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REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline: 31 March 2023
for possible inscription in 2024**

Instructions for completing the form are available at:
<https://ich.unesco.org/en/forms>

A. State Party or States Parties

Brunei Darussalam, Indonesia, Malaysia, Singapore, Thailand

B. Name of the element

B.1. Name of the element in the languages and scripts of the community(ies) concerned

Not applicable

B.2. Name of the element in English

Kebaya: Knowledge, Skills, Traditions and Practices

C. Name of the communities, groups or individuals concerned

In all the nominating States, the knowledge, skills, traditions and practices related to *kebaya* are associated with women of all ages, backgrounds and religions from various communities and worn during formal events, social gatherings and festivals.

Various communities and groups are involved in the making and safeguarding of *kebaya* and its associated skills. These include practitioners (craftspersons and designers), *kebaya* activists, formal groups and associations representing cultural communities, business associations (e.g. those involved in textiles), advocates for *kebaya*, private collectors, performing arts groups that wear *kebaya*, educators for fashion design and textiles, as well as youths and students who design *kebaya* during their studies.

In Brunei Darussalam, *kebaya* is worn by the seven ethnic groups, namely, Brunei, Belait, Bisaya, Dusun, Kedayan, Murut and Tutong and other communities.

In Indonesia, *kebaya* is associated with and worn by various ethnic group from the eastern to the western parts of Indonesia (Aceh, Melayu, Minangkabau, Palembang, Lampung, Sunda, Betawi, Jawa, Bali, Sasak, Dayak, Banjar, Kutai, Bugis, Bolaang Mongondow and Ambon).

In Malaysia, *kebaya* is a central aspect in the representation and display of cultural heritage and identity for the Malays (Peninsular Malay, Borneo, Javanese, Baweanese, Bugis and others) and Peranakan (Chinese, Baba Nyonya, Indian, Chetti, Siamese, Jawi, Kristang, Arab and European).

In Singapore, *kebaya* is associated with the Malay (sub-groups include the Peninsular Malay, Javanese, Baweanese, Bugis and others), Peranakan (including the Chinese Peranakans, Chitty Melakans, as well as Jawi and Arab Peranakans) and other communities.

In Thailand, *kebaya* is the traditional dress of local Thai-Peranakan women in large areas of southern Thailand, including Phuket, Phang-nga, Ranong, Krabi, Trang and Satun provinces.

1. General information about the element

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

1.1. Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not to exceed 200 words

Kebaya is a front-opening top with/without a gusset and an additional lapel that is often known for being adorned with intricate embroidery and worn with fasteners (*kerongsang* (brooches)/buttons). It comes in a variety of lengths, e.g. ending at the hip or below the knee. *Kebaya* can be worn with a *sarong* or *kain lepas* made of woven cloth cotton/silk *batik*, *kain pelikat* and *songket* with patterns intricately woven using metallic or gold thread, or identical material with the top.

Kebaya represents an elegant and dignified way of dressing that has evolved over time with the lifestyles of Southeast Asian women and continues to be relevant today as the attire constantly references its historical roots, while being open to modifications and experimentation.

Kebaya is part of daily wear and worn on casual occasions, as well as formal and festive occasions. It is worn in performing arts, e.g. traditional and contemporary dances, *Wayang Peranakan* (a theatre show typically performed by Chinese Peranakans, where *kebaya* is also worn by male actors taking on the roles of women), *Bangsawan* (Malay theatre), and contemporary theatre and film. Contemporary designs are popular choices worn by representatives in beauty pageants and award ceremonies to reflect their cultural identities.

The making of *kebaya* involves specific skills and knowledge, e.g. preparation, designing, selecting and cutting fabrics and accompaniments, and different sewing and embroidery styles. Traditionally, these skills and knowledge were transmitted non-formally from mothers to

daughters but over time, men were also involved. Formal training is now provided in schools, workshops and classes by craft practitioners. There are many female and male designers, craftspersons, and experts of *kebaya* from different communities.

Kebaya represents a significant part of the cultural heritage and identity of diverse communities in the submitting States and reflects the blend of cultures in Southeast Asia. It transcends and connects these communities who share the knowledge and skills of making and wearing *kebaya* with each other. *Kebaya* designs, motifs and accompaniments reflect the rich cultures and identities of the wearers.

Kebaya is inclusive because anyone, regardless of their cultural background, can design, make and/or wear it. As a traditional attire, *kebaya* reminds people of their cultural roots in this era of modernity and globalisation. As a form of living heritage, the design, production, craftsmanship and style of *kebaya* have evolved over time.

- 1.2. *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 to exceed 100 words

In all submitting States, bearers and practitioners include wearers, craftspersons, designers, students, trainees, families, associations and Non-Governmental Organisations (NGOs), all of which comprise both men and women in all States.

Wearers

Kebaya is worn by women from the Malay, Peranakan and other communities and is worn on both formal and casual occasions.

Craftspersons

Craftspersons involved in the making of *kebaya* are from the Malay, Peranakan and other communities.

Designers

In recent years, there is a growing community of *kebaya* designers in all States, involved in designing and promoting *kebaya* and its associated skills and cultures.

