



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

Requ CLT / CIH / ITH	
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N°	321

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 (MHDC). Among them are Mrs. Habibah Binti Zikri, Mr. Wan Manang Bin Wan Awang, Mrs. Zainab @ Ngah Binti Mamat, Mr. Che Mustaffa Bin Che Ibrahim, Tengku Noriah Binti Tengku Jaafar, Mrs. Elly Fariza Binti Zakaria, Mrs. Fadilah Binti Muda, Mrs. Fatimah Binti Ahmad, Mrs. Fatimah Binti Besar and Mrs. Hafsah (from the State of Terengganu) Mr. Ahmed Kamel Bin Hussein, Mr. Lukman Bin Abdullah, Mr. Muhammad Akram Bin Md Anas, Mrs. Nor Azilah Binti Haji Abdullah (Kelantan); Mrs. Esah Binti Ismail (Johor); Mr Mohamad Pauzi (Selangor); Puan Rosfadzilah Binti Che Lah (Pahang); Mrs. Ajibah Binti Saibi, Mrs. Akmarwati Binti Bujang, Dayang Jariah Abg. Baha, Mrs. Fatimah Hadi and Mrs. Halimah Omar, Mrs. Mastuyah Binti Ladi, Mrs. Nordianah Binti Adam and Mrs. Normadiyah Salleh, Mrs. Hasline Bujang, Mrs. Javqueline and Mrs. Kersom Binti Abu Bakar (Sarawak).

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 considered as the centre for the production of Songket. It is concentrated in the urban areas of Kuala Terengganu, in the districts of Marang and Chendering in the State of Terengganu. Besides Terengganu, there are also other Songket communities in the states of Kelantan, Johor, Pahang, Melaka, Selangor 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.):	Mr.
Family name:	Mohd Yusop
Given name:	Mesran
Institution/position:	Commissioner of Heritage Department of National Heritage Ministry of Tourism, Arts and Culture Malaysia
Address:	Blok A & B, Bangunan Sultan Abdul Samad Jalan Raja 50050 Kuala Lumpur
Telephone number:	+603-2612 7200
Email address:	mesran@heritage.gov.my muda@heritage.gov.my

syahrin@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 Malay women in Malay Peninsula (West Malaysia) and in Sarawak (East Malaysia). The term Songket is derived from the technique employed to make it: inserting gold or silver thread in between the weft and warp threads. Songket is woven using the Malay weaving loom called 'kek'. Songket is woven as the supplementary weft method, a decorative weaving technique in

which extra threads "float" across a colourful woven ground to create ornamental effect. The delicate piece of Songket is the result of many months of skilled handloom weaving by expert craftsmen who learn the art from their ancestors.

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 (mangosteen 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.

Unlike the old days, Songket is only worn by royalty and their families. But today, it is mostly worn as traditional Malay ceremonial costumes during royal installations, wedding, birth, Malay festive occasions and formal state functions.

- (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 bearer of the element is usually the Malays communities or individuals who live near the east coast of Peninsular Malaysia, especially in the state of Terengganu and Kelantan. It is practiced not limited to men or women. However, the weaving of Songket has always been firmly in the hands of women although men usually make the weaving equipment's. It is meticulous and a 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 complex set of techniques involving the preparation of Songket materials and weaving has remained virtually unchanged for centuries. Thus, the names of the parts of the loom and the weaving process itself are literally woven into the language as a testimony to these living beings and a specific role is given to individuals / practitioners in society without being influenced by customary beliefs to carry out each process consisting of planning, colouring, removing, bending, curling, slaughtering, arranging "cakes", making ropes, 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

In the past, teaching methods were held informally and there were no special formal education. Songket manufacturing skills and knowledge have been informally passed down from practitioners to family members or their descendants or those who are interested in learning it. However, seeing the need for efforts to maintain the tradition of knowledge, then the skills and knowledge of Songket underway through the establishment of The National Craft Institute (IKN) at Rawang in 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 practitioners 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 (SK1 01) 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. The establishment of craft's institutions has created many experts in the field of Songket weaving. However, the process of informal knowledge transfer is still ongoing in the villages involved until today.

- (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 extended. Besides being as an attire in official ceremonies such as award, wedding and celebration ceremony, Songket is also being used as an outfit in informal ceremonies such as dancing, martial arts, and daily clothing. It is even being used in decorating men's headgears, shirts, trousers, sampang, 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. The use of Songket has an element that is inseparable from social function because it is usually used as a purpose for social interaction with the surrounding community and usually not worn at home without social interaction unless for house decoration. The Songket also beautify the appearance of the person who wears it due to its nice decorations and motifs.

Songket is currently considered capable of expressing cultural values and become one of the handicrafts that play a role to show Malay identity. The motifs as well as the colours show the life and personality and become parts of local costumes. The existence of the motifs is very closely related to the local plants, fruits, flowers, and animals, such as bamboo, mangosteen, diamonds, pandanus, pucuk rebung, cempaka and jasmine flower motifs delineate ethnic Malay characteristics of politeness, elegance, and firm which is synonym with Malay culture.

- (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 of the elements of songket-related parts are incompatible with the existing international human rights nor cause loss of mutual respect among communities, groups and individuals, or contrary to sustainable development principle. All communities and individuals are free to wear it according to their wishes.

The use of motifs including flora and fauna as well as human figures is an option for people based on their beliefs. In the past, the Songket motifs was believed to be sacred, but today, because of many people can afford to buy Songket, the function has extended. Songket motifs are not only found in the fabric or woven Songket but also for household materials, such as table cloth, pillowcase and so forth.

Since the Malays live harmoniously with nature and the surrounding, many researches have been 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

With the inscription of Songket under the UNESCO Convention, it will attract the communities to innovate Songket weaving techniques and consequently, the number of Songket communities will be motivated to expand. The colourful 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.

In addition, the local general public will begin to appreciate the other intangible cultural heritage found around them when knowing about the attention and appreciation of the international community as well as the world organization UNESCO that safeguards the intangible cultural heritage throughout the world.

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

Not fewer than 100 or more than 150 words

Recognition of Songket by UNESCO under the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage will attract the attention of the Malaysian community to encourage the nomination of other intangible heritage treasures throughout the country at the international level. This would happen once the community noticed that there was a special body that recognized the intangible cultural heritage. Indirectly, the visibility of other intangible cultural heritage will increase and can indirectly safeguard it from extinction. Therefore, inscription under UNESCO is very important to increase the visibility of the intangible cultural heritage itself as well as encouraging efforts towards protection and further working together to identify other intangible cultural heritage.

(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 a whole besides the comparative study on the value of other design, techniques, fabrics, and colours. It also connects 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. Therefore, the international community will be called upon to pay attention to heritage and in turn will also join other world communities that have nominated their intangible cultural heritage. Thus, inscription has indirectly increased the visibility of other intangible cultural heritage to be safeguarded from extinction.

(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.

The recognition also will be supporting Songket cultural heritage preservation and weavers' economic empowerment. As most Malaysian people continue to wear clothes made of Songket fabric during special occasions, such as wedding ceremony, religious festival, social and national functions, and the fabric is under much demand.

In addition, with the inscription of Songket, the international community will be more interested to take a closer look at how it is made. Therefore, it will encourage their arrival in Malaysia. Next will be social interaction and dialogue between local and international communities.

(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

Today Songket can be enjoyed by all communities. It is widely been wore in ceremonial gatherings and celebrations. From its humble usage as a sarong, samping and shawl, the Songket has today been developed into the decorative item such as shoes; handbag; cushion covers; table cloth and books to cater for today's demand as well as the creativity of usage. Also, in earlier practice, the Malays wove Songket was based on elements within their vicinity, nature, and environment. These elements are expressed as motifs depending on their creativity. The motif is a key element in producing Songket's patterns. Motifs of Malay Songket consist of 7 categories such as flora, fauna, cosmic, common objects, calligraphy, geometric and food. However, it does not limited to certain designs or decoration. Anyone is free to design motifs according to their choice of preference. Therefore, in principle, Songket encourages human creativity and respect for cultural diversity.

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

Songket weaving is a Malaysia craft practised by women for more than two centuries. The traditional practice weaving, a hallmark of Malay cultural heritage, has been passed down through oral tradition in a familial context, and has provided the main source of income to many women in rural areas. Indirectly, it has caused the traditional knowledge of songket making to be passed down from generation to generation. In addition, the community involved has indirectly encourage the use of songkat in many programs, activities and others. Therefore, the community has aroused interest in the younger generation to venture into the field due to the high demand in the market.

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.

Besides, in year 2008, a special songket project was initiated by the Yayasan Tuanku Nur Zahirah's (YTNZ), a Foundation established by the Her Majesty Tuanku Nur Zahirah. YTNZ aims to revive the craft of songket weaving by teaching young women the necessary weaving skills to produce contemporary and high quality songket as well as broadening the usage of songket. The Foundation's songket project started in April 2008. Presently, two production centres were set up to train young weavers the craft of songket weaving and produce contemporary handwoven songket; one in Kuaia Terengganu and one in Kuching under the author's direct supervision (as shown in Figure 3). The Foundation's Head office-cum-showroom is located at Bangsar, Kuala Lumpur. Provident Fund (EPF) and social security protection (SOCSSO) benefits. With regular income, the 5 weavers are able to focus on perfecting their craft and the Foundation songket project began to attract young weavers to train in this craft.

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

At the early-mid of the 20th century, many states in Malaysia began to develop the art of crafting which was first started in the state of Kedah. The Sultan Abdul Hamid College, Kedah started weaving school in 1935 and in 1959. 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.

The Malaysian Handicraft Development Corporation plays a very important role by providing training to youngsters for Songket weaving courses at the National Craft Institute (IKN). In addition, various courses are conducted specifically for Songket activists in Terengganu.

Besides, the Department of Museums Malaysia and the National Art Gallery are preserving various collection of Songket and related publications on Songket. The safeguarding of Songket has been documented through publication of books, journals and articles to disseminate information and knOWledge to researchers and the public.

Due to its significance as well as to safeguard, Songket has been declared as "National Heritage" in 2012 under the National Heritage Act 2005 [Act 645J by the Department of National Heritage.

However, there is a constraint in safeguarding Songket from extinction. This is due to the difficulty to attract the interest of the people in inheriting the skill in making Songket. However, the Government of Malaysia has been organizing campaigns continuously and introducing various programs and incentives to attract the public to venture into this field.

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 (DNH) has proposed budget to the government to establish a comprehensive inventory system for the identification, documentation, research and records of Malaysian heritage. 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. UKM will also innovate an inventory of Songket apps by using Augmented Reality Technology (AR) and Virtual Reality (VR) which can be access through hand phone or mobile devices. Action: DNH, UKM, Communities

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 and the Malaysian Handicraft Development Corporation (MHDC). Action: IKN, UKM, DNH, Department of Museum 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 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. Action: IKN, UKM, UiTM, UNIMAS, MSU, MHDC

Promotion and Campaign

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. Action: IKN, UKM, DNH, MHDC, Department of Museum Malaysia, Communities

Enhancement (2020-2025)

Continuous research activity will be actively initiated by developing traditional handwoven Songket which would benefit the communities. The state of Terengganu has been 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. Action: IKN, MHDC, UKM, DNH, Department of Museum Malaysia

Transmission of Knowledge of Skills

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. In addition MHDC has proposed sufficient budget to cater the development of Songket practitioners for the next rolling budgetary plan (2020-2025). Action: IKN, MHDC, UKM, DNH

Establishment of Coordination Committee

There is a need in creating a special committee known as the Songket Coordination Committee. This committee will evaluate and monitor the implementation of efforts to protect songket through various programs, activities as well as research and documentation and others. This committee will be composed of a combination of experts related to songket, manufacturing, entrepreneurs as well as Government agencies and NGOs. Membership details will be determined later. Action: Ministry of Tourism Arts and Culture Malaysia (MOTAC); MHDC, DNH; IKN; communities

(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 Department of National Heritage (DNH) will apply for funding under the Operational Expenditure or the Development Expenditure in the Malaysian Plan fund allocation to implement the safeguarding measures. Strong financial support is very much needed to make sure the proposed safeguarding measures can be best implemented. Therefore DNH will prioritise the funding application in its annual budget for programs related to the safeguarding measures of the element.

To make sure that these safeguarding measures are obeyed and implemented legally, DNH will propose to the Minister in charge to make relevant regulations under the provision of Section 124. (2) (f) National Heritage Act 2005 (Act 645). This section empower the Minister to make necessary regulations for the purpose of prescribing guidelines and procedures for the conservation and preservation of ICH.

DNH will also continue to organize promotional activities from time to time so these safeguarding measures will be implemented continuously and to be relevant. In addition, the state party will also work hand in hand with training or higher learning institutes such as IKN, UKM, UITM to provide formal learning on respective safeguarding measures related to those institutes.

Craft centers and workshops are much needed for the practitioners the work on their craft. Thus the state party will also coordinate with relevant agencies to provide logistical support to these practitioners. DNH has also proposed the providing of spaces for ICH practitioners to be included in upcoming the Fourth National Physical Plan.

(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

On 20-21 March 2019, the Songket Workshop: Representative List of the Intangible Cultural Heritage of Humanity 2019 was held at the Grand Bluewave Hotel, Shah Alam, Selangor, attended by several representatives from government agencies, NGOs, researchers and scholars, expert committees as well as activists from several states. Throughout the workshop, all participants also discussed about the Safeguarding Plan for Songket. Participants Involved:

1) Prof. Dr. Siti Zainon Ismail (Chairman of the Committee on Fashion, Textile, Personal

Decoration and Crafts)

- 2) Prof. Dr. Norwani binti Nawawi (Songket Specialist)
- 3) Mrs. Zubaidah Sual (Experts in Clothing, Textiles, Personal Decoration and Crafts)
- 4) Mrs. Joanna Datuk Kitingan (Committee on Fashion, Textiles, Personal Decoration and Crafts)
- 5) Mr. Wan Manang bin Wan Awang (Entrepreneur)
- 6) Mr. Ahmed Kamel (Entrepreneur)
- 7) A.D. Dr. Amirah bt. Ismail (UKM)
- 8) Mrs. Noridah Johan (IKN)
- 9) Dato' Raya bin Sharif (Songket Weaver)
- 10) Mr. Muhammad Syafiq bin Zamrid (Melaka Heritage Institute)
- 11) Mrs. Roslinda Binti Mohd Rosli (Johor Heritage Foundation)
- 12) Mrs. Norhulnadia binti Ahmad (Johor Heritage Foundation)
- 13) Mrs. Sharifah Nazirah binti Syed Mohammad (Kraftangan Malaysia)
- 14) Encik Halim bin Abdul Hamid (Malaysian Association of Arts and Culture Activists)
- 15) Mr. Marzuki bin Tambi (Malaysian Association of Arts and Culture Activists)
- 16) Mr. Mahmud bin Sabli (Malaysian Art and Culture Activists Association)
- 17) Mr. Muhammad Ghazi bin Marzuki (Malaysian Association of Arts and Culture Activists)

in terms of implementation of the safeguarding plan, the communities will be involved in campaign, promotion and activities irrespective gender determination. In addition, they will also be involved in a committee known as the Songket Coordination Committee.

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: interm oMr. Haji Mesran bin Mohd Yusop
Commissioner of Heritage
Department of National Heritage

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

Telephone number: +603-2612 7200

Email address: mesran@heritage.gov.my

Other relevant information: Malaysian Handicraft Development Corporation
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Seksyen 63, Jalan Conlay
50450 Kuala Lumpur
+603-2162 7459
www.kraftangan.gov.my

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www.prison.gov.my

Muzium Tekstil Negara
Jabatan Muzium Malaysia
JKR 26, Jalan Sultan Hishamudin
50050 Kuala Lumpur
+603-2694 3457/+603-2694 3461
www.jmm.gov.my

Muzium Kesenian Islam
Jalan Lembah Perdana
50480 Kuala Lumpur
+603-2092 7070/+603-2274 2020
www.iamm.org.my

Centre of Technical Excellence
Jalan Sultan Tengah
Rampangi, Santubong
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 been involved directly and indirectly in the nomination process of Songket including the preparation of the nomination form. The nomination form was completed after receiving strong support from various communities whom has put a deep effort in preserving Songket, including 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 gave 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 such as 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 there was a workshop conducted on 20 March to 21 March 2019, involving various Songket communities from several states. Beside the 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 beginning and participated in giving information, comments and ideas which proved their understanding and commitment in participating in the process of planning and designing the safeguarding measures besides commitment in implementing what has been planned to safeguard Songket. The open ended discussion which comprised of 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

A briefing session to the relevant stakeholders and community members on the nomination of Songket was held during the "Songket Workshop: Representative List of The Intangible Cultural Heritage of Humanity, UNESCO". The Workshop which was conducted on 20 March to 21 March 2019, involving various Songket communities from all over the country. Beside the free, prior and informed consent from the communities, the nomination form was again revised during the Workshop. At the end of the session, a signing ceremony was held where all stakeholders and community members signed the Letter of Consent and submitted it to the Malaysian Working Group. A total of 35 were received, of which seventeen from Songket Workshops Owners, four from Songket weavers; one from association; three government agencies, three institutions and one heritage expert committee are jointly signed by thirty individuals representing various communities and practitioners.

All the supporting documents as per attached (See Annex 2 in PDF).

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 Songket which is related to customary practices. Instead Songket is actually a pride that has been portrayed by the communities in their daily life as well as ceremonial dress. Motifs, designs and craftsmanship of Songket are always appreciated by public and its community. No one can prevent access to Songket elements including its historical information, backgrounds and documentation as included in the inventory. Besides, no one can prevent any party interested in making or learning Songket. Apart from that, its use is also not restricted on any occasion according to its own taste.

Based on 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 showing that there is no restriction of customary practices in learning or practicing Songket. 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.

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.

1.	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
	Other relevant information	:	Songket Workshops Owner
2.	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
	Other relevant information	:	Songket Workshops Owner
3.	Name of entity	:	Ainyie Songket
	Name and title of the contact person	:	Muhamad Faizal bin Zakaria
	Address	:	Address : No.321-B Kampung Gong Tok Nasek 21100 Kuala Terengganu, Terengganu
	Other relevant information	:	Songket Workshops Owner
4.	Name of entity	:	
	Name and title of the contact person	:	Kah @ Atikah bt. Mat
	Address	:	No.1206E, Kampung Raja Baran 21080 Kuala Terengganu, Terengganu
	Other relevant information	:	Songket weaver
5.	Name of entity	:	
	Name and title of the contact person	:	Mazni bt. Mat
	Address	:	Lot.2015, Kampung Raja Baran, Chendering 21080 Kuala Terengganu, Terengganu

	Other relevant information	:	Songket weaver
6.	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
	Other relevant information	:	Songket Workshops Owner
7.	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
	Other relevant information	:	Songket weaver
8.	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
	Other relevant information	:	Songket Workshops Owner
9.	Name of entity	:	
	Name and title of the contact person	:	Maznah bt. Mat
	Address	:	No.1210A, Kampung Raja Baran 20000 Kuala Terengganu, Terengganu
	Other relevant information	:	Songket weaver
10.	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
	Other relevant information	:	Songket Workshops Owner
11.	Name of entity	:	Terengganu Songket
	Name and title of the contact person	:	Zainab @ Ngah bt. Mamat1628

	Address	:	A, Kampung Bukit Depu, Jalan Pasir Panjang 21100 Kuala Terengganu, Terengganu
	Other relevant information	:	Songket Workshops Owner
12.	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
	Other relevant information	:	Songket Workshops Owner
13.	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
	Other relevant information	:	Songket Workshops Owner
14.	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
	Other relevant information	:	Songket Workshops Owner
15.	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
	Other relevant information	:	Songket Workshops Owner
16.	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
	Other relevant information	:	Songket Workshops Owner
17.	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
	Other relevant information	:	Songket Workshops Owner
18.	Name of entity	:	KMZ 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
	Other relevant information	:	Songket Workshops Owner
19.	Name of entity	:	Cik Minah Songket
	Name and title of the contact person	:	Ahmed Kamel bin Hussein
	Address	:	S/1-350 Kampung Penambang
	Other relevant information	:	Songket Workshops Owner
20.	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
	Other relevant information	:	Songket Workshops Owner
21.	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
	Other relevant information	:	Songket Workshops Owner
22.	Name of entity	:	
	Name and title of the contact person	:	Prof. Dr. Siti Zainon Ismail
	Address	:	No. 17 Jalan 1/7K bandar Baru Bangi 43000 Selangor Malaysia
	Other relevant information	:	

	information	:	Heritage Expert Committee
23.	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
	Other relevant information	:	Institution
24.	Name of entity	:	
	Name and title of the contact person	:	Zubaidah binti Sual
	Address	:	No 11, Jalan 6, Taman Selayang 61000 Batu Cave Selangor
	Other relevant information	:	Heritage Expert Committee
25.	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
	Other relevant information	:	Institution
26.	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
	Other relevant information	:	Government Agency
27.	Name of entity	:	
	Name and title of the contact person	:	Joanna Datuk Kitingan
	Address	:	G192 Lorong Cempaka Kg. Contoh Kuala Petagas Kota Kinabalu, Sabah
	Other relevant information	:	Heritage Expert Committee
28.	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
	Other relevant information	:	Government Agency
29.	Name of entity	:	Persatuan Penggiat Seni / Jabatan Pendidikan Wilayah Persekutuan Kuala Lumpur
	Name and title of the contact person	:	Halim bin Abdul Hamid
	Address	:	SMK Keramat Wangsa Off Taman Setia Wangsa 54000 Kuala Lumpur
	Other relevant information	:	Association / Government Agency
30.	Name of entity	:	Persatuan Penggiat Seni dan Kebudayaan Malaysia
	Name and title of the contact person	:	Mazuki bin Tambi
	Address	:	No. 10, Tingkat 1, Lot 96350 Fasa 27, Lee Ling Commercial Centre, Jalan Matang 93050 Kuching, Sarawak
	Other relevant information	:	Association
31.	Name of entity	:	Yayasan Warisan Johor
	Name and title of the contact person	:	Norhulnadia Ahmad
	Address	:	Kompleks Warisan Sultan Abu Bakar Lot 888 Jalan Sungai Chat 80100 Johor Bharu Government Agency
32.	Name of entity	:	Persatuan Penggiat Seni dan Kebudayaan Malaysia
	Name and title of the contact person	:	Mahmud bin Sabli
	Address	:	Kuching Sarawak, Malaysia
	Other relevant information	:	Association
33.	Name of entity	:	Universiti Kebangsaan Malaysia
	Name and title of the contact person	:	Associate Prof. Dr. Amirah Ismail
	Address	:	Fakulti Teknologi dan Sains Maklumat Universiti Kebangsaan Malaysia

	43600 UKM Bangi, Selangor, Malaysia
Other relevant information :	Institution
34. Name of entity :	Persatuan Penggiat Seni dan Kebudayaan Malaysia
Name and title of the contact person :	Encik Muhammad Ghazi bin Mazuki
Address :	No. 10, Tingkat 1, Lot 96350 Fasa 27, Lee Ling Commercial Centre, Jalan Matang 93050 Kuching, Sarawak
Other relevant information :	Association
35. 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
Other relevant information :	Heritage Expert Committee / Institution

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:

Department of National Heritage Inventory List

(The Inventory List is a Data Bank on all heritage which contains various information, facts and documentation stored under the Department of National Heritage, Ministry of Tourism and Culture Malaysia. The listing in the inventory does not have any legal binding as well as a specific registration number. Specific registration number will only be provided in the Heritage Register under the National Heritage Act 2005).

(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:

Jabatan Warisan Negara, Kementerian Pelancongan, Seni dan Budaya Malaysia (Department of

National Heritage, Ministry of Tourism, Art and Culture Malaysia)

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

The reference number under the Heritage Register:

Gazette No.: P.U. (B) 321 & P.U (A) 334

Category: National Heritage

Element Name: Songket

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

On 22 July 2016, Songket was gazetted as Heritage under the National Heritage Act 2005 (Act 645). It was declared as National Heritage on 21 December 2016 under the same Act.

(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 is one of the most prominent intangible cultural heritage element in Malaysia and also synonym with the state of Terengganu, Kelantan, Pahang and Sarawak. It is well known by most Malaysians. Records and documentations related to the practices, programmes and activities of Songket are well recorded in relevant agencies including MHDC, The Department of Museums Malaysia, National Art Gallery and public higher institutions such as UKM, UiTM and National Craft Institute. The information were collected from various groups of practitioners such as the weavers (mostly females), weaving tool makers (mostly males) and also the consumers of Songket. The process of information gathering was also done through research activities by the staff of MHDC in respective locations all over Malaysia. All of the information obtained has been coordinated and updated by the Department of National Heritage accordingly from time to time.

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

In Malaysia, the data of the inventory related to Songket will be updated from time to time accordingly when they are new information received either through research conducted by the Department of National Heritage, MHDC, or relevant information provided by other agencies, universities, private sectors, communities, organizations and individuals.

(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).

The information contained in the inventory includes details of the history and background; the community involved as well as related activities and programs and it will be updated depending on the information received by the Department.

For the National Heritage Register, it will be updated after the process of gazettelement completed according to the provision as spelled out under the National Heritage Act 2005 (Act 645). The Register will also be updated when the Minister in charge declares any heritage item from the Register as 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

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. Halimatun Abdul Shukor, Noridah Johan, Arshad Ibrahim, Abdullah Saari, Norizah Abdulla, Araiya 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/2017/02faizal-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-himpunkan-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. 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: MESRAN MOHD YUSOP

Title: Commissioner of Heritage

Department of National Heritage

Ministry of Tourism, Arts and Culture Malaysia

Date: 07 October 2020

Signature:



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

N/A