

IV. Intangible Cultural Heritage Practitioners, Groups, and Communities

1. Intangible Cultural Heritage Practitioners

Twenty-three (23) practitioners are listed in this section. Two of them are awarded the National Heritage-Living Person Category (*Tokoh Orang Hidup*) by the National Heritage Department, while others are appointed as Master Craftsperson by Malaysia Handicraft Development Corporation.

Table 9 Selected Intangible Cultural Heritage Practitioners in Malaysia

No.	UNESCO Domains	Name	Specialty
1	Oral Traditions and Expressions	Romli bin Mahmud	<i>Awang Batil</i> (Traditional Storyteller)
2	Performing Arts	Eyo Hock Seng	Wayang Kulit Performance
3	Traditional Craftsmanship	Abdullah bin Daud	Blacksmith
4	Traditional Craftsmanship	Haji Abdullah Muda	Boat and Yacht Making
5	Traditional Craftsmanship	Mat Yaccob bin Awang Besar	Drum Making
6	Traditional Craftsmanship	Hajah Azizah binti Mohd Yusof	Embroidery
7	Traditional Craftsmanship	Lim Swee Kim	Embroidery
8	Traditional Craftsmanship	Isa bin Samad	Flute Making
9	Traditional Craftsmanship	Bangie a/k Embol	Traditional Iban Weaving
10	Traditional Craftsmanship	Dayang Norsalam Pengiran Parsih	Sarawak Songket Weaving
11	Traditional Craftsmanship	Hajah Habibah Zikri	Hand-Woven Textile Making
12	Traditional Craftsmanship	Hajah Pandian binti Haji Sulaiman	Hand-Woven Textile Making
13	Traditional Craftsmanship	Hajah Ramiah Abdullah	Hand-Woven Textile Making

14	Traditional Craftsmanship	Natipah @ Nortipah Abd. Kadir	Hand-Woven Textile Making
15	Traditional Craftsmanship	Rubangki Mabok	Hand-Woven Textile Making
16	Traditional Craftsmanship	Sabnah binti Dullah	Hand-Woven Textile Making
17	Traditional Craftsmanship	Shafie bin Jusoh	Kite Making
18	Traditional Craftsmanship	Andah Anak Lembang	Pottery Making
19	Traditional Craftsmanship	Norlah binti Mohd Ali	Pottery Making
20	Traditional Craftsmanship	Hawa binti Ngah Salam	Pottery Making
21	Traditional Craftsmanship	Pion Anak Bumbong	Wood Carving
22	Traditional Craftsmanship	Wan Mustafa Wan Su	Wood Carving
23	Traditional Craftsmanship	Che Mud bin Che Awang	Quail Trap Making

(1) Romli bin Mahmud

Location
Perlis
Intangible Cultural Heritage Elements
Oral Traditions and Expressions: <i>Awang Batil</i> (Traditional Storyteller)
Introduction
<p><i>Awang Batil</i> is a traditional form of musical storytelling in Perlis. The most famous storyteller was Mahmud Awang bin Wahid (1903-1992) from Kampung Pokok Sena, Chuping, Perlis. He learnt storytelling from his forefathers, and has passed down these skills to his son, Romli bin Mahmud. Pak Romli is the last remaining <i>Awang Batil</i> (traditional storyteller) of Perlis.</p> <p>The most important instrument used in the <i>Awang Batil</i> performance is the <i>belanga</i> (pot) or a <i>batil</i> (brass bowl). The <i>batil</i> is made of brass and is used to store water. The <i>batil</i> that is used by Pak Romli was handed down to him by his father, and is a relic of his father's spirit. Other instruments that are used for the performance are violin, <i>serunai</i>, <i>rebana</i> and <i>gendang terinai</i>. Almost all the instruments used were handmade by Pak Romli or his forefathers.</p> <p>The storyteller also uses masks during the performance. Hulubalang mask and Wak Nujum mask are used when suitable characters appear in the stories. The most commonly performed stories are <i>Raja Dewa Lok</i>, <i>Raja Bersiung</i>, <i>Raja Berdarah Putih</i>, <i>Anak Lang Pak Belang</i>, <i>Jabat Jabit</i>, <i>Abu Nawas</i>, <i>Cerita Angan-Angan</i> and <i>Awang Ada Duit Semua Jadi</i>.</p> <p>The <i>Awang Batil</i> performance is usually held during weddings or at evening festivities. The performance usually will continue until dawn, some lasting for days.</p>
Activities
He was awarded as the National Heritage-Living Person Category by the National Heritage Department in 2015.
Publications and Reference Materials
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Source/References
www.senipusaka.com/diversecity-2