Students & Trainees

Designing and making of *kebaya* is taught formally in schools in submitting States (details in section 1.3).

Families

Skills of making and wearing *kebaya* are transmitted within the families, with older family members teaching younger ones how to design, make and/or wear them, and the cultural meanings associated with *kebaya*.

Others

- Associations and NGOs in all States promote and safeguard traditions, knowledge and skills related to *kebaya*.
- Cultural experts and specialists with in-depth knowledge are involved in research, curating exhibitions and act as resource persons.
- Traditional performing arts groups where *kebaya* is featured in dance, theatre, etc.

1.3. How are the knowledge and skills related to the element transmitted today?

Not to exceed 100 words

Formal transmission

Brunei

- Youth Development Centre's and Lifelong Learning Centre's courses on *kebaya* sewing/embroidery.

Indonesia

- Universities and ~1,000 vocational high schools teach *kebaya*-making (traditional and modern). *Kebaya* are showcased in fashion shows/exhibitions.
- Regional Vocational Training Centres' training on *kebaya*-making.

Malaysia

- *Kebaya* is taught in long/short-term courses by associations, universities (e.g. Universiti Teknologi MARA (UiTM), polytechnics, technical/vocational schools, community colleges, Department of Community Development, Department of Social Welfare, and People's Trust Council. Students' *kebaya* are showcased in fashion shows/exhibitions.

Singapore

- Students in fashion-related courses (e.g. LASALLE College of the Arts, Textile and Fashion Industry Training Centre) undertake design projects on embroidery and sewing of *kebaya*. *Kebaya* are showcased in online/physical exhibitions.
- Practitioners' *kebaya*-making workshops/tours/classes for the public, including the young.

Thailand

- Phuket Vocational College's and Phuket Polytechnic College's *kebaya* - designing/ making.
- Phuket Provincial Labour Office's and Phuket Municipality's *kebaya* - sewing programmes for the public.
- Wandee Sudjaridthama teaches *kebaya* techniques to the young, supported by Thai Peranakan Association.

Non-formal transmission

Across submitting States, skills of sewing and embroidery, use of materials and motifs, and stitching techniques are traditionally passed down among women within families over generations or through self-learning. Eventually, these skills are transmitted to men too. Cultural meanings of *kebaya* are passed from elders to the young.

1.4. What social functions and cultural meanings does the element have nowadays for the communities concerned?

Not to exceed 100 words

Kebaya represents the submitting States' multicultural identities. It is worn by various communities as daily/casual wear, and as formal dress at official events, weddings, celebrations, wakes (e.g. mourning periods) and cultural festivals, e.g. Hari Raya, Lunar New Year. Its motifs and colours reflect various cultures/influences, represent different meanings, and often relate to specific occasions.

Kebaya provides a sense of identity, symbolises shared heritage and is worn by women of various ages, ethnicities and religions. *Kebaya* reminds people of their cultural roots amidst modernity and globalisation. As living heritage, its design and craftsmanship are constantly evolving.

Kebaya is represented in film/dramas and performing arts, depicting its significance in societies across time. It is the main costume in many films/dramas, dances, cultural performances, and contemporary theatre. Examples include “*Cik Ayu Mee Sanggul*” (Malaysian film); “The Little Nyonya” (Singapore drama serial); “*Kartini*” (Indonesian film); and “Emily of Emerald Hill” (Singapore play) whose central characters wear different *kebaya*s to reflect cultures and different moods/narratives.

Despite variations in making and wearing of *kebaya*, it is a common cultural element that transcends ethnicity and religion, facilitates dialogues, and unites Southeast Asian communities. *Kebaya* represents the melting pot of cultures and craft traditions in submitting States.

- 1.5. Can the State Party or States Parties confirm that nothing in the element is incompatible with existing international human rights instruments?

Not to exceed 50 words

There is no part of the element that is incompatible with existing international human rights instruments.

As a shared heritage across Southeast Asian countries and involving diverse communities, the element promotes peace and social cohesion, by bringing communities together and encouraging dialogue and exchanges, while promoting cultural understanding within the submitting States and across the region. This is in line with the Convention’s operational directives (Clauses 192-194).

- 1.6. Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of mutual respect among communities, groups and individuals?

Not to exceed 50 words

There is nothing in the element that could be perceived as incompatible with requirements of mutual respect among communities, groups and individuals.

As *kebaya* is worn by people of different ethnicities, social backgrounds, religions and ages, and is a shared ICH across Southeast Asian countries, it promotes mutual respect and cultural understanding. It is inclusive and allows everyone to participate. Although it is a women’s garment, men have also been involved in the designing, making and/or safeguarding of *kebaya*.

Kebaya is shared across diverse cultures and communities across Southeast Asia and will promote mutual respect through its shared cultural heritage.

- 1.7. Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of sustainable development?

Not to exceed 50 words

There is nothing in the element that could be perceived as not compatible with the requirement of sustainable development.

The making of *kebaya* provides employment opportunities and livelihoods, especially for women, and the wearing of *kebaya* is a symbol of women’s cultural identity and empowerment. These are aligned with the principles of the UN Sustainable Development Goals (SDGs) such as Quality Education (Goal 4), Gender Equality (Goal 5) and Decent Work and Economic Growth (Goal 8).

1.8. Are there customary practices governing access to the element? If yes, describe any specific measures that are in place to ensure their respect.

Not to exceed 100 words

There are no customary practices that would restrict access to the element. *Kebaya* can be worn by women of different ethnicities, ages and backgrounds. The crafts and practices of *kebaya* are fully accessible to anyone who is interested to learn, research and/or engage in, regardless of gender and cultural background. While *kebaya* is a women's garment, both men and women can be involved in various ways, e.g. as craftspersons, researchers, designers, representatives of cultural associations etc.

Many practitioners have been open to sharing their knowledge of *kebaya* and associated practices, socio-cultural significance, history etc. and have actively and voluntarily done so via exhibitions in museums, talks, classes, interviews etc.

1.9. Audiovisual materials about the element

- 10 recent photographs in high definition are submitted
- Form ICH-07-photo is attached to grant rights for the 10 photos submitted
- A video is submitted
- Form ICH-07-video is attached to grant rights for the video submitted

2. Contribution to visibility, awareness, dialogue and sustainable development

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'. In addition, States are encouraged, with reference to Chapter VI of the Operational Directives, to recognize the interdependence between the safeguarding of intangible cultural heritage and sustainable development.

Given its extensive nature, criterion R.2 will be assessed based on the information provided in the nomination file as a whole including the answers provided in this section.

Do communities concerned consider that the element contributes to the following?

- Food security
- Health care
- Quality education
- Gender equality
- Inclusive economic development
- Environmental sustainability including climate change
- Peace and social cohesion
- Others (please specify):

Provide explanations in support of the statement(s) made above, as appropriate.

Not to exceed 200 words

Visibility and awareness

Inscription will enhance understanding of *kebaya* and inspire practitioners to safeguard and, raise awareness of shared nature of diverse ICH across countries and encourage more multinational nominations and nominations of other crafts of traditional attire.

Dialogue

Nomination process has encouraged communities to discuss and participate in safeguarding of *kebaya* and related ICH elements. After inscription, these dialogues will continue as communities implement joint safeguarding measures and continue exchanging best practices.

Inscription will attract positive attention regionally and internationally, inspiring other communities to discuss safeguarding measures and broadening the public's understanding of ICH, especially related elements, e.g.:

- (a) Traditional attires;
- (b) Traditional crafts like *Songket*, *Batik* (on Representative List), sometimes used as textile for *kebaya*;
- (c) *Mak Yong/Wayang Kulit* theatre, *Gamelan*, *Dondang Sayang*, *Angklung*, *Traditional Dances in Bali*, *Pantun* (on RL) and other performing arts where *Kebaya* is worn;
- (d) Social practices, rituals and festive events where *Kebaya* is worn.

Families will be encouraged to wear *kebaya* and transmit its cultural meanings, strengthening intergenerational dialogue.

Cultural diversity and human creativity

Kebaya has been featured in films, popular music and various art forms and worn for various purposes, e.g. in sports by an aerobics group (Singapore), "*Kebayarobics*".

Sustainable development goals

(a) Quality Education

Children learn about *kebaya* which encourages exploration of other ICH. Through formal training in *kebaya*-making, students gain all-rounded education of craft skills and in-depth understanding of *kebaya*'s socio-cultural meanings.

(b) Gender Equality

Kebaya is associated with women's cultural identity and empowerment. It highlights contributions of women to the element and the economy. It provides craftswomen with employment and financial independence, giving them a sense of pride by contributing to cultural heritage and empowering them to transmit their skills.

Although *kebaya* is a women's garment, male and female practitioners share their knowledge, contributing to dialogues between different genders.

(c) Inclusive Economic Development

Kebaya provides employment opportunities for individuals and small businesses, reducing poverty and encouraging sustainable livelihoods, benefiting the ecosystem, from *kebaya* designers and makers, to associated trades e.g. textile making/dyeing, crafting of accessories etc.

States will monitor and avoid overcommercialisation and ensure that the beneficiaries are

kebaya practitioners (details in R.3.).

(d) Peace and Social Cohesion

Kebaya involves five submitting States with a combined population of 385 million. Hence, **kebaya is a unifying element** that connects diverse cultures and communities, encouraging mutual respect. Communities will be encouraged to discover cultural commonalities, rather than emphasising ownership or origin.

States are encouraged to submit audiovisual materials that convey the communities' voice in support of the statements made above.

Materials (written, audio-visual or any other way) are submitted

- A video with communities' voices in support of the above statements concerning sustainable development goals has been included.
- In addition to the video, various communities, groups and individuals have highlighted the links between the element and sustainable development in their letters of consent. These statements are highlighted in the PDF letters.

3. Safeguarding measures

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

What safeguarding measures are put in place to protect and promote the element? Include in your answer the communities' role in the planning and implementation of measures described.

Not to exceed 500 words

Kebaya is safeguarded through transmission, promotion, documentation/research efforts by communities and States.

Transmission

Crafts, skills and knowledge of *kebaya* are formally taught in courses and workshops (Details in section R.1.3).

Practitioners will continue conducting public workshops e.g. Azie D'closet Kajang's (Malaysia) *kebaya* sewing workshops and teaching *kebaya* patterns; Sri Warisan Som Said Performing Arts Ltd's (Singapore) programmes on *kebaya*'s socio-cultural significance in performing arts; upcoming workshops on designing and wearing *kebaya* (Thailand).

Promotion

Exhibitions/programmes by museums/cultural institutions, e.g.

- Brunei: Royal Regalia Museum, Brunei Museum, Malay Technology Museum;
- Indonesia:
 - Jakarta Textile Museum, Jakarta National Museum;
 - Malay cultural festival in Riau and Riau Archipelago;
- Malaysia:
 - Promoting *kebaya* through postcards, in collaboration with Pos Malaysia;
 - Penang Peranakan Museum, Chetti Melaka Museum, Baba Nyonya Heritage Museum;
 - National Textile Museum's upcoming exhibition "*Kebaya* Malaysia" (September 2023);
- Singapore:
 - Malay Heritage Centre, Asian Civilisations Museum, The Peranakan Museum, in

collaboration with communities/NGOs;

- Thailand:
 - Phuket Thai Hau Museum, Peranakannitat Museum, Phuket Peranakan Museum, Thalang National Museum (Phuket) and Satun National Museum.

Kebaya will continue to be featured in communities'/NGOs' programmes:

- Joint:
 - Department of Museums Malaysia's dialogue sessions/study visits to Peranakan associations of Singapore, Indonesia and Thailand;
 - Peranakan Association's 2021 convention (in Singapore; attended by regional representatives) included panel discussion on *kebaya* and other living traditions;
 - International event "Collaborating to Safeguard *Kebaya*" (February 2023, Jakarta) featured panel discussions, performances, exhibitions and showcases of *kebaya*.
- Brunei:
 - *Kebaya* will continue to be promoted through arts and cultural platforms;
 - Fashion Designer Alliance Showcase (2020) presented *kebaya*.
- Indonesia:
 - *Kebaya* communities held events and public parades to raise awareness of element and garner support for the nomination;
 - Communities propose a "*Kebaya* National Day" to celebrate *kebaya* and organise more exhibitions/programmes;
 - The beauty pageant, "Bujang and Dara" in Riau features *kebaya*;
 - Annual programmes by Province of DKI Jakarta (Abang-None Jakarta);
- Malaysia:
 - *Karnival Kebaya Malaysia* (2022): exhibitions/forums, collaborated with NGOs;
 - *Festival Kebaya@Perlis* 2022 featured *kebaya* through paintings;
 - *Wacana Kraf 2022*, discussed evolution, innovation and assimilation of *kebaya*.
- Singapore:
 - Public talks (e.g. by designer Oniatta Effendi (2022));
 - Contemporary interpretations of *kebaya* were featured in #SGFASHIONNOW (2021/22), an exhibition by LASALLE and Singapore Fashion Council;
 - NGOs will incorporate *kebaya* into future workshops/public talks.
- Thailand:
 - Thai Peranakan Association leads efforts to encourage wearing of *kebaya* at cultural events (e.g. Peranakan weddings, Chinese New Year and Phuket *Kebaya* Fashion Show).

Kebaya will be featured at future conferences/seminars/workshops/dialogues (jointly across States or individually).

Documentation/Research

Universities and communities will continue research efforts, e.g.

- Brunei's seven ethnic communities will conduct research on their respective *kebayas* (e.g. designs);
- Malaysia Arts Cultural Practitioners Association published a *kebaya* inventory on ichLinks (portal by ICHCAP - UNESCO Category 2 Centre); Universiti Teknologi MARA comparative study of Malay and Nyonya *kebaya*;
- Singapore: Nanyang Technological University's research on *kebaya* in Peranakan identity;
- Thai Peranakan Association of Phuket's research on wearing *kebaya* in everyday life. They plan to research on attires made from *pateh* fabric and publish a book on Peranakan attires, including *kebaya* embroidery and their meanings.

Various books feature *kebaya*, e.g.:

- Brunei "Costumes of Brunei Darussalam: Tradition and Change" (Bantong bin Antaran

- and Pengiran Haji Ismail bin Pengiran Ibrahim);
- o Indonesia: *Kebaya* communities' upcoming publication, "*Kebaya Keanggunan yang Diwariskan (Kebaya – Inherited Elegance)*";
- o Malaysia: "The Nyonya *Kebaya*: A Century of Straits Chinese Costume" (the late Datin Seri Endon Mahmood);
- o Singapore: "Sarong *Kebaya*: Peranakan Fashion in an Interconnected World, 1500-1950" (Peter Lee);
- o Thailand: "Baba Phuket Wedding" (A/P Pranee Sakulpipatana and Ruedi Phumphuthawon).

Kebaya is featured in video documentaries, e.g.

- o Indonesia: Documentary film by Malay Traditional Institutions with the Malay community;
- o Malaysian Handicraft Development Corporation's video on making *kebaya*;
- o Singaporean youths' documentary, "Bringing Nyonya Sarong *Kebaya* to the World".

Kebaya stakeholders will develop more videos on *kebaya*'s craft and socio-cultural meanings.

States' Support

Submitting States will monitor the element with communities' involvement to avoid overcommercialisation, ensuring that the beneficiaries of inscription are *kebaya* stakeholders.

In all States, financial support is provided for communities' *kebaya*-related programmes/ research/publications/galleries. In Phuket, Thailand, many tailor-shops are supported by Phuket Old Town Community and Phuket Municipality. Phuket Vocational College has worked with Thailand Office of Knowledge Management and Development to establish a one-stop service centre for *kebaya* tailors. In Singapore, grants are provided to support research and community-initiated projects.

Malaysia intends to appoint and facilitate the UNESCO accreditation of *kebaya*-related NGOs to support their safeguarding efforts nationally and internationally.

States will continue facilitating community-led exhibitions/events, international programmes and recognising practitioners, e.g. the late Lim Swee Kim was awarded the "Adiguru Kraf" (Malaysia); Sri Warisan was awarded "Stewards of ICH" for safeguarding Malay Dance which features *kebaya* (Singapore). More craftspersons/groups will be identified and recognised.

Communities' Roles

There were frequent exchanges and meetings between communities, groups and individuals (both men and women) within and across States. They shared information/materials on *kebaya* and discussed past/existing and proposed safeguarding measures and agreed to implement them.

Joint

- o 29 July 2022: Communities from Malaysia and Singapore discussed existing and proposed safeguarding measures;
- o 1 - 3 November 2022: Joint workshop hosted by Malaysia in Port Dickson - communities from all States shared and proposed safeguarding measures;
- o 6 - 8 February 2023: Joint workshop hosted by Indonesia in Jakarta - communities from all States discussed safeguarding measures and drafted the file.

Brunei

- o September 2022: Meetings with Academy of Brunei Studies, Universiti Brunei Darussalam and ethnic communities - discussed the nomination and safeguarding efforts.

Indonesia

- 5 - 6 October 2022: Meetings with *kebaya* communities;
- 15 - 17 February 2023: Meeting with *kebaya* communities in Riau and Riau Island on safeguarding measures;
- 23 February 2023: Meeting with *Kebaya* communities in Jakarta on safeguarding measures.

Malaysia

- 8 March 2022: Meeting with NGOs, researchers, and communities on safeguarding plans;
- 28 October 2022: Meeting with the *kebaya* expert to finalise the information of the nomination form and safeguarding measures.

Singapore

- Community network, "*Kawan Kebaya*" (Friends of *Kebaya*), discussed future safeguarding measures during meetings (August 2022 - March 2023).

Thailand

- Every quarter, Thai Peranakan Association and Phuket Old Town Foundation discuss the promotion of *kebaya*. The former shared their previous/future measures over meetings (November 2022 - January 2023).

4. Community participation in the nomination process and consent

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’*.

- 4.1. Describe how the communities, groups or individuals concerned have actively participated in all stages of the preparation of the nomination.

Not to exceed 300 words

In all submitting States, communities, groups and individuals, including practitioners and bearers (both men and women of different backgrounds), actively participated in all stages of the nomination process and attended meetings to share views, propose safeguarding measures and draft the forms.

Stakeholders provided consent for the multinational nomination via letters and videos; some were featured in the videos. They contributed photos and video footage for the file.

Joint Participation

- 1 - 3 November 2022: During a joint workshop hosted by Malaysia in Port Dickson, communities and state representatives from all submitting States shared and proposed safeguarding measures, drafted the form and supported the nomination.
- 6 - 8 February 2023: During a joint workshop hosted by Indonesia in Jakarta, communities and state representatives from all States discussed the revised nomination form and provided additional information to the file.
- 8 March 2023: A Zoom meeting was attended by communities and State representatives to finalise the file.

Brunei

September 2022: During meetings with ethnic communities (Belait, Bisaya, Melayu Brunei, Kedayan, Dusun, Murut, and Tutong), they shared information and audio-visual materials on *kebaya* specific to their groups, agreed to be resource persons for *kebaya*, and supported the nomination.

Indonesia

Kebaya communities in Riau Islands, Riau, and Jakarta were fully involved in the entire nomination process (decision-making, preparing safeguarding measures etc.). Several meetings were held with these communities in February 2023.

Communities started a campaign “*Kebaya goes to UNESCO*” to explain the nomination effort and garner public support. *Kebaya* communities organised the event “Collaborating to Safeguard *Kebaya*” (February 2023), involving participants from the five submitting States, and voiced their support for the multinational nomination.

Malaysia

- March 2022: Four *kebaya* experts were appointed to lead the nominations;
- Stakeholders were engaged; they provided information and proposed safeguarding measures, e.g. Kelantan Chinese Peranakan Association (September 2022), Baba Nyonya Peranakan Association Penang (October 2022), Melaka Chinese Peranakan Association (February 2023), Portuguese and Chetti Community (February 2023);
- July - September 2022: Roadshows were held to engage communities to gain support and consent for nomination; and
- 28 October 2022: Meeting with the *kebaya* experts to seek information for the form.

Students in fashion and textiles at Universiti Teknologi MARA, and Management and Science University shared their views on the nomination and safeguarding measures and supported the nomination.

Miss Malaysia *Kebaya*'s organiser showcased and promoted *kebaya* in several states in conjunction with their event, raising awareness of the nomination.

Singapore

June 2022: Heritage Advisory Panel, an expert panel that reviews ICH elements in Singapore's inventory, supported the nomination.

Meetings were held with the network of 51 *kebaya* stakeholders, “*Kawan Kebaya*” (*Kebaya Friends*):

- August/September 2022: Provided information on *kebaya* and supported the listing *kebaya* on the national inventory and participation in the nomination;
- October 2022: Discussed past and proposed safeguarding measures;
- March 2023: Reviewed the nomination file. Their feedback was incorporated, and they subsequently endorsed the file.

Students from fashion/art/design courses, and the National Heritage Board Youth Panel shared their views in January 2023. They supported the nomination and proposed suggestions for digital outreach efforts.

In February 2023, a social media campaign was launched to raise awareness and receive public support and feedback. The public was encouraged to share stories behind their *kebaya*s by hash-tagging #WeHeartKebaya.

Thailand

Communities were engaged, e.g.

- September 2022:
 - Dr Vikrom Krungkaew from Phuket Rajabhat University shared on academic programmes on *kebaya* used in performances and weddings in the Baba-Nyonya community, and his research/publication on *kebaya*;
 - The Chinpracha House and Museum shared on changes in *kebaya* over time.
- November 2022 - January 2023: Thai Peranakan Association provided information and previous safeguarding measures and proposed future measures.

Consent (written, audio-visual or any other way) to the nomination of the element from the communities, groups or individuals concerned is attached in support to the description above

4.2. Community organizations or representatives concerned

Contact person for the communities:

Brunei Darussalam

Title (Ms/Mr, etc.): Mr.
Family name: Haji Ahmad
Given name: Awang Haji Busu
Institution/position: Puak Melayu Belait
Address: No 9 Simpang 93-47-5, RPN, Kampong Pandan, Kuala Belait, KA 2131
Telephone number: +673 3332838 / +673 8876900
Email address:

Other relevant information:

Title (Ms/Mr, etc.): Mr.
Family name: Nyawa
Given name: Awang Eyad Samhan
Institution/position: Pakatan Sang Jati Dusun (PSJD)
Address: Simpang 137, Jalan Selayun Jerudong, No 19 Kampong Tagap, Sengkurong BG1521, Brunei Darussalam
Telephone number: +673 8640437
Email address:

Other relevant information:

Title (Ms/Mr, etc.): Mr.
Family name: Bangau
Given name: Awang Ah Chua
Institution/position: Persatuan Lun Bawang Murut Temburong
Address: C1 Bangunan Kompleks Perniagaan Bumiputra, Pekan Bangar, Daerah Temburong

	PA1351, Brunei Darussalam
Telephone number:	+673 8803018 / +673 5221067 / +673 5221365
	Fax: 5221342
Email address:	
Other relevant information:	
Title (Ms/Mr, etc.):	Mr.
Family name:	Tundak @ Lantang
Given name:	Awang Haji Muhd Sa'id
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Email address:	
Other relevant information:	
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Telephone number:	+673 8654208
Email address:	ajees308@hotmail.com
Other relevant information:	
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Family name:	Tinggal
Given name:	Awang Haji Zainal Abidin
Institution/position:	Persatuan Melayu Kedayan (PEMEDAYAN)
Address:	NO.9, Simpang 47, Jalan 11/31, Kampong Perpindahan Lambak Kanan, BC2915, Brunei Darussalam
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Email address:	
Other relevant information:	
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Given name:	Farhanna
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Telephone number:	+673 8810333
Email address:	Na.forrer@gmail.com / fdalliance.bn@gmail.com
Other relevant information:	

Indonesia

Title (Ms/Mr, etc.): Mr.
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Other relevant information:

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Given name: Lana T.
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Telephone number: +6281519952555
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Other relevant information:

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Other relevant information:

Title (Ms/Mr, etc.): Mr.
Family name: Zam
Given name: Baiduri
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Other relevant information:

Malaysia

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Other relevant information:

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Telephone number: +60 123151451
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Other relevant information: <https://ppbnkls.weebly.com/>

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Other relevant information:

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Other relevant information:

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Other relevant information:

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Other relevant information:

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Given name: Ghin Soon
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Other relevant information:

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Family name:
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Other relevant information:

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Given name:
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Other relevant information: <https://www.peranakan.org.sg>

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Other relevant information:	https://www.singaporeheritage.org

Thailand

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Other relevant
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Title (Ms/Mr, etc.): Asst. Prof.

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Given name: Wikrom

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Given name: Jaronrat

Institution/position: Owner of Chinpracha House & Museum

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Telephone number: +66 956399619

Email address:

Other relevant
information:

Title (Ms/Mr, etc.): Mr.

Family name: Tandavanit

Given name: Chanachon

Institution/position: Heir of Chinpracha House & Museum

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Other relevant
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Email address:

Other relevant
information:

Title (Ms/Mr, etc.): Acting Sub Lt.

Family name: Kongpoon

Given name: Supachai

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Other relevant
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Other relevant information:

Title (Ms/Mr, etc.): Mrs.

Family name: Dakajorndej

Given name: Watchareeporn

Institution/position: Owner of Idol & Idea Limited Partnership

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Email address:

Other relevant information:

Contact information for main community organizations or representatives, non-governmental organizations or other bodies concerned with the element are attached, and their details can be published on the website of the Convention as part of the nomination

5. 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 States(s) Party(ies) in conformity with Articles 11 and 12 of the Convention.

5.1. Name of the inventory(ies) in which the element is included

Brunei Darussalam
 Inventori Warisan Budaya Tidak Ketara Kebangsaan (National Intangible Cultural Heritage Inventory)

Indonesia
 Warisan Budaya Takbenda Indonesia (Intangible Cultural Heritage of Indonesia)

Malaysia
 National Heritage Register

Singapore

Inventory of Intangible Cultural Heritage in Singapore

Thailand

The National Inventory of Intangible Cultural Heritage

5.2. *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*

Brunei Darussalam

Culture and the Arts Section, Ministry of Culture, Youth and Sports

Indonesia

Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi (Ministry of Education, Culture, Research, and Technology)

Malaysia

Intangible Cultural Heritage Division

The Department of National Heritage,

Ministry of Tourism, Arts and Culture Malaysia

Singapore

National Heritage Board

Thailand

1. The Department of Cultural Promotion, the Ministry of Culture
2. The National Commission on Promotion and Preservation of Intangible Cultural Heritage
3. The Commission on Promotion and Preservation of Intangible Cultural Heritage for Bangkok
4. The Provincial Commission on Promotion and Preservation of Intangible Cultural Heritage

5.3. *Reference number(s) and name(s) of the element in the relevant inventory(ies)*

Brunei Darussalam

Reference number: ICH - E0001 (traditional handicrafts)

Name of the element: *Kebaya*

Indonesia

Reference number: 202101516

Name of the element: *Kebaya Labuh Cloth*

Reference number: 201700494

Name of the element: *Kebaya Kerancang*

Malaysia

Reference number under the Heritage Register:

Gazette number: P.U.(A)334.

Category: National Heritage

Name of the Element: *Kebaya Pendek* and *Kebaya Labuh*

Singapore

Reference Number: ICH-102

Name of the Element: Craft and practices related to *Kebaya*

Thailand

Reference Number: 1.5 (Social practices, rituals and festive events, 2012)

Name of the Element: Baba-Peranakan Costumes (*Kebaya* is one of the costumes in this inventory item)

5.4. *Date of the element's inclusion in the inventory(ies)*

Brunei Darussalam

"*Kebaya*" was included in the Inventory of ICH in November 2022.

Indonesia

1. *Kebaya Kerancang* was declared as National Intangible Cultural Heritage by the Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi (Ministry of Education, Culture, Research, and Technology) in 2017.

2. *Kebaya Labuh* was declared as National Intangible Cultural Heritage by the Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi (Ministry of Education, Culture, Research, and Technology) in 2021.

Malaysia

Kebaya Pendek and *Kebaya Labuh* were declared as National Heritage under the National Heritage Act 2005 (Act 645) in 2016.

Singapore

The ICH element "Craft and practices related to *Kebaya*" was included on the Inventory of ICH on 20 October 2022.

Thailand

The ICH element "Baba-Peranakan Costumes" (*Kebaya* is one of the costumes in this inventory item) was included in the national intangible cultural heritage inventory in 2012.

Is the information concerning the updating and periodicity of the inventory(ies), as well as the participation of communities, groups and NGOs concerned to the inventorying process, included in the periodic report on the implementation of the Convention?

Yes, the information is included in the periodic report. Specify in the box below the year in which that report was submitted

No, the information is not included in the periodic report. Provide information in the box below

Not to exceed 200 words

The inventories of all submitting States are updated regularly with extensive involvement by the communities:

Brunei Darussalam

The inventory includes records and documentation related to the practices, programmes and activities of *Kebaya*, and can be found in relevant agencies e.g. Pelita Brunei (Information Department, Prime Minister's Office); and Ministry of Culture, Youth and Sports and two of its departments: Brunei Museums Department and Language and Literature Bureau.

Communities are involved in the inventorying process through recurring meetings attended by *Kebaya* practitioners, cultural experts, researchers, higher institutions, and communities discussing on the inventory especially on new information of the element including its outreach programmes.

The inventory is updated once a year by Bahagian Kebudayaan dan Kesenian (Culture and the Arts Section), Kementerian, Kebudayaan, Belia dan Sukan (Ministry of Culture, Youth and Sports), Brunei Darussalam with involvement from related communities and stakeholders.

Link: <https://www.kkbs.gov.bn/KhazanahBangsa>

Indonesia

The Cultural Values Conservation Centre, under the Ministry of Education, Culture, Research, and Technology (MoECRT), periodically updates its inventory through its 11 subsidiaries across Indonesia. The Directorate of Cultural Protection of MoECRT updates their inventory online with community engagement: <http://warisanbudaya.kemdikbud.go.id>. Access can be given to individuals, community members, or heritage stakeholders to update information regarding their listed heritage.

Communities or individuals can propose new ICH elements to be included in the inventory or for changes to be made to existing elements to MoECRT or local government agencies in charge of ICH. Experts appointed by MoECRT will review these proposals and consult the communities and recommend whether to include the new elements / accept the changes to existing elements.

Links:

- Baju Kebaya Labuh:
<https://warisanbudaya.kemdikbud.go.id/?newdetail&detailTetap=2394>
- Kebaya Kerancang:
<https://warisanbudaya.kemdikbud.go.id/?newdetail&detailTetap=494#>

Malaysia

The inventory includes records and documentation related to the practices, programmes and activities of *Kebaya* and such information are recorded in relevant agencies including the Department of Museums Malaysia and Craft Museum. The information was collected from various groups of practitioners such as the makers, sellers and *kebaya* wearers. The process of gathering the information was also done through research activities by academicians, associations, NGOs, knowledge experts, practitioners, collectors, curators etc. All the information obtained is coordinated and updated by the Department of National Heritage.

In Malaysia, the data of the inventory related to *Kebaya* is updated once a year or when there is

new information received either through research conducted by the Department of National Heritage or relevant information provided by other agencies, universities, the private sectors, communities, organisations and individuals.

Link: <https://www.heritage.gov.my/kebaya.html>
Singapore

During focus group discussions in late 2021 with heritage stakeholders, Peranakan beadwork and embroidery, which is a crucial skill relating to *kebaya*, was highlighted because of its cultural meanings and the intricate designs and motifs show the influences of multiple cultures (Malay, Chinese, Indian etc.).

Given the communities' strong interest in *kebaya*, the National Heritage Board (NHB) commissioned research studies, as part of the updating of the inventory. The research findings were presented to the Heritage Advisory Panel, which supported the inclusion of the element to the inventory. Focus group discussions and consultations with *kebaya* stakeholders in August and September 2022 helped to define the element, including its social functions and cultural meanings. They also contributed photos and videos relating to *kebaya* for the inventory. During these consultations, the stakeholders (both men and women represented) supported the inclusion of the element on the inventory. The inputs, photos and videos from the community have been included in the inventory which is publicly accessible on <https://www.roots.gov.sg/ich-landing>.

The inventory is updated once a year by NHB, with involvement of communities, researchers and public contributions. The yearly update may include addition of elements, and a review of existing information in the inventory.

Link: <https://www.roots.gov.sg/en/ich-landing/ich/Kebaya>

Thailand

The updating process of the National Inventory of Intangible Cultural Heritage includes both quantitative and qualitative aspects. The process involves the following steps:

1. The concerned community revises existing information on the evolving nature of the elements related to their own element and submits the updated document to the Provincial Commission on Promotion and Preservation of Intangible Cultural Heritage.
2. The National Commission on Promotion and Preservation of Intangible Cultural Heritage reviews the document and submits it to the Department of Cultural Promotion.
3. The Review Sub-Committee comprised Intangible Cultural Heritage experts from different aspects of culture deliberates and approves the document, which it then further submits to the National ICH Committee for endorsement.
4. The Department of Cultural Promotion will disseminate the updated information to the general public.

As of 2023, there are a total of 368 Intangible Cultural Heritage elements listed on the national inventory. The national inventory's existing data shall be reviewed and updated every three years with new elements.

Link: <https://ich-thailand.org/heritage/detail/6291e5b8978f238e61f78273>

An extract of inventory(ies) in English or in French and in the original language, if different, is submitted

6. Correspondence and signature

6.1. Designated contact person

Provide the contact details 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.

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Family name:	Eyo
Given name:	Leng Yan
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Other relevant information:	

6.2. Other contact persons (for multinational nomination only)

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

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Given name:	Awang Haji Mohd Abdoh
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Telephone number:	(+67) 32382911 / 2381903 / 2381905
Email address:	bkk@kkbs.gov.bn / Abdoh.damit@kkbs.gov.bn
Other relevant information:	

Title (Ms/Mr, etc.):	Mr.
Family name:	Wahjudin
Given name:	Judi
Institution/position:	Director, Directorate of Cultural Protection, Ministry of Education, Culture, Research and Technology of Indonesian Republic
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Other relevant information:	

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Given name: Kirk Siang
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Other relevant information:

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Family name: Pakamart
Given name: Kowit
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Other relevant information:

6.3. Signature on behalf of the State Party or States Parties

Name: Mohamad Muda Bin Bahadin
Title: Deputy Commissioner of Heritage, The Department of National Heritage,
Ministry of Tourism, Arts and Culture Malaysia

Date: 5 March 2023

Signature:



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

Name: Yang Mulia Dr. Siti Norkhalbi binti Haji Wahsalfelah
Title: Deputy Permanent Secretary (Culture), Ministry of Culture, Youth and Sports, Brunei
Date: 25 March 2023

Signature:



Name: Judi Wahjudin
Title: Director, Directorate of Cultural Protection,
Ministry of Education, Culture, Research and Technology of the Republic of Indonesia
Date: 14 March 2023

Signature:



Name: Dr. Lee Tung Jean

Title: Deputy Secretary (Culture & Sports), Ministry of Culture, Community and Youth, and Secretary-General of the Singapore National Commission for UNESCO

Date: 17 March 2023

Signature:



Name: Kowit Pakamart

Title: Director-General, Department of Cultural Promotion, Ministry of Culture of Thailand

Date: 9 March 2023

Signature:

