNIU)**

Name and title of the contact person: Prof. Dr. H. Arief Rahman, M.Pd.

Address: Kompleks Kemendikbud Gd C Lt. 17

Telephone number: +62 21 7204683

Fax number: +62 21 7269454

E-mail address: kniu@kemdikbud.go.id

Name of the body: **Badan Pengembangan dan Pembinaan Bahasa**

Name and title of the contact person: Prof. Dr. Dadang Sunendar, M.Hum

Address: Jl. Daksinapati Barat IV, Rawamangun, Jakarta Timur 13220

Telephone number: +62 21 5737930

Fax number: +62 21 4750407

E-mail address: badan.bahasa@kemdikbud.go.id

Other relevant information: www.badanbahasa.kemdikbud.go.id

Name of the body: **Department of National Heritage**

Name and title of the contact person: Mr. Mohamad Muda b. Bahadin

Address: Blok A & B, Bangunan Sultan Abdul Samad

Telephone number: +603-26127602

E-mail address: muda@heritage.gov.my

Name of the body: **Institute of Language and Literature Malaysia**

Address: Jalan Dewan Bahasa
Bukit Petaling 50460 Kuala Lumpur

Telephone number: +603 21479000

Name of the body: **Departement of National Culture and Arts**

Address: Aras 16,18,26,27, 30 dan 34
Lot 1001, Menara TH Perdana

Jalan Sultan Ismail 50250 Kuala Lumpur

Name of the body: **Perpustakaan Negara Malaysia**

Address: Jalan Tun Razak No. 232
50672 Kuala Lumpur

Name of the body: **Arkib Negara Malaysia**

Address: Jalan Tuanku Abdul Halim (Jalan Duta)
50568 Kuala Lumpur

Name of the body: **Dewan Bahasa dan Pustaka**

Address: Menara DBP
Jalan Dewan Bahasa 50460 Kuala Lumpur

Name of the body: **Institut Seni Malaysia Melaka (ISMMA)**

Address: Rumah Kerajaan Bukit Peringgit
75150 Melaka

Name of the body: **Yayasan Warisan Johor**

Address: Kompleks Warisan Sultan Abu Bakar
Lot 888, Jalan Sungai Chat
80100 Johor Bahru, Johor

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

Community involvement was required several times in the preparation of this nomination. This involvement took the form of workshop sessions, meetings, and briefing programs in order to produce the nomination documents. The involvement of local stakeholders during the nomination process was highly cooperative. The Pantun communities collaborated closely, assisted enthusiastically and actively participated during the discussion in accordance with UNESCO's requirements. Community participation has created favourable conditions to implement and complete the nomination process. In addition, invited representatives are practitioners from a diversity of Pantun communities.

The following are among the important chronologies that show communities and practitioners involvement related to the preparation of nominating documents:

INDONESIA

November 2nd- 4th 2016

The community identified the stakeholders related to Pantun, facilitated by Indonesia and Malaysia, in

preparing the nomination.

December 21st 2016

The Riau Government facilitated the initiative of ATL Focus Group Discussion in preparing the Pantun files in Pekanbaru. The Malaysian representative involved communities, and NGO, in the Focus Group Discussions.

February 13th-14th 2017

Directorate General of Culture facilitated discussion Preparatory Meetings for Nominations of Pantun. The discussion was held in Jakarta which involved the local governments including institutions and communities from Oral Tradition Association, Lembaga Adat Melayu, H. M. Ali Achmad and OK Nizami Jamil as the Pantun maestro. The community agreed to nominate Pantun in the Representative List category since Pantun has been a part of the Malay culture and is still being practiced by the young generation today.

February 27th-29th 2017

Coordination with the government of Malaysia in Kuala Lumpur and the Pantun community of Kelantan, Malaysia.

March 8th-14th 2017

Joint research among the Education and Culture Policy Research Centre with Lembaga Adat Melayu (LAM) Riau Province and Lembaga Adat Melayu (LAM) Riau Island Province. Academicians interviewed Pantun practitioners, teachers, students and other members of the Pantun communities of Riau and KEPRI.

March 11th 2017

Verification session on the results of data collection was organized involving the Pantun communities, institutions, Oral Tradition Association, customary chiefs, cultural activists, academicians, artists and journalists. The Pantun community gave feedback based on the research outcome.

March 24th 2017

The Directorate General of Culture facilitated a special session for public hearing involving the local governments and institutions, the Pantun communities, cultural practitioners, customary chiefs, academicians, artists, journalists participated in verification assemblies. Representatives from various institutions, communities and other stakeholders were asked to sign letters of participation and agreement of the files that had been revised, before submitting to the Government and UNESCO. Draft of the file was presented, and all the stakeholders agreed with the nomination form and this was followed by the signing of the free, prior, informed consent form.

26th to 28th March 2019

Indonesia and Malaysia work together to collaborate on the nomination file and edit the dossier in Tanjung Pinang.

MALAYSIA

March 3rd 2017

The Department of National Heritage organized discussions with the Pantun expert, Prof. Emeritus Dr. Muhammad Haji Salleh who is an expert on the Pantun in Malaysia to gather information for the nomination documents.

March 10th 2017

The Department of National Heritage organized discussions with the Dewan Bahasa dan Pustaka (DBP) to create a more complete documentation and recording of Pantun. Discussion and collaboration aimed at gathering information and activities related to Pantun and the nomination process.

March 16th and 17th 2017

The Department of National Heritage conducted research and made Pantun recordings involving representatives from various ethnic groups and communities which are highly skilled in the form. They are from the Baba Nyonya, the Chitty and the Kristang communities.

22nd March 2017

A briefing and consultation session involving relevant stakeholders and community representatives of Pantun was held by the National Heritage Department in Kuala Lumpur. From the meeting, all parties have agreed to nominate Pantun to UNESCO as a Representative List.

22nd November 2018

A follow up briefing and consultation session involving relevant stakeholders and community representatives of Pantun was held by the National Heritage Department in Kuala Lumpur.

25th March 2019

A follow up briefing and consultation session involving relevant stakeholders and community representatives of Pantun was held by the National Heritage Department in Kuala Lumpur. From the meeting, all parties have agreed to nominate Pantun to UNESCO as a Representative List.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

For Indonesia, evidence of prior approval and knowledge of the content as well as the Pantun Nomination under UNESCO Representative List were prepared by the State Parties, the Local Governments, the communities and the NGOs. Proof of agreement and prior knowledge of the content of the nomination files are in the form of statement letters in Bahasa Indonesia and English. The agreement and acknowledgment of the contents of the document files are signed by the participants during the Verification Assembly I for Pantun Nomination on March 11th 2017 in TanjungPinang and the Verification Assembly II on March 14th 2017 in Pekanbaru. Supporting letters from experts, institutions, and Pantun communities are also in the attachment.

For Malaysia, the communities, groups and individuals concerned with the Pantun have expressed support for the element to be listed under the Representative List of the Intangible Cultural Heritage of Humanity. They have provided information through written, photographic and video documentation. The most important session where the communities and stakeholders were given a briefing by the Department of National Heritage was held on March 22nd 2017. The free, prior, and informed consent by communities and stakeholders from both Indonesia and Malaysia is confirmed by the signature of each of them affixed to the survey forms as per attached.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

Pantun has no taboo that restricts certain parties or groups to practice it. All communities in Indonesia and Malaysia are free to practice it in their daily life irrespective of gender, ethnicity, or religion. Each

person can recite and compose Pantun that are appropriate to the situation and context. So, Pantun can be developed as a living heritage with different various and in many different contexts.

The Pantun is a part of the oral traditions and expressions that accompany everyday life, life events and major events of communities in Insular and Peninsular Southeast Asia. It is popularly practised and sometimes improvised, with the participation of the audiences in different contexts and situations. Some of the texts of the form are traditionally inherited and handed down from generation to generation. The Pantun is also commonly used by non-Malay speaking communities. In official ceremonies it plays an important part. No party has banned it and there is no existing law enacted to prohibit the Pantun in Indonesia and Malaysia.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

Name of entity : **Asosiasi Tradisi Lisan (ATL) / Oral Traditions Association (OTA)**

Name and title of the contact person : Pudentia MPSS, the Head of ATL

Address : Jalan Minting Wades Timur no 8, Jakarta 12970

Telephone number : +62218312603

E-mail : atl_lisan@yahoo.com; pudentia_mpss@yahoo.com

Other relevant information : alt_lisan@yahoo.com; www.atl-oraltradition.com

Name of entity : **Lembaga Adat Melayu Riau**

Name and title of the contact person : Al Azhar

Address : Jalan Senapelan, Kp. Bandar, Senapelan, Kota Pekanbaru, Riau 28155

Telephone number : +62896-8829-5593

E-mail : alazhar.riau@gmail.com ; alazhar_riau@yahoo.com

Name of entity : **Lembaga Adat Melayu Kepulauan Riau**

Name and title of the contact person : H. Abdul Razak

Address : Gedung LAM, Dinas Kebudayaan Propinsi Kepulauan Riau, Dompak

Telephone number : +62811704278

Name of entity : **School of Oriental and African Studies
University of London, United Kingdom**

Name and title of the contact person : Dr. Ernst Ulrich Kratz, Malay Literature Expert, Professor Emeritus in Indonesia and Malay Language and Cultures;

Address : Senior Research Fellow; Johann Wolfgang Goethe University
Department of Southeast Asia
Senckenberganlage 31
60325 Frankfurt Am Main, Germany

E-mail : eukratz@gmail.com

Name of entity : **Persatuan Folklor Malaysia**

Address : 125 Pesiaran Impian, Gemilang 1, Impian Resort
43000 Kajang, 125 Pesiaran Impian

Telephone number : +6013-488 2540

E-mail : mhs0042@gmail.com

Name of entity : **Persatuan Melayu Pulau Pinang (PEMENANG)**

Address : Bangunan PEMENANG, No. 60, Jalan PEMENANG, 10250 Pulau Pinang

Telephone number : +604-227 3092/ +604-228 3937

Name of entity : **Gabungan Persatuan Penulis Malaysia (GAPENA)**

Address : JKR 734, Jalan Dewan Bahasa

Telephone number : +603-2144 2412

E-mail : melgape@pd.jaring.my

Name of entity : **Persatuan Penulis Nasional (PENA)**

Address : No. 961-7, Jalan Dewan Bahasa, Wilayah Persekutuan, 50460 Kuala Lumpur

Telephone number : +603-2142 5824

E-mail : penamalaysia@gmail.com

Name of entity : **Persatuan Pustakawan Malaysia**

Address : P.O Box 12545, 50782 Kuala Lumpur

Telephone number : +603- 2694 7390/ +603- 2694 7390

E-mail : pustakawan55@ppm55.org

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Pantun in Indonesia is included in the Indonesian Inventory of Intangible Cultural Heritage and is recognized as an Intangible Cultural Heritage of Indonesia.

Pantun in Malaysia is listed in the Registry Book under the National Heritage Act 2005 (Act 645).

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

The Indonesian Inventory of Intangible Cultural Heritage is maintained by the Cultural Values Conservation Center (Balai Pelestarian Nilai Budaya), while the list of Intangible Cultural Heritage of Indonesia is maintained by the Directorate of Heritage and Cultural Diplomacy (Direktorat Warisan dan Diplomasi Budaya). Both of these offices are under the Ministry of Education and Culture.

In Malaysia the Department of National Heritage, Ministry of Tourism and Culture Malaysia is the responsible body for maintaining and updating the inventory.

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

In Indonesia, Pantun is listed in the Indonesia Inventory of Intangible Cultural Heritage. (Pantun Melayu, inventory number 201404157; certificate number 153987 C/MPK.A/DO/2014 and Vaino number of inventories 201101913).

In Malaysia, Pantun is listed in the Registry Book page 124. Pantun was listed on 23 February, 2009, Gazzetment Number - P.U. (B) 60. On 12 November 2009, Pantun was listed as National Heritage (Gazzetment Number - P.U. (A) 398).

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

INDONESIA:

- Pantun Melayu – 2014
- Rancag/Rancak - 2016
- Kias -2018

MALAYSIA

Pantun- 2009

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to

demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The identification of Pantun was not a difficult process. Many records related to the programs and activities of Pantun have been kept and stored in relevant government agencies, including Centre for Research in Education & Culture Policy in Indonesia and ISSMA, JKKN, National Archives and others in Malaysia. The process of gathering information is also conducted through research by the staff of the Directorate General of Cultural, Ministry of Education and Culture in Indonesia, and, in Malaysia, research on Pantun is conducted by the Department of National Heritage, Ministry of Tourism, Arts and Culture. Preparation of the existing inventory has also involved communities that practice Pantun. This is done through interviews conducted from time to time. In addition, all communities are free to submit any relevant information to the respective department.

All of the information obtained has been completed, coordinated and updated by respective departments and safeguarded under Peraturan Menteri (Permen) no 106 Tahun 2013 in Indonesia and the National Heritage Act 2005 (Act 645) in Malaysia.

Inventory information related to Pantun will be updated from time to time according to the latest information obtained from all parties, including government agencies, private sector, NGOs, communities and individuals.

(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

In Indonesia the Cultural Values Conservation Centre periodically updates their inventory through their 11 subsidiaries across Indonesia. Meanwhile, the Directorate of Heritage and Cultural Diplomacy updates their inventory online, which is accessible for public view on the following website: <http://warisanbudaya.kemdikbud.go.id>. Unlimited access can be given to individuals, community members, or heritage stakeholders to freely assist in updating any information pertaining to their listed heritage.

In Malaysia, updating of the inventory is carried out by the Division of Intangible Cultural Heritage, Department of National Heritage. The list can be accessed on the following website: www.heritage.gov.my. All information received from other parties including local communities will be reviewed and studied before they are updated into the inventory.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

Inventory extract in the national language and in English

INDONESIA: Website: <https://warisanbudaya.kemdikbud.go.id/?newdetail&detailCH=10>
www.oraltraditionsassociation.com

MALAYSIA: Website – www.heritage.gov.my; Pantun.usm.my; prpm.dbp.my

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- ☒ documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- ☒ documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ☒ ten recent photographs in high definition;
- ☒ grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- ☒ edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- ☒ grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Abdul Samad Ahmad. *Pantun Bunga Rampai*. Kelang: (personal publication).

Abu Hassan Sham. 1995. *Syair-syair Melayu Riau*. Kuala Lumpur: Perpustakaan Negara Malaysia.

Al Azhar. 1986. *Upah-upah Upacara Orang Tambusai*. Pekanbaru: Bagian Proyek Penelitian dan Pengkajian Kebudayaan Melayu (Melayulogi). Departemen Pendidikan dan Kebudayaan R.I.

Braasem, W.A. 1950. *Pantun, Vertaald en Ingeleid*. Jakarta: de Moderne Bookhandel Indonesia.

Daillie, François-René. 1988. *Alam Pantun Melayu: Studies on the Malay Pantun*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

De Vries, Hendrik. 1951. 'Pantuns en Copla' dlm. *Orientasi*. No. 4.

Djajadiningrat, R. A. Hoessein, 1933. *De Magische Achtergronde van de Malaische Pantun*. Batavia: Rede.

Djajadiningrat, R.A. Hoessein. *Arti Pantun Melayu yang Ghaib*. Petaling Jaya: Zaman.

Fauconnier, Henri. *Malaisie*, Paris: Stock, 1930 (rééd. 1987) - *The Soul of Malaya* (Eric Sutton, trans.),

London: Elkin, Mathews & Marrot, 1931.

Harun Mat Piah. 1989. *Puisi Melayu Tradisional*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

Ikram, Achdiati. 1964. 'Pantun dan Wangsalan,' *Majalah Ilmu-ilmu Sastra Indonesia* XXII: 261-268.

Klinkert H.C. 1868. 'Iets over de Pantoens of Minnerzangen der Malaiers.' *BKI* 50: 309-370.

Kratz, E Ulrich (2000) '[The canon of Indonesian literature: an analysis of Indonesian literary histories available in Indonesia.](#)' In: Smyth, David, (ed.), *The canon in Southeast Asian literatures*. Curzon, pp. 147-171.

Muhammad Haji Salleh. 1980. "Estetika Pantun Melayu" dlm. Muhammad Haji Salleh, 1980. *Cermin Diri*. Petaling Jaya: Penerbit Fajar Bakti.

Muhammad Haji Salleh. 2016. *Ghairah Dunia dalam Empat Baris: Sihir Pantun dan Estetiknya*. Kuala Lumpur.

Overbeck, H. 1922. 'The Malay Pantun' dlm. *JSBRAS*, No 85: 4-28.

Ridhwan, Anwar and Kratz, E Ulrich, eds. (2004) '[Hati mesra. Pantun Melayu sebelum 1914 suntingan Hans Overbeck.](#)' Kuala Lumpur: Dewan Bahasa dan Pustaka.

Slametmuljana, R.B. 1954. 'Poezie in Indonesia'. Disertasi. Leuven: Leuvense Universiteit Uitgaven.

Sosrokusumo, R. Ng. 1958. *Wangsalan*. Jakarta: Balai Pustaka.

Tenas Effendi. 1990. *Kelakar dalam Pantun Melayu: Tinjauan Singkat*. Yogyakarta: Bayu Indra Grafika.

Tenas Effendi. 1997. *Bujang Tan Domang; Nyanyi Panjang Orang Petalangan*. Jakarta: Ecole Francaise d'Extreme-Orient, The Toyota Foundation, & Yayasan Bentang Budaya.

Thomas, Philip L. 1979. "Syair dan Pantun Prosody" dlm. *Indonesia*. 27 April 1979. Hlm. 51-63.

Thomas, Philip L. 1980. "Long and Short Pantun Lines" dlm. *Rima* No. 14: 23-39.

Tresidder, Megan. 2004. *The Secret Language of Love*. San Francisco: Chronicle.

Wilkinson, R.J. and Winstedt, R.O. (ed.). 1961. *Pantun Melayu*. Singapura: Malaya Publishing House.

Zaharah Ohman. Rantauan.Com: Resource for Malay/Muslim Expatriates from Malaysia, Indonesia, Singapore and Brunei, <http://www.rantauan.com>

Thomas, Philip L. 1980. "Long and Short Pantun Lines" dlm. *Rima* No. 14: 23-39.
Tresidder, Megan. 2004. *The Secret Language of Love*. San Francisco: Chronicle.

Wilkinson, R.J. and Winstedt, R.O. (ed.). 1961. *Pantun Melayu*. Singapura: Malaya Publishing House.

Zaharah Ohman. Rantauan.Com: Resource for Malay/Muslim Expatriates from Malaysia, Indonesia, Singapore and Brunei, <http://www.rantauan.com>

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Mr Hilmar Farid

Title: Director General of Culture, Ministry of Education and Culture, Indonesia

Date: 29 March 2019

Signature:



Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

Name: Mr. Mohd Syahrin Abdullah

Title: Director of World Heritage Division, Department of National Heritage,
Ministry of Tourism and Culture, Malaysia.

Date: 29 March 2019

Signature:

