



## Urgent Safeguarding List

ICH-01 – Form

Requ CLT / CIH / ICH
Le 16 NOV. 2020
N° 366

### LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**Deadline 31 March 2022  
for possible inscription in 2023**

*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.*

#### Possibility to request International Assistance when nominating

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request international assistance to support the implementation of its proposed safeguarding plan, use Form ICH-01bis.

To nominate an element for inscription on the Urgent Safeguarding List without requesting financial assistance, continue to use Form ICH-01.

#### 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*

Mek Mulung

##### 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 its official name in English or French (point B.1).*

*Not to exceed 200 characters*

Mek Mulung

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

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

N/A

### 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 is only one group that remains practice the Mek Mulung, namely *Wang Tepus Mek Mulung* Group in Wang Tepus, district of Kedah. The group is believed to have started since 400 years ago and inherited from one generation to another within families. This group consists of male members only and the character of female such as princess and maid also played by the male members. Now only a few members of Pak Saad Salleh group left. They are Ahmad Shahadan (Group Head), Kamarudin Debak (musician), Ishak Man (comedian), Yahya Dohat (musician) and Osman Saad (the heir of Pak Saad Salleh).

Mek Mulung is now being taught in several universities and there is also some non-government organisation that organised Mek Mulung workshops, make Mek Mulung also be learned by both men and women.

### 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*

Mek Mulung was first introduced in Paya Kelubi, a state of Kedah (northern of Malaysia). Then to Kampung Perit, in Kurung Itam, Kuala Nerang District, Kedah. Subsequently the show expanded to the Kampung Mulung Belukar, Kampung Paya Keladi and finally in Kampung Wang Tepus, Jitra Kedah. Today, Mek Mulung is only presented in Kg Baru Wang Tepus, Jitra, Kedah. The village is located in the northern part of Kedah, in Tanah Merah, about 12 kilometers from Jitra town.

### 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.): Dr.

Family name: Eyo

Given name: Leng Yan

Institution/position: Director,  
Division of Intangible Cultural Heritage,  
The 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 - 26044901

Email address: eyo@heritage.gov.my

Other relevant information: N/A

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

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

N/A

## 1. Identification and definition of the element

For Criterion U.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

Mek Mulung is a combination of art which consists of acting, dialogue, singing, dancing and music element during performance. Mek Mulung performance involves group members between 15 to 20 people and the performance is accompanied by musicians who also sang as a background song. The music ensemble consists of four frame drums, *kecerek* (a pair of bamboo concussion clappers), *serunai* and *gong*. The Mek Mulung performance begins with an introductory song

called 'Bertabuh' which consists of the blowing of a flute and followed by other musical instruments. It is considered a tribute to the audience while draw the audience's attention to the following performance. Dance started as soon as the salutation song has been completed. Every dance move is accompanied by music.

Mek Mulung does not have a special costume, but usually wore a nobility Malay traditional costume for the king and princess. The comedian wore a mask to create humor to his audience. Mek Mulung is performed in an open barn, the players sitting surrounded by spectators. The ward was not floor, and it was not walled. It consists of columns, roof and shelves only. The actors are all men wearing women's clothes. This is due to women are bound by commitments with their family and daily life. The main characters in the Mek Mulung performance are the king (Pak Mulung), the princess (Mek Mulung), the shaman (Awang Pengasuh), the maids and the antagonist characters.

(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*

Mek Mulung is considered as the property of the villagers and farmers in Kg Baru, Wang Tepus, Kedah as an entertainment during their free time and celebration for special ceremony. This performance group is still strong in defending its heritage until now and making the name of Wang Tepus sub-district synonymous with Mek Mulung itself. Mek Mulung has been performed by a single group of performers from the same family lineage whose ancestors originally introduced the tradition. The current generation of hereditary practitioners, who are getting old with few of their young family members showing interest in continuing the tradition.

Apart from the Mek Mulung community in Kg Baru Wang Tepus, Mek Mulung has been taught to other parties who are interested with Mek Mulung and they hold performances frequently, such as the Mek Mulung group under the National Department for Culture and Arts Malaysia. Besides, there are students who studied it at the National Academy of Heritage Arts (ASWARA), Ministry of Tourism, Arts and Culture Malaysia. However, they were scattered after graduation.

Mek Mulung does not restrict any specific roles according to a particular gender in the performance or preparation for the performance. Nowadays, performances are performed by men and women.

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

*Not fewer than 150 or more than 250 words*

Traditionally, the knowledge and skills related to Mek Mulung performances have been passed down from generation to generation by practitioners to their children informally. It is not transmitted in a written script, but is handed down orally. Informal teaching such as training at home or while watching a performance held at particular times. The informal teaching process continues to be implemented until today although it is quite difficult to attract the interest of the younger generation.

After the establishment of related government agencies, teaching was also done formally in classrooms, workshops, etc. Among the government agencies involved in providing formal education are the National Department for Culture and Arts; National Academy of Arts and Heritage (ASWARA), and the Department of National Heritage. Mek Mulung also has been teaching at Universities and by NGOs. These agencies and institutions have taught Mek Mulung by including it in the syllabus or training module. In addition, the NGOs have conducted a seminars, workshops and forums, including at the state and national levels. Practitioners or the community from Kg Wang Tepus will be invited to monitor the process of imparting knowledge related to Mek Mulung from time to time.

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

*Not fewer than 150 or more than 250 words*

The Mek Mulung was initially performed as a form of celebration to express the villagers' gratitude for their good fortune due to a good harvest. After the period of time, the Mek Mulung performance taking place outside Wang Tepus and have contributed to its sustainability or cultural potential in the village context.

In Wang Tepus today, with greater access to educational opportunities, current performers are more literate than their forefathers. They are able to learn the songs and dance in the Mek Mulung repertoire through notation. Thus, Mek Mulung which is originally an oral tradition is in some ways evolving into a part-written tradition. Mek Mulung in its traditional village version is now performed mostly to meet requests from outside sources during cultural festivals and celebrations as a stage performance or for research and documentation purposes.

The Mek Mulung represent social interaction among the community. Mek Mulung itself has an element of social function that involves social mixing among the community through feasts held and then during the performance. The Mek Mulung performance will begin with a feast held by the community during the day before the performance. The feast was held to entertain the Mek Mulung activists, neighbors, friends and special guest. This ceremony gives an initial impression of the liveliness of the Mek Mulung which involves community gatherings where they will interact and subsequently witness the performance. Apart from that, social functions also take place during dialogue sessions; meetings or interaction among members held from time to time.

(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*

There is no part of the element that is not compatible with existing international human rights instruments, conventions, protocols or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development. Mek Mulung is important in modern societies, giving them a cultural identity that signifies national pride, which is often used as motivation towards revival efforts. This performance art has no absolute property rights because it is public domains and belongs to the community. It is a "share heritage" that anyone can practice and learn this performance from previous generations.

In principle, it encourages respect among the community through involvement in the feast as well as witnessing the performance held without restriction of age, race and culture. In terms of sustainable development, Mek Mulung does not hinder any development aspiration and in fact it is a platform to create a hormonal atmosphere through entertainment beside strengthening relationships from time to time, especially among the community and people from outside.

## **2. Need for urgent safeguarding**

*For Criterion U.2, States shall demonstrate that 'the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned'.*

*Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of its traditional modes of transmission, the demographics of its practitioners and audiences and its sustainability.*

*Not fewer than 375 or more than 500 words*

The actual Mek Mulung performance has traditionally not been possible at any time, unless the group is invited to hold a performance demonstration organised by outside parties such as the Department of Culture, museums, and so on.

On 24 October 2014, Mek Mulung was recognized as Kedah Arts Heritage by the Chief Minister of Kedah. Furthermore, Mek Mulung has declared and listed as 'National Heritage' in 2019. Meanwhile, the Master (*Guru*) of Mek Mulung Wang Tepus Group namely Pak Saad Taib has also been declared and gazetted as The Heritage Living Person in 2015 in accordance to the National Heritage Acts 2005 [Act 845]. Mek Mulung, an ICH of Malaysia in form of performing arts with its traditional structures and inheritance is no longer practice when young and present generations are more likely to switch towards contemporary entertainment, make Mek Mulung less appealing to the community although there are a handful of concerned among communities, groups, villagers, artists, agencies, NGOs, historians, lectures, arts students' and individuals.

Meanwhile, apart from the performers themselves, there seemed to be very little interest on the part of the community in reviving the performance, leaving the performers and their troupe to fight by themselves for the continuity and survival of Mek Mulung. Therefore, Mek Mulung needs to be rescued and safeguarded by various efforts to enhance the programs and activities of Mek Mulung as a performing art while allowing the minimalist creativity and artistic innovation.

The Mek Mulung group in Wang Tepus is the main reference group that will bring knowledge related to Mek Mulung to be inherited by future generations but it has not yet become a reality among group members. Mek Mulung situation is not the same as before due to the lack of enthusiasm among local young performers around Wang Tepus village to inherit the element. With the declining number of members, it will cause activities and performances to slowly disappear. The offering to be held is the annual Master's Worship ceremony, which may soon be abandoned. As a result of this constraint, it has led to the impending extinction of Mek Mulung.

Performances outside Wang Tepus have also been rebuilt for several parties and groups to allow Mek Mulung performances to be on stage for urban audiences or requests from the state and national levels. This is a constraint when the group at Wang Tepus itself does not have enough members to help other groups.

Moreover, performance equipment (props) and music instrument of Mek Mulung are also difficult to find due to lack of expert specialize in making Mek Mulung instruments.

The Mek Mulung group in Wang Tepus also does not have a written script and storyline to pass on to their own members and generation. Stories or tales are memorized by heart. There are no structured guidelines or terms of reference when doing acting. However, Mek Mulung continues to be presented differently.

*Identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, not generic factors that would be applicable to any element of intangible heritage.*

*Not fewer than 500 or more than 750 words*

Mek Mulung is one of the traditional theaters that is least highlighted to the audience compared to other traditional arts such as *Mak Yung*, *Main Puteri*, *Kuda Kepang* and *Wayang Kulit*. The Mek Mulung can only be found in Wang Tepus, Jitra, Kedah. There is only one specific group that performs Mek Mulung, with a core group of performers, while others come and go. As a result, Mek Mulung is almost extinct and if this happens, it is a loss to the country in the context of traditional performing art.

The traditional group of Mek Mulung Wang Tepus is declining in terms of activities and appearance of their group members with aging and health factors. Some of the remaining members of the Wang Tepus Group are Saad Taib, 72 years old, known as *Guru* (master) and declared as the National Heritage Living Person under the National Heritage Act 2005 [Act 645], Ahmad Shahadan, 55 years old and Kamaruddin Debak, 64 years old. At that age, they are not able to perform due to health conditions, aging factor, and illness. According to Ahmad Shahadan, it is difficult for him now to play the role of *Raja* (King) in Mek Mulung due to his poor health and body condition. The number of new members of the group is declining as he is unable to hold annual Ceremony which as one of the important step to welcome new members of the group. Unfortunately, Saad Taib passed away on 16 March 2019, after starting a workshop in providing protection measures for Mek Mulung which involved the participation and involvement of the wider community.

In addition, the lack of funding to built barns is also one of the reasons why this element is threatened with extinction. The barn is very important as a place where the Mek Mulung group practices and performs. The barns at Wang Tepus village has been damaged and it is in poor condition. As a result, the group unable to practice and perform nowadays and make the Mek Mulung more forgotten.

Another factor that caused Mek Mulung to be threatened with extinction is due to the lack of interest among young generation in Mek Mulung. It's hard to find the younger generation who are committed to perform Mek Mulung. This is due to the lack of performances or teaching programmes carried out by the Mek Mulung Group in the village, causing young generation to start not knowing and subsequently losing interest in Mek Mulung. Nowaday, Mek Mulung is only taught in higher education institutions and only a few NGOs have organised Mek Mulung workshops through guidance from the original Mek Mulung group from Wang Tepus.

According to Ahmad Shahadan, Mek Mulung performance still retains the old Kedah dialect in their performance. It describes the atmosphere of Kedah in ancient times and how the people of Kedah behaved with the king. This language is very difficult to be uttered or imitated by those who are not originally from Kedah. Therefore, it is also one of the main constraints for the new generation from outside Kedah to learn and practice Mek Mulung. For that, it is a challenge to spread Mek Mulung outside Kedah in ensuring the continuity of Mek Mulung to be passed down to the new generation.

It can be concluded that the main source of threat to Mek Mulung is due to lack of young generation interested in performing Mek Mulung as well as to form a new community that is truly committed in continuing Mek Mulung. When there is no new community then it will be extinct or lost forever due to the absence of practitioner. Therefore, serious effort needed for immediate action in ensuring the transmission and safeguarding of the Mek Mulung.

### **3. Safeguarding measures**

*For Criterion U.3, States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'. The nomination should include sufficient information to permit the Evaluation Body and the Committee to assess the 'feasibility and sufficiency of the safeguarding plan'.*

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

- (i) *The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. How the viability of the element being ensured by the communities is, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

*Not fewer than 150 or more than 300 words*

The Mek Mulung communities in general have done its best to ensure that Mek Mulung survives and can be passed on to future generations. Among the main efforts made is continuing to hold the show despite the constraints, including in terms of health, logistic, etc. Apart from that, they

have passed down the knowledge related to Mek Mulung to their lineage such as the sibling and children who are able to perform if needed.

In addition, the Mek Mulung community has also helped to provide cooperation and information to researcher for publication and production which is indirectly one of the important efforts of the community to ensure that Mek Mulung continues to be known for its existence. The example of the book is "Mek Mulung: a transitional art form between man and the realm of the supernatural - a legacy from ancient Kedah), by Zinitulniza Abdul Kadir and "Mek Mulung and Hamdolak", by Mohamad Nazri Ahmad. The information of Mek Mulung also can be found in the form of digital via the link <https://anyflip.com/uhfdb/astk>, which is setting up by the freelance writer.

With the help and good cooperation of the communities, the history, background and structure of Mek Mulung have been studied and written by many scholars, journalist and independent writers in various mediums. Among them are *Mustika* magazine (1975), *Pentas* magazine, newspapers such as *Harian Metro*, *Sinar Harian*, *Berita Harian*, *Mstar* online and internet media. There is a several university students have made the Mek Mulung as a subject matter for academic studies such as Zaleha Abdul Hamid (1975), Ku Zam Zam Idris (1978), Faridah Isa (1986), Toh Lai Chee (2004), Mohamad Lufi Abdul Rahman (2011), Nurizzati Jamaluddin (2014) and Nurzahidah Zainal Abidin (2018).

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 300 words

The role of the Ministry of Tourism, Arts and Culture through its agencies, The Department of National Heritage had published a books and DVD recordings in 2003. Besides the recognition of Mek Mulung by the state government of Kedah as Kedah's heritage art (2014), the Federal Government has also given recognition to Mek Mulung as 'National Heritage' (2019). In addition, the Federal Government has also awarded the highest rating to the Mek Mulung activist or Master (*Guru*), Pak Saad Taib with the National Heritage status and listed as National Heritage Living Person (2015) in accordance the National Heritage Act 2005 [Act 645].

Through the agencies and departments under the Ministry of Tourism, Arts and Culture, Mek Mulung is also featured in special events or programs for the promotion of local art activities in addition to ensuring the sustainability of Mek Mulung as a traditional performing art and to increase the visibility of Mek Mulung among the community in Malaysia.

Several seminars and exhibitions related to Mek Mulung are also being implemented to promote Mek Mulung that have been declared as National Heritage. Moreover, the National Academy of Arts, Culture and Heritage is actively collecting data of Mek Mulung from the Master Pak Saad bin Taib and his group. The values and significant of the performing arts been documented through field work assignments, thesis and dissertation from many graduates and post graduate students to portray the facts and values of Mek Mulung in various perspectives, beside performing the Mek Mulung.



The universities such as Mara Technology University has included the data on Mek Mulung in their database, namely the Repository of Malay Treasures. The data of Mek Mulung can be found via the link of [https://melayu.library.uitm.edu.my/cgi/search/simple?q=mek+mulung&action=search&order=bytitle&basic\\_srctype=ALL&satisfyall=ALL&action=search=Search](https://melayu.library.uitm.edu.my/cgi/search/simple?q=mek+mulung&action=search&order=bytitle&basic_srctype=ALL&satisfyall=ALL&action=search=Search).

*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 plan proposed**

*This section should identify and describe a feasible and sufficient safeguarding plan that, within a time-frame of approximately four years, would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contain concrete measures and activities that adequately respond to the identified threats to the element. The safeguarding measures should be described in terms of the concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. States Parties are reminded that they should present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen. Provide detailed information as follows:*

**a. What primary objective(s) will be addressed and what concrete results will be expected?**

*Not fewer than 250 or more than 500 words*

After engagement session with the community members and brainstorming session among practitioners were held, in order to safeguard the Mek Mulung, the following objectives, along with the expected results, were identified:

**Objective 1: Transmitting the knowledge and skills of Mek Mulung**

**Results 1:** a) established training center, b) barn installed and materials and tools purchased, c) research material such as books, articles, and videos increased, d) Mek Mulung group increased, e) Mek Mulung's experts increased, f) learning techniques module enhanced

**Objective 2: Enhancing the capacities building for Mek Mulung**

**Results 2** a) organized 3 workshops related to the 2003 Convention for the safeguarding of the intangible cultural heritage and the value of ICH for communities and groups, 12 practitioners, community members, performing arts university students and public through a system of training courses, b) knowledge transmitted and job opportunities created through formal and non-formal education, c) capacities of 4 bearers for the purpose of inventorying

**Objective 3: Increasing the visibility of Mek Mulung through promotion and campaign**

**Results 3**

a) informative brochure produced, b) digital platform established, c) programme and activities for sharing knowledge and demonstrate the performance of Mek Mulung organized, d) awareness raised local, nationally and internationally

**Objective 4 : Financial support and recognizing the practitioners**

**Results 4**

a) 2 recognition for practitioners at national level, b) financial support to the practitioners increased

b. What are the key activities that will be carried out in order to achieve these expected results? Describe the activities in detail and in their ideal sequence, addressing their feasibility.

Not fewer than 250 or more than 500 words

The key activities that will be carried out in order to achieve these expected results:

### 1. Conducting Research and Documentation

Data collection from the practitioners such as interviews should be recorded in the form of written or electronic medium, photographs to be collected and the information obtained is well-stored. The database of this heritage is kept in a systematic manner by the responsible institution. The record including the inventory would further enhance as reference to researchers in learning of cultural arts.

ACTION: The Department of National Heritage/ The National Archive /The National Library.

### 2. Improving Legal Protection

The Department of National Heritage Malaysia will prescribe procedure and guidelines of the 14 structural components found in Mek Mulung Wang Tepus. The procedures are to safeguard Mek Mulung and would open for intervention and technical innovation to attract participation in Mek Mulung to the younger generation.

ACTION: Department of National Heritage

### 3. Promoting and Dissemination

Promoting Mek Mulung through printed and electronic mediums, in the form of posters, billboards, radio dramas, serials and telemovies on television and movies for the dissemination of information can be transmitted rapidly to the communities. The program should be in cooperation with private agencies, associations and NGOs.

ACTION: The National Arts and Cultural Academy, the University Malaya Kedah Cultural Heritage Movement Association and State Department of Culture and Arts, Kedah, Istana Budaya, Kuala Lumpur Performing Arts Centre, to perform a complete performance of Mek Mulung. Therefore, funding should be allocated to improve the attire, performance accessories and props.

### 4. Recognition

An official recognition to Mek Mulung Wang Tepus as the one stop centre to pursuing practical training on Mek Mulung. It will further motivate the descendants of this group to continue to engage and contribute knowledge to the younger generations. Among the tentative program is the recognition of new groups of practitioners who successfully completed the training. The recognition instead not to be restricted to the others practitioners of non-Malays, it should be open learning by various ethnic group. Indirectly, it will eliminate negative perception towards Mek Mulung. Besides recognition Mek Mulung Wang Tepus as a One Stop Centre and recognition to practitioners who have completed the training, recognition of Mek Mulung practitioners can be proposed as a National Heritage of Living Person.

ACTION: Department of National Heritage/ Local Council of Jitra/ National Department for Culture and Arts.

## 5. Raising Awareness

Documentation of the Mek Mulung in the form of video in developing a learning techniques module for teachers and lecturers for cultural learning purposes in schools, and institutions. This refers to the collection of information about Mek Mulung from various sources, thus creating a basic, middle and professional level learning module as well as encouraging papers and discussions on Mek Mulung from various aspects.

### **ACTION:**

The National Arts and Cultural Academy, the Faculty of Creative Arts, University Malaya, Kedah Cultural Heritage Movement Association and the State National Department for Culture and Arts, Istana Budaya, and Kuala Lumpur Performing Arts Center.

- c. Describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide information in as much detail as possible about the communities, in particular, practitioners and their roles in implementing the safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities, including the role of gender.*

*Not fewer than 150 or more than 250 words*

To ensure the active involvement of Mek Mulung communities in the design and implementation of the Mek Mulung Safeguarding Plan, a series of consultation by Wang Tepus Mek Mulung in collaboration with Kedah Cultural Heritage Movement Association (AKRAB) will be conducted at least twice a year before the implementation of the proposed activities which will be led by the Department of National Heritage prior to implementation. The consultation will be organized in a series of community and stakeholders' meetings to vet through and to propose the proper implementation. Moreover, the formation of competent safeguarding bodies - municipal, provincial and regional - shall be deliberated in these consultative meetings, including identification of roles and selection of members, to ensure informed and active representation of the Mek Mulung communities.

The Mek Mulung communities will be given priority to be involved in every program implemented, particularly related to promotion, training, disseminating, and documentation and setting the future direction of Mek Mulung. Budget allocation will also be provided for communities' capacity building, welfare such as medical treatment; creative incentives and others. Therefore, community involvement will be wider not only in determining the concept and direction of programs and activities, but will also jointly implement the program with stakeholders. An engagement session between Mek Mulung practitioners and the youth group was also held to ensure that the new generation recognizes, understands and then together ensures that the Mek Mulung element does not extinct.

- d. Provide evidence that the State(s) Party(ies) concerned is committed to supporting the safeguarding plan by creating favourable conditions for its implementation.*

*Not fewer than 150 or more than 250 words*

The Ministry of Tourism, Arts and Culture through its agencies and departments, is also featured the Mek Mulung in special events or programs for the promotion of local art activities to ensure the sustainability of Mek Mulung. Besides, special budget also been allocated under the Matching Grant of Culture and allocation under the research grant and promotion. This grant is an allocation given by the Ministry to organised any program related with arts and culture including Mek Mulung. Through this, it will able the Mek Mulung practitioners carry out activities related to Mek Mulung.

Through the Department of National Heritage, the National Arts and Cultural Academy, the National Department for Culture and Arts, the Faculty of Creative Arts, University Malaya, and Kedah Cultural Heritage Movement Association, various seminars, workshop, webinar will be organised to promote Mek Mulung.

Moreover, the National Academy of Arts, Culture and Heritage is actively collecting data of Mek Mulung from the Master Pak Saad Taib and his group. The values and significant of the performing arts been documented through field work assignments, thesis and dissertation from many graduates and post graduate students to portray the facts and values of Mek Mulung in various perspectives, beside performing the plays with the guidance in modern context.

Furthermore, The National Academy of Arts, Culture and Heritage and the Faculty of Creative Arts, University Malaya also include the subject of Mek Mulung in the teaching sub module.

e. Provide a timetable for the proposed activities.

Not fewer than 200 or more than 500 words

#### 1. Conducting Research and Inventories

- The record including the inventory would further enhance as reference to researchers in learning of cultural arts.
- Data collection from art players such as interviews should be recorded in the form of written or electronic medium, photographs to be collected and the information obtained is stored.

TIMETABLE / TIMEFRAME: 2022-2027

#### 2. Improving Legal Protection

- To identify the issues of legal protection related to Mek Mulung
- The Department of National Heritage Malaysia prescribe procedure and guidelines of the 14 structural components found in Mek Mulung Wang Tepus.
- Open for intervention and technical innovation to attract participation in Mek Mulung to the younger generation.
- To amend the relevant laws or enactment.

TIMETABLE / TIMEFRAME: 2023-2024

#### 3. Promoting, Publicity and Dissemination

- To prepare concept paper for the implementation
- To consult with Mek Mulung communities with series of meeting
- Promoting Mek Mulung through printed and electronic mediums, for the dissemination of information. Promotion can be made more attractive in form of posters, billboards, radio dramas,

TIMETABLE/ TIMEFRAME: 2022-2027

#### 4. Recognition

- Recognition to Mek Mulung Wang Tepus as the one stop centre to pursuing practical training on Mek Mulung.
- Recognition of new groups of practitioners who successfully completed the training.
- Recognition Mek Mulung practitioners as a National Living Human Treasure under the National Heritage Act 2005 (Act 645).

TIMETABLE/ TIMEFRAME: 2022-2027

#### 5. Raising Awareness

- To document Mek Mulung in the form of video in developing a learning techniques module for teachers and lecturers for cultural learning purposes in schools, institutions.
- To table the findings with the Mek Mulung Communities from time to time depending on the implementation of the program.
- To print and publish the materials

TIMETABLE/ TIMEFRAME: 2022-2027

#### 6. National Physical Plan

- Identify the key issues with Mek Mulung communities and stakeholders
- To prepare a proposal for inclusion of Mek Mulung in National Physical Plan
- Consultation with PLANMalaysia
- Consultation with State Government
- Consultation with Local Councils
- To include Mek Mulung in the National Physical Planning document

TIMETABLE/ TIMEFRAME: 2022-2027

#### 7. Establishment of Protective Action Committee

- Preparing concept paper for the establishment of the Committee involving Mek Mulung Communities
- Organizing workshop for refining the mechanism of implementation
- Consultation with the top management of the Ministry of Tourism, Arts and Culture, Malaysia
- Implementation

TIMETABLE/ TIMEFRAME: 2022-2027

*f. Provide a detailed budget for the implementation of the activities proposed (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).*

*Not fewer than 200 or more than 500 words*

**PROPOSED BUDGET:** USD5, 000 been immediately released by The Department of National Heritage to reconstruct the collapse shed. Based on the future activities by the group, the department will allocate USD20, 000 for the period of 2023-2025.

**PROPOSED BUDGET:** The National Department for Culture and Arts agreed to allocate venue and activities for Mek Mulung performance and would be displayed in their annual calendar of event with allocation of USD15,000 for the period 2023-2026.

**PROPOSED BUDGET:** Promotion of Mek Mulung by private organization with tax deduction scheme which been approved by Inland Revenue Board of Malaysia. Contribution of fund or in kind with maximum limit to USD175, 000 (RM 700,000) per programme for organization.

**PROPOSED BUDGET:** Allocation of USD15, 000 for the period of 2023 to 2026 from the Heritage Fund under the Commissioner of Heritage to build the shed at Wang Tepus village.

**PROPOSED BUDGET:** Allocation of USD 10,000 from the Ministry of Tourism, Arts and Culture under the budget 2023 for Cultural and Heritage programme include Mek Mulung safeguarding programme for the period of 2023.

**PROPOSED BUDGET :** Allocation of USD 31,000 from Matching Grant by the Ministry of Tourism, Arts and Culture for Workshop and Development of Mek Mulung through Kedah Cultural Heritage Movement Association (AKRAB) for 2023- 2026.

**PROPESED BUDGET :** The National Department for Culture and Arts allocate USD 8,000 for Malaysian cultural mapping for the period of 2023- 2024. This cultural mapping is a one-stop centre of Malaysia Intangible Cultural information including Mek Mulung.

**PROPOSED BUDGET :** USD 5,000 for Research and Documentation : documentary research concerning cultural practices connected with the Mek Mulung by University Malaya, Malaysia for the period 2023-2026.

**PROPOSED BUDGET :** USD 10,000 for broadcasting of information on local radio and televisyen stations concerning the project activities and the importance of safeguarding Mek Mulung for the period of 2023 – 2026.

**PROPOSED BUDGET :** USD 5,000 for organizing Mek Mulung performance competition by The Department of National Heritage. This competition is one of the effort to attract young generations and at the same time it's a way to find new talent in performing Mek Mulung for the period of 2024-2027.

### 3.c. Competent body(ies) involved in safeguarding the element

- (i) 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), responsible 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. Mohamad Muda bin Bahadin  
Deputy Commissioner of Heritage  
Department of National Heritage

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

Telephone number: +603-2612 7766

Email address: muda@heritage.gov.my

Other relevant information: N/A

- (ii) Describe the competent body responsible for the local management and safeguarding of the element, and its human resources available for implementing the safeguarding plan.

*Not fewer than 150 or more than 250 words*

The Department of National Heritage is responsible for safeguarding and maintaining the national heritage as enacted under the National Heritage Act 2005 [Act 645]. Based on the Act, the department has carried out research, archaeology, conservation of buildings and monuments, gazetting and enforcement, intangible heritage and natural heritage. This effort was supported by the involvement of 182 employees. In an effort to preserve and conserve Mek Mulung's performing arts heritage, the Department of National Heritage has gazetted the element as National Heritage on 13<sup>th</sup> September 2019 for protection purposes under the National Heritage Act 2005 (Act 645).

The National Academy of Arts, Culture and Heritage (ASWARA) is an institution of higher learning in the field of performance. In the meantime, this institution is also one of the movers in continuing the legacy of Mek Mulung's performing arts with the strength of 235 staff.

The National Department for Culture and Arts Department (JKKN) is the agency consisting of 322 permanent staff in mobilizing Mek Mulung activities with the collaboration of the Kedah State Cultural Heritage Promotion Association (AKRAB) and Istana Budaya.

Mukim Wang Tepus which is the main location for Mek Mulung performing arts activities is located in the Kubang Pasu district under the administration of the Kubang Pasu Municipal Council. In total, there are 21 mukims in this district. Kubang Pasu Municipal Council with a staff of 261 people always supports the safeguarding efforts of Mek Mulung.

### 4. Community participation and consent in the nomination process

*For Criterion U.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 preparing the nomination at all stages, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of all parties concerned, including, where appropriate, local and regional governments, communities, non-governmental organizations, 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 16 of the Convention.*

*Not fewer than 300 or more than 500 words*

Having realized the traditional Mek Mulung theatre has become extinct and will disappear if without immediate concrete action, the Department of National Heritage has initiated the effort to nominate Mek Mulung under the category of In Need of Urgent Safeguarding, UNESCO to enhance the visibility and greater assistance from local people, the state, NGOs and communities to continue protecting and safeguarding Mek Mulung.

The efforts have been initiated since 2018 by holding internal meetings and discussions to identify the state and the condition of Mek Mulung. Literature research and field studies have been conducted as well as data collection with good cooperation by the Mek Mulung communities, researches and academicians. The Mek Mulung Wang Tepus group has been consulted to identify their difficulties in practicing as well as safeguarding Mek Mulung. Several meetings then been conducted as well as special visit to Wang Tepus Village to witness the threat they are facing.

Furthermore, few discussions and dialogue have been organised since 2019 until now with the communities to evaluate the condition of traditional Mek Mulung. Researches and students of arts, nevertheless had contributed in collecting data and records which related to Mek Mulung.

The workshop sessions were held from 08th March to 09 March 2019 in Alor Setar, Kedah with the involvement of several agencies from the state and the federal government, historians, academicians, artists and culture activists, especially the communities and members of Mek Mulung, Wang Tepus Group for brainstorming the possible efforts for the survival of Mek Mulung in nominating Mek Mulung in under the need of urgent safeguarding of UNESCO.

Further discussion sessions were also held with the Mek Mulung community representatives and practitioners in Kg Wang Tepus on 13<sup>th</sup> April 2021(engagement session), 30<sup>th</sup> March 2022 and 17<sup>th</sup> April 2022 to brief and to discuss on the nomination form that has been prepared by the Department of National Heritage, including the Safeguarding Plan that has been proposed.

Finally, consensus and mutual approval have been agreed with all participants representing the local communities to sign with free, prior and informed consent in need of urgent safeguarding for Mek Mulung.

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

*The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen 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*

As for the preparation of the Mek Mulung nomination document, a workshop on urgent safeguarding was held from 8th March to 9th March 2019 at Hotel Seri Malaysia Alor Setar, Kedah. Those participated are the researchers, communities, historian activists, managers, writers, NGOs, representatives from the state government, agencies from federal government, and bearers of Mek Mulung. It was a wide participation including both male and female participants with no restriction on gender. The Mek Mulung Wang Tepus Group was invited to discuss the issue and development of Mek Mulung performance, structure and identity. The discussion also covers the safeguarding measures and commitment on budgetary allocation from various agencies in regards with the future planning. Further discussion sessions were also held with the Mek Mulung community representatives and practitioners in Kg Wang Tepus on 13<sup>th</sup> April 2021 (engagement session), 30<sup>th</sup> March 2022, 17<sup>th</sup> April 2022 to brief and to discuss on the nomination form that has been prepared by the Department of National Heritage, including the Safeguarding Plan that has been proposed (Letter of Consent as per attached).

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

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain 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 learning about the knowledge and skills of Mek Mulung as well as practicing or viewing the equipment used in the Mek Mulung performance. It is not against the principle of Mek Mulung to explore or to participate in Mek Mulung program and activities. Besides, Mek Mulung performance is not limited to any party. Thus, Mek Mulung can be accessed by any party without any obstacles.

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

*Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is 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
- f. Other relevant information



1. a. Name of the entity : Kumpulan Mek Mulung Wang Tepus  
b. Name and title of contact person : Abdul Halim Saad  
c. Address : Kampung Baru Wang Tepus, MK Wang Tepus  
06000 Jitra, Kedah.  
d. Telephone number :+ 6013-5965521 / +6012-4797540  
e. Email : - NIL  
f. other relevant information : NIL
  
2. Name of the entity : Universiti Malaya  
b. Name and title of contact person : Dr Rosdeen Suboh  
c. Address : Faculty of Creative Arts, Old Chancellery Building, Jalan Lembah Pantai.  
University of Malaya, 50603 Kuala Lumpur.  
d. Telephone number : +6019 277 7657  
e. Email : kudin@um.edu.my  
f. other relevant information : NIL
  
3. a. Name of the entity : National Academy of Arts, Culture and Heritage  
b. Name and title of contact person : Zamzuriah bt Zahari  
c. Address : Faculty of Dance, 464 Jalan Tun Ismail  
50480 Kuala Lumpur.  
d. Telephone number :+ 6012 272 3617  
e. Email : zamzuriah@aswara.edu.my  
f. other relevant information : NIL
  
4. a. Name of the entity : Group of Mek Mulung from National Department for Culture and Arts,  
Kedah.  
b. Name and title of contact person : Sabarina binti Masadi  
c. Address : Kompleks Jabatan Kebudayaan dan Kesenian Negara, Kedah  
Kedah Darul Aman  
d. Telephone number : +604-731 5930  
e. Email : [sabarina@jkkn.gov.my](mailto:sabarina@jkkn.gov.my)  
f. other relevant information : NIL

## 5. Inclusion of the element in an inventory

*For Criterion U.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 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:

National Heritage Register

(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, Department of National Heritage, Ministry of Tourism, Arts and Culture Malaysia

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

Mek Mulung had been listed as "Heritage", Gazette Number: P.U.(B) 439, on 13<sup>th</sup> November 2008. Mek Mulung then had been listed as "National Heritage", Gazette Number: P.U. (A) 250 / 2019 on 13<sup>th</sup> September 2019.

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

Mek Mulung" - had been listed as Heritage in 2008 and as National Heritage in 2019 (Listing as a "National Heritage" status by the purview of Heritage Commissioner, means Mek Mulung is fully protected by the Malaysia law as a stipulated under the "National Heritage Act 2005 [Act 645].

(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 roles 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).

In Malaysia, most of the information about Mek Mulung received from the members of Mek Mulung Wang Tepus Group, which are located in Jitra, Kedah. Various sources of information including from old archives documents, books, newspaper articles, journals and videos which had been kept as a record in related agencies such as the National Library, the National Archive, and the research centre in local universities.

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

In Malaysia, the data of the inventory related to Mek Mulung will be updated once a year. This inventory's specific elements also are updated based on community needs, changes identified or new law procedures. Concerning Mek Mulung, the updates were made in 2019 based on new policy requirement and after the Department of National Heritage decided to nominated the Mek Mulung to UNESCO under the Need of Urgent Safeguarding List.

The updating of the information is based on new findings from the research field work and also information received from the bearers, NGOs, or professional institutions, which addressed to the Intangible Cultural Heritage Division twice a year.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating 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).

Research related elements of Intangible Heritage will be conducted by the Intangible Cultural Heritage Division, Department of National Heritage or appointed party. Any new information will be submitted to the Heritage Register Division, The Department of National Heritage to be updated. The Inventory Book is stored in the Heritage Register Division of 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 include, at least, 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. Attach to the nomination print-outs of the 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 the texts 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:

<https://www.heritage.gov.my/muat-turun/category/14-inventory.html?msckid=e5b2ccabb0e311eca2d301ffd38cc9fa>

## 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 video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that 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 community concerned is not 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.b 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 photographs (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 not 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, 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. Zinitulniza Abdul Kadir, 2014. Mek Mulung : Kesenian Perantaraan Manusia dan Kuasa Ghaib Warisan Kedah Tua
2. Umi Abdullah, 2003. Mek Mulung.
3. Mohamed Ghouse Nasaruddin, 2000. Teater Tradisional Melayu.
4. Amran Kasimin, 1945. Unsur Menurun dalam Persembahan Teater Melayu Tradisional.

#### Books Publishing:

1. Zinitulniza Abdul Kadir, 2014. Mek Mulung : Kesenian Perantaraan Manusia dan Kuasa Ghaib Warisan Kedah Tua
2. Umi Abdullah, 2003. Mek Mulung.
3. Mohamed Ghouse Nasaruddin, 2000. Teater Tradisional Melayu.
4. Amran Kasimin, 1945. Unsur Menurun dalam Persembahan Teater Melayu Tradisional.

#### Journals:

1. Mek Mulung: Kedah Unique Folk Performance. Mohamad Luthfi Abdul Rahman (Kemanusiaan Vol.23 Supp, 1, (2016), 61-78, USM).
2. Traditional Malay Healing Practices: Expressions of Cultural and Local Knowledge. Solehah Ishak, Muhamad Ghouse Nasaruddin (Procedia-Social and Behavioral Sciences 140, (2014), 291 - 294).
3. Mek Mulung: Antara Persembahan dan Ritual Perubatan di Malaysia. Mohamad Luthfi Abdul Rahman (Sosiohumanika, 4 (1), (2011), USM).
4. Mapping the History of Malaysian Theatre: An Interview with Ghulam - Sarwar Yousof.

Madiha Ramli and M.A Quayum (Asiatic, Volume 4, Number 2, (2010), International Islamic University Malaysia).

5. Alat Muzik dan Lagu dalam Muzik Mek Mulung. Toh Lai Chee (Wacana Seni Journal of Arts Discourse. Jil/Vol. 5, (2006), Institut Perguruan Persekutuan, Pulau Pinang).
6. Continuity & Relevance of Malay Traditional Performance Art in This Millennium. Rahmah Haji Bujang, Jurnal Pengajian Melayu, Jilid 15, (2005).
7. The Transformation of The Wang Tepus Kedah Mek Mulung Performance Structure: From A Village Bangsal To Urban Concert Halls. Nur Izzati Jamalludin (Proceedings of The 3rd Symposium of The ICTM Study On Performing Arts of Southeast Asia (PASEA) - Universiti of Malaya, Malaysia).

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

*The nomination should be signed by an official empowered to do so on behalf of the State Party, and should include 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. Mohamad Muda bin Bahadin

Title: Deputy Commissioner of Heritage  
Department of National Heritage  
Ministry of Tourism, Arts and Culture Malaysia.

Date: 15 NOVEMBER 2022

Signature:



*Name(s), title(s) and signature(s) of other official(s) (for multinational nominations only).*

N/A