



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020
for possible inscription in 2021**

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.

A. State(s) Party(ies)

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

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

Songket

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

Songket

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.

None

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

There are 36 Songket practitioners (communities) registered under Malaysian Handicraft Development Corporation. 26 of them have received certificates of compliance with Standard MS 1747: Part 1: "Songket Malaysia". Most of these communities located at east coast of Malaysia, particularly at state of Terengganu. Some are located at state of Johor and Melaka at south of Malaysia and several communities at state of Sarawak, East Malaysia.

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

Terengganu is the centre for Songket. It is concentrated in the urban areas of Kuala Terengganu, in the districts of Marang and Chendering in state of Terengganu. In addition, there are also Songket communities in states of Johor, Pahang, Melaka, Kelantan and Sarawak.

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.):

Family name:

Given name:

Institution/position: Commissioner of Heritage
Department of National Heritage
Ministry of Tourism, Arts
and Culture

Address: Blok A & B, Bangunan Sultan Abdul Samad
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50050 Kuala Lumpur

Telephone number: +603-2612 7200

Email address: syedkhalid@heritage.gov.my

Other relevant information: None

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.

None

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

Songket is a traditional Malaysian handwoven fabric. It is woven on two-pedal floor looms by the Malays women in Malay Peninsula (West Malaysia) and in Sarawak (East Malaysia). Traditionally, this Songket fabric was wove in cotton and sometimes in a combination of both. The term Songket is derived from the technique employed to make it: inserting gold thread in between the weft and warp threads. Songket is woven using the Malay weaving loom called 'kek', with gold thread as the weft thread.

The identity is traced by its design patterns that use geometry and elements of nature such as flowers, birds and insects. The motifs of tampuk manggis (manggooseen calyx), tampuk kesemak (persimmon), bunga pecah lapan (eight-petal flower), bunga bintang (star-patterned flower), pucuk rebung (bamboo shoots) and awan larat (trailing clouds) are among the most frequently used. These traditional patterns continue to be used, especially in aspects of separation and placing the various parts of the cloth such as the centerfield, main panel and end borders.

The centerfield of the cloth is usually decorated with patterns of scattered flowers, full pattern flower, vertical or horizontal stripes. The motifs of tampuk manggis, tampuk kesemak, bunga pecah lapan, bunga bintang and others are arranged harmoniously together on the centerfield of the cloth to form the teluk berantai (chained bays).

The motifs of pucuk rebung (bamboo shoots) and lawi ayam (cockerel's tail feathers) are often placed on the head panel of the cloth with borders of small star-shaped flowers and others.

- (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

The weaving of Songket has always been firmly in the hands of women although men usually make the weaving equipment. It is meticulous, patient work. There is also an inherent femaleness in the rendition of the motifs. For those responsible for design, Songket weaving requires imagination and creativity; for those who weave, dexterity, tenacity and skill are critical. Many women engage in all aspects of production, others specialize in certain processes such as preparing the warp threads or making the heddles. The final product is evaluated on the neatness of the selvedge, the compactness of the threads, the choice and intricacy of the motifs, the colour combinations and the overall harmony. In the weaving industry on the east coast of Malaysia, the heartland of Songket making, where work practices have changed situationally, the work is either done at home on a piecework basis, with the employer providing the raw materials, or the women come to the employer's workshop.

The complex set of techniques involving the preparation of materials and the weaving of Songket has remained virtually unchanged over the centuries. The names of the difference parts of the looms and the weaving process itself have thus been literally woven into the language as testimony to this living craft and a specific role were given to each individuals/practitioners within the communities to carry out each of the process which comprises of Planning, Dyeing, Unwinding, Warping, Rolling, Slaying, Setting "kek", Making the string, Tabby weaving, Tying and Weaving.

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

Not fewer than 150 or more than 250 words

The skills and knowledge of Songket underway through the establishment of The National Craft Institute (IKN) at Rawang at the state of Selangor to encourage youngsters to engage and pursue areas of Songket. The Faculty of Art Woven Crafts, IKN offers programs of study based on skill and creativity in order to produce knowledgeable graduates and high skills practioners in the field of woven art craft to meet the needs of industry and craft sector. There are two levels of programs provided; Woven Art Craft Certificate Program (SK101) and Diploma in Art Craft of Weaving (DK101). In addition, the Malaysian Prison Department also establishing Songket as one of the skill to be rendered to selected prisoners.

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

Not fewer than 150 or more than 250 words

Today, the usage of Songket is broader and more comprehensive. Besides being attired dress in official ceremonies such as the medal award, wedding and celebration, Songket was also used as an outfit in informal ceremonies such as dancing, martial arts, and daily clothing. Songket even use in decorating men's headgears, shirts, trousers, samping, baju kurung (traditional Malay dress) and sling/shawl. The usage and function of Songket have now been extended as interior decoration materials such as curtains, tablecloths, cushion covers, wall decoration, personal accessories, handbags, shoes and etc. The role of Songket has evolved and becomes

more widespread. It motivates many entrepreneurs who have made Songket as a source of income within the country and abroad.

- (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

None so far on Songket is incompatible with the existing international human rights instruments. The use of motifs of the living organism such as animals and human figures is an option for people based on their beliefs.

Since the Malays live harmoniously with nature and the surrounding, a lot of researches have been objectively, subjectively and relatively conducted. By referring to the elements of nature and the surrounding, it is possible for us to discover knowledge and the secrets of this life. Plato stated that this level is known as mimesis or copying. He stated that the closer we copy nature the closer we are to the truth. Thus, the natural existence of this world and its surrounding must be perfectly observed.

Even the use of Songket at various levels and official ceremonies shows that Songket remains relevant as it is still accepted by local and international communities.

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

In earlier practice, the Malays wove Songket based on elements in their vicinity, nature, and environment. These elements are interpreted and expressed as motifs. The motif is a key element in producing Songkets' patterns. Motifs of Malay Songket consist of 7 categories such as flora, fauna, cosmic, common objects, calligraphy, geometric and food.

With this listing, it will attract the communities to innovate Songket weaving techniques and the number of Songket communities will be motivated to expand. The existence of Songket could be broadened in usage and appearance. The colorful classic motifs of Songket could extensively be visible in other elements of intangible cultural heritage such as traditional attire, batik, attire in performing arts and decorative design in festive celebration of the communities.

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

Not fewer than 100 or more than 150 words

Based on of Act 222, Malaysian Handicraft Development Corporation (MHDC), the high skill craftsman are recognized at the national level by holding the title as Adiguru (Master) Craft which were introduced in 1987 and up to 24 Adiguru from various craft areas have been recognised. This recognition is among the efforts of the MHDC to ensure the continuity of the

craft heritage can be appreciated and disseminate to the future generations. The Malaysian Handicraft Development Corporation identifies craftsmen in various fields from all over the country according to the criteria and conditions set for the recognition.

MHDC has set up a standard in collaboration with SIRIM (Standard and Industrial Research Institute of Malaysia) which must be complied with the Malaysian Songket producers/practitioners to ensure a quality products. The material requirements, technical specifications, processes, test methods and labelling that meet the standard will be defined as Malaysian Songket.

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

Not fewer than 100 or more than 150 words

The recognition could be a referral to foreign researchers in understanding Malaysian heritage as her whole besides the comparative study on the value of other design, techniques, fabrics, and colours. It also connect local and international communities. Awareness in sharing issues and threats, creating a new direction in mutual understanding, coordination on programmes and activities, planning and implementing through multilateral relationships, to reiterate the good practice methods in enhancing awareness programmes amongst the communities would be initiated. Meanwhile, craftsmanship exchange in a similar field through national level could provide opportunities and platform for the Songket communities to enhance production of Songket in Malaysia and abroad. In addition, the selection of textile and fabric with the choice of design and fashion could be evaluated and further enhanced with the related international communities. Even a world-class Songket fashion shows and exhibition could be an advantage.

(ii) 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 recognition and appreciation of Songket will encourage participation from various communities and individuals to organise more activities related to Songket.

Songket recognition will also trigger the Higher Education Institutions, public, private institutions and government agencies in Malaysia to host seminars, symposium, exhibitions, international dialogues, research and publications. It is a vehicle for the communities to share knowledge about Songket.

(iii) 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

Previously, Songket which was once regarded as a luxury textile is now can be enjoyed by all. It is widely been wore in ceremonial gatherings and celebrations. From its humble use as a sarong, samping and shawl, the Songket has today been developed into the decorative item such as shoes, handbag, cushion covers, decorative Songket on the walls, table runner and books.

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

At the early-mid of the 20th century, many states in Malaysia began to develop the art of crafting with was first started at the state of Kedah. The Sultan Abdul Hamid College, Kedah started woven school in 1935 and in 1959 the woven school was changed to the Girls' Training School. It was established to train apprentices in the craft of gold, silver, batik, pottery and weaving of Songket.

Currently, the initiative was rendered to the Malaysian Handicraft Development Corporation, an agency under the Ministry of Tourism, Arts and Culture Malaysia. Its establishment was under the Act 222, the Malaysian Handicraft Development Corporation Act, 1979 and Act A 562 of the (Kraftangan Malaysia) Handicraft Development Corporation (Amendment) Act 1983. The Malaysian Handicraft Board is led by a Chairperson and its members comprising Deputy Chair, representatives of government agencies and private sectors. The Malaysian Handicraft Administration is headed by the Director-General and assisted by two Deputy Director General (Deputy Director General (Operations) and Deputy Director General (Development) in aiming to achieve the vision and mission of the Corporation in line with its objective. The mission is for the visibility of craftsmanship through market development, product and entrepreneurship. The objectives are:

- to increase awareness and interest in the use of local craft products;
- to develop market-oriented products;
- to expand the market size of craft products;
- to promote growth and advancement of the craft industry; and
- to provide trained staff and practitioners according to the needs of the craft industry.

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) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

Inventory and information related to Songket are updated from time to time according to the latest information obtained from all parties such as the government agencies, private sectors, communities, organisations and individuals. The Department of Museums Malaysia and the National Art Gallery are preserving various collection and related publications on Songket. There is also research on the usage of fabrics related to Songket. Due to its exceptional significance Songket has been elevated and declared as "National Heritage" in 2012. Its significance is in accordance with the criteria that has been stipulated under the provision of National Heritage Act 2005 [Act 645] and with recommendation from the expert committee which has been appointed by the Department of National Heritage.

The safeguarding of Songket has been documented through publication of books, journals and articles to disseminate information and knowledge to researchers and the public. The transmission of this information and knowledge in the form of blogs and social media and others would actually witness the effort of safeguarding and to promote Songket worldwide.

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

There are plan for 2020 -2025 to ensure the viability of Songket so it will not be jeopardized in the future.

Documentation and Research

The Department of National Heritage Malaysia has proposed budget to the government under the Eleventh Malaysia Plan (RMK-11) 2016-2020, Rolling Plan 3 (RP3) to establish a comprehensive inventory system for the identification, documentation, research and records of Malaysian heritage. This system will be functioned as a database to safeguard elements in regard to all heritage in Malaysia. The sum of USD2 million has been proposed for approval.

The MHDC will be documenting Songket in the form of video and printed references for the practitioners and communities. The National University of Malaysia (UKM) is in process of developing the database on Songket motifs. Hence, any forms of motif can be identified and access via IT. The motifs database will be developed even with the simple hand sketch of any form of motif could identify to access the actual motif from the database. UKM will also innovating an inventory of Songket apps by using Augmented Reality Technology (AR) and Virtual Reality (VR) which can be access through handphone or mobile devices. Ones could know the motifs of Songket that been widely used in any state in Malaysia by using the coding map to discover more information about Songket.

The identifications of specific motif of Songket to be established by every states in Malaysia as the identity of the states, such as 'Bunga Kesidang' motif for state of Melaka.

Research

Research and development on Malaysian handwoven textiles will be extended to shift to higher value-added product and will be broadened for apparel, home-furnishing, premium gifts and decorative items. In near future Songket symposiums and seminars will be organised (mid 2021) that could provide information on Songket latest finding to the practitioners and the communities with the collaboration of both public and private universities in Malaysia

Preservation

There are several institutes of higher learning that will continue to offer Songket related studies such as the National Craft Institute (IKN), UKM, Mara Technology University (UiTM), Universiti Malaysia Sarawak (UNIMAS) and Management and Science University (MSU). The joint efforts by both government and private institutions in preserving Songket such as efforts by Centre of Technical Excellence Sarawak (Centexs) in establishing TOT Capacity Building Workshop in Mac 2020, Institut Kemahiran Tenun Pahang DiRaja, Yayasan Tuanku Nur Zahirah, Yayasan

Warisan Johor dan Institut Warisan Melaka which continue to innovate new design with traditional motifs.

Protection

Songket has been listed as Heritage on 22 July 2016 (Listing as a "Heritage" status by the purview of Heritage Commissioner, means Songket is fully protected by the Malaysian law as a "Heritage" as stipulated under the National Heritage Act 2005). Moreover, the protection of Songket been extended to the highest level on 21 December 2016 by the declaration of Songket as National Heritage (Declaration as a "National Heritage" status by the Minister of Tourism and Culture and protected under the National Heritage Act 2005).

Further, establishing an association for Songket practitioners in coordinating funding to protect Songket practitioners.

Promotion

Subsequently, various visible programs on Songket for public attention that have been organised will be further extended in a new phase (2020-2025). Among them are: Faizal Sidik's Songket Painting, Songket Exhibition at private museums in Malaysia, Songket Festival, Malaysian Songket Award 2019, Regional symposium on Malay Songket, Workshop on Songket preservation, Songket Fashion Show, National Craft Festival yearly programme, Visit Songket outlet for students, Kuala Lumpur International Craft Festival 2020, Symposium on Sarawak Songket 2022

Enhancement (2020-2025)

Continuous research activity will be actively initiated by developing traditional handwoven Songket which would benefit communities. The state of Terengganu was identified as the most suitable and best place to carry out the Songket weaving research and developments as Terengganu Songket is well renowned and widely produced. Weavers from various communities will be selected to participate in this research. Collaboration between communities and researchers will be initiated. Method and skills of Songket weaving and knowledge of textile science will be enhanced to the weavers.

Transmission

In relation to the delivery process, the learning of Songket will be formalised at more related institutions such as UKM and UiTM. The existence of Songket can also be implemented with IT inventory, launching Songket-related pages and incorporating Songket in school syllabus. Moreover, in IKN, it is an opportunity for students who are interested in Songket to acquire knowledge in greater depth.

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

Not fewer than 150 or more than 250 words

The National Craft Institute (IKN) was established to provide formal learning facilities in craft skills to produce skilled workforces in the national craft industry. The teaching is based on the arts and crafts diploma in six (6) fields namely Weaving Craft, Batik Craft, Ceramic Craft, Wood Craft, Metal Craft and Rattan Craft.

On June 20, 2017, the Accreditation Committee Meeting of the 6/2017 of Malaysian Qualifications Agency (MQA) has granted full recognition to all 12 National Craft Institute programs under the Literary Sector (Literary and Humanities Sub) program effective October 6, 2016. Accreditation status granted by MQA has several advantages. In addition, it serves as the benchmark for the quality of the related teaching programs. With regards to the purpose, IKN will enhance more innovative programme for Songket practitioners with the focus of IT tools in

Songket industry.

In addition MHDC has proposed sufficient budget to cater the development of Songket practitioners for the next rolling budgetary plan (2020-2025). In the other hand the state of Sarawak via Songket NGO will be promoting Songket awareness programmes in encouraging the youngsters to appreciate and wear Songket attire during Festive and local customary occasion.

(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 ensuring the sustainability of the Songket weaving industry, the Malaysian Handicraft Development Corporation plays a very important role by providing training to youngsters whom interested in participating in Songket weaving courses at the National Craft Institute (IKN). In addition, various courses are conducted specifically for Songket activists in Terengganu. Interestingly, the Prisons Department of Malaysia also plays an essential role by providing Songket Weaving Workshop to suitable male prisoners (beside Songket is well known dominated by Female weavers) . They are taught Songket weaving techniques and managed to master the technique. As result one of them had earned Songket recognized as the Creative Award of 2017 in Batik, Songket & Royal Pahang Weaving. With this kind of course, Songket activities are becoming increasingly popular among men.

In addition many Songket communities and practitioners agreed to have a succession planning in providing training for those within their communities to ensure the practice and skill could be transferred within the communities and could be spreaded to the larger communities in the country.

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: The Department of National Heritage

Name and title of the contact person: Mr. Hj Mesran Bin Mohd Yusop
Commissioner of Heritage
Department of National Heritage

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93050 Kuching Sarawak
+6082-846408
www.centex-sarawak.my

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

Generally, many parties and communities have involved directly and indirectly in the nomination process of Songket for Representative List. This nomination form was completed after receiving strong support from various communities whom has put a deep effort in preserving Songket, particularly the Malaysian Handicraft Development Corporation (Kraftangan Malaysia), National Craft Institute (IKN), Songket practitioners and communities closely related to the Songket industry.

A total of 18 Songket communities given their consent for Songket to be recognized internationally as ICH of Humanity. In addition, lecturers and researchers from National University of Malaysia (UKM) who are completing Songket motifs data base also strongly support this nomination for the sake of the Songket communities.

A series of discussions and meeting on Songket were also held, to name the few the Songket Nomination Proposal Meeting with the Malaysian Handicraft Meeting on August 18, 2017, Malaysian Joint Meeting on Intangible Cultural Heritage on January 25, 2018, Songket Video Documentation Meeting on March 15, 2018, UKM's Joint Meeting Related to Songket Nomination as Unesco World Heritage on March 16, 2018 and Songket Video Documentation Preview Meeting on March 21, 2018.

In addition a workshop was conducted on 20 March to 21 March 2019, involving various Songket Communities from whole over the country. Beside more free, prior and informed consent from the communities, the nomination form was again revised during the workshop. The communities were given full access of the contents from the begining and participated in giving information, comments and additional ideas which proved their understanding and commitment in participating in the process of planning and designing the safeguarding measures besides commitment in implementing what been planned for Songket. The open ended discussion which comprised all participation from public agencies, researchers, practitioners, artisans, related associations, industrial players and individuals were made with the spirit of transparency for the mutual need in safeguarding Songket for the communities.

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

Attached Letter of Consent

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

There is no restriction on the element of Songket for to the practices, customs, motifs and production of Songket which related to customary practices so far. Instead Songket is actually a pride in portraying communities in their daily life and ceremonial dress. Motifs, designs and craftsmanship of Songket is always appreciate by public and visitors.

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 : Norizai Songket
Name and title of
the contact person : Norizai bt Ismail
Address : No.36F Kampung Gong Baru
Gong Tok Nasek
21100 Kuala Terengganu, Terengganu

Name of entity : Dah Harun Songket
Name and title of
the contact person : Sakiah binti Mohamad

Address : No.382 Kampung Gong Tok Nasek
Jalan Panji Alam (SMK Dato Razali)
21100 Kuala Terengganu, Terengganu

Name of entity : Ainyie Songket

Name and title of

the contact person : Muhamad Faizal bin Zakaria

Address : No.321-B Kampung Gong Tok Nasek
21100 Kuala Terengganu, Terengganu

Name of entity :

Name and title of

the contact person : Kah @ Atikah bt. Mat

Address : No.1206E, Kampung Raja Baran
21080 Kuala Terengganu, Terengganu

Name of entity :

Name and title of

the contact person : Mazni bt. Mat

Address : Lot.2015, Kampung Raja Baran, Chendering
21080 Kuala Terengganu, Terengganu

Name of entity : KT Songket

Name and title of

the contact person : Syarifah Azilah bt. Syed Abdillah

Address : 2771 Kampung Laut
21100 Kuala Terengganu, Terengganu

Name of entity :

Name and title of

the contact person : Syarifah Ma'uni bt. Tuan Putra

Address : No.1210C Kampung Raja Baran, Chendering
21080 Kuala Terengganu, Terengganu

Name of entity : SH. Akmal bt. Tuan Putra

Name and title of

the contact person : SH. Akmal bt. Tuan Putra

Address : No.1210D Kampung Raja Baran, Chendering
21080 Kuala Terengganu, Terengganu

Name of entity :
Name and title of
the contact person : Maznah bt. Mat
Address : No.1210A, Kampung Raja Baran
20000 Kuala Terengganu, Terengganu

Name of entity : Ifah Songket & Kraf Collection
Name and title of
the contact person : Latifah bt. Endut
Address : 382 Kampung Gong Tok Naser
21100 Kuala Terengganu, Terengganu

Name of entity : Terengganu Songket
Name and title of
the contact person : Zainab @ Ngah bt. Mamat
Address : 1628A, Kampung Bukit Depu, Jalan Pasir Panjang
21100 Kuala Terengganu, Terengganu

Name of entity : Siti Meriam bt. Mamat
Name and title of
the contact person : Siti Meriam bt. Mamat
Address : No.1210E Kampung Raja Baran, Chendering
21080 Kuala Terengganu, Terengganu

Name of entity : SZ Songket Sdn. Bhd
Name and title of
the contact person : Tuan Chik bt. Tuan Besar
Address : 343B-B, Kampung Raja Baran, Chendering
21080 Kuala Terengganu, Terengganu

Name of entity : Zaidah Songket
Name and title of
the contact person : Zaidah bt. Ismail
Address : 1303, Lorong Kemunting, Pasir Panjang
21100 Kuala Terengganu, Terengganu

Name of entity : Nurkhairun Songket
Name and title of
the contact person : Nur Khairunnisa bt. Marzuki
Address : 1031, Jalan Mawar, 16 Permint Jaya

21080 Kuala Terengganu, Terengganu

Name of entity : Hafsin Songket
Name and title of
the contact person : Hafsin b. Abdul Aziz
Address : No.749, Loseng Haji Mat Shafei
21000 Kuala Terengganu, Terengganu

Name of entity : Fatimah Songket
Name and title of
the contact person : Fatimah bt. Besar
Address : No.749, Losong Haji Mat Shafei
21000 Kuala Terengganu, Terengganu

Name of entity : KMI Batik & Songket Sdn Bhd
Name and title of
the contact person : Muhamad Syafiq
Address : KS17 Pasar Besar, Kedai Payang, Tangga Utama
20000 Kuala Terengganu, Terengganu

Name of entity : Cik Minah Songket
Name and title of
the contact person : Ahmed Kamel bin Hussein
Address : S/1-350 Kampung Penambang
15350 Kota Bharu, Kelantan

Name of entity : Manang Songket
Name and title of
the contact person : Wan Manang Wan Awang
Address : 1482 B, Lorong Punai, Durian Burong
20050 Kuala Terengganu

Name of entity : Tenun dan Batik Melaka
Name and title of
the contact person : Raya bin Sharif
Address : Jalan Hang Mahmud, Perkampungan Hang Tuah,
Duyong, 75460 Melaka

Name of entity :
Name and title of

the contact person : Prof. Dr. Norwani Md. Nawawi
Address : No. 8, Jalan SS1/33, Kampung Tunku,
47300 Petaling Jaya, Selangor

Name of entity : Institut Warisan Melaka
Name and title of

the contact person : Muhammad Syafiq bin Zamrid
Address : No. 9, Rumah Kerajaan, Bukit Peringgit,
75150 Melaka

Name of entity : Yayasan Warisan Johor
Name and title of

the contact person : Roslinda binti Mohd Rosli
Address : No. 888, Jalan Sungai Chat,
Kompleks Warisan Sultan Abu Bakar,
80100 Johor Bharu

Name of entity : Kraftangan Malaysia
Name and title of

the contact person : Sharifah Nazirah binti Syed Mohammad
Address : Lot 2195, Kawasan Perindustrian Chendering,
21080 Kuala Terengganu

Name of entity : Institut Kraf Negara
Name and title of

the contact person : Noridah binti Johan
Address : No1, KM 20 Jalan Ipoh-Rawang,
Taman Rekreasi Templer,
48000 Rawang, Selangor

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:

Songket

(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:

Intangible Cultural Heritage Division of The Department of National Heritage, Ministry of Tourism, Art and Culture Malaysia is the responsible division for maintaining and updating the inventory both in the original language "Bahasa Melayu" and English translation (the hardcopy attachment).

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

In Malaysia, updating of the inventory is carried out by the Intangible Cultural Heritage Division, The Department of National Heritage, Malaysian Handicraft Development Corporation and The National University of Malaysia (UKM). The list can be accessed through following website:

www.heritage.gov.my

www.kraftangan.gov.my

www.ukm.edu.my

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

Gazettement No: P.U.(B) 321 (Heritage) on 22 July 2016

Gazettement No: P.U.(A) 334 (National Heritage) on 21 December 2016

(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).

Songket been registerd as Heritage on July 22, 2016 and declared as National Heritage on 2012.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

In Malaysia, tha data of the inventory related to Mek Mulung will be updated from time to time accordingly

(vii) Explain how the inventory(ies) is(are) regularly updated. 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. 200 words).

Records and itinerary-related to the programmes and activities of Songket is kept and well recorded in relevant government agencies including The Department of National Heritage Malaysia, MHDC (Malaysian Handicraft), The Department of Museums Malaysia, National Arts Gallery and the higher institution of learning such as UKM, UiTM and IKN. The process of gathering information is also done through research activities conducted by the staff of MHDC in respective communities and locations.

All of the information obtained has been completed and coordinated as well as updated by the Department of National Heritage.

(viii) 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 provided in English or French, as well as in the original language if different.**
- 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 provided in English or French as well as in the original language if different.**

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

website: www.heritage.gov.my
website: www.kraftangan.gov.my
website: www.ikn.gov.my
<https://bit.ly/2CHHEOC>

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.

Books :

1. Noor Azlina Yunus. (2008). Songket Revolution. Kuala Lumpur: Yayasan Tuanku Nur Zahira
2. Grace Inpam Selvanayagam. (1990). Songket Malaysia's Woven Treasure. Singapura: Oxford University Press.
3. Perbadanan Kraftangan Malaysia.(1996).Design Magazine Malaysia Craft Design Experience'96: Kuala Lumpur.
4. Prof.Dato' Dr.Khoo Kay Kim. (2007).Songket Seni Tenunan Warisan Tradisi Kenangan Abadi Datin Paduka Seri Endon Mahmood. Kuala Lumpur : Kementerian Kebudayaan, Kesenian dan

Warisan Malaysia.

5. Halimaton Abdul Shukor, Noridah johan, Arshad Ibrahim, Abdullah Saari, Norizah Abdulla, Aрайah Abdul Rahman, Sharipah Nazirah Syed Mohammad, Nor Azian Mohd Amin, Yusnida Yusof. (2009), Seni Kraf Tenunan Motif & Teknik. Selangor: Institut Kraf Negara.
6. Panel Penulis PCT. (2007). Siri Seni Kraftangan Malaysia Seni Tenunan Tekstil. Selangor: Penerbitan PCT Sdn. Bhd.
7. Atan, M. Z. (1999). Songket Satu Warisan Malaysia. Kuala Lumpur: Petronas
8. Ismail, Z. B. (2004). Rampaian Seni Terengganu. Kuala Lumpur: Kementerian Kebudayaan, Kesenian dan Warisan Malaysia.
9. Kim, P.K. (2007). Songket seni Tenunan Warisan Tradisi. Selangor: ALF Promotions
10. Mahmud, W.M. (2008). Seni Kerja Tangan. Selangor: Penerbitan Idea Kreatif.
11. Malaysia, K. (2009). Koleksi Busana Anggun. Kuala Lumpur: Perbadanan Kemajuan Kraftangan Malaysia.
12. Malaysia, P. K. (2007). Adiguru Kraf Master Craftperson. Selangor: Perbadanan Kemajuan Kraftangan Malaysia
13. Norwani Mohd Nawawi (1989). Malaysia Songket. Dewan Bahasa dan Pustaka
14. Norwani Mohd Nawawi (2002). Songket Malaysia. Selangor: Dewan Bahasa dan Pustaka
15. Mohd. Nor, S.(1996). malaysia Craft Design Experience. Selangor: Perbadanan Kemajuan Kraftangan Malaysia
16. Pa, Z. A. (2012). Ensiklopedia Kraf Malaysia. Kuala Lumpur: Perbadanan Kemajuan Kraftangan Malaysia.
17. PCT.(2007). Seni Tenunan Tekstil. Selangor: Penerbitan PCT Sdn. Bhd.
18. Sidek, F. (2017). Songket Paintings. Kuala Lumpur: Museum Of Asian Art Kuala Lumpur.
19. Sidek, S. (2011). Busana Pengantin Melayu Tradisional, Selangor: Grup Buku Karangktaf Sdn. Bhd.
20. Sidek, S. (2011). Variasi Busana Tradisional. Selangor: Grup Buku Karangkraf Sdn. Bhd.
21. Teh, W. H. (1996). Malay Handivraft Industries Origins and Development. Kuala Lumpur: Dewan Bahasa dan Pustaka.
22. Zai, P.D. (2009). Seni Kraf Tenunan Motif dan Teknik. Selangor: Institut Kraf Negara

Websites :

1. <https://faizalsidik.blogspot.my/2017/02/faizal-sidik-catan-songket-faizal-sidik.html>
2. https://eprints.usm.my/9589/1/TRANSFORMING_TRADITIONAL_MALAYSIAN_
3. [https://scholar.google.com/scholar?q=international+symposium+on+malay+songket&hl=en&as_sdt=0&as_vis=1&oi=scholart&sa=X&ved=\)ahUKEwjor_](https://scholar.google.com/scholar?q=international+symposium+on+malay+songket&hl=en&as_sdt=0&as_vis=1&oi=scholart&sa=X&ved=)ahUKEwjor_)
4. <https://www.mystar.com.my/hiburan/berita/hiburan/2009/06/22/majlis-songket-melestarikan-warisan-himpunan-pereka-ternama/>
5. <https://www.nst.com.my/lifestyle/flair/2017/11/306005/songket.mosses>
6. https://www.researchgate.net/publication/315685841_THE_NATURE_OF_MALAY_

SONGKET_TEXTILE_PATTERNS

7. <https://www.karyaneka.com.my/english/songket.html>

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. Mohd Syahrin bin Abdullah

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

Date: 31 March 2020

Signature:

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

N/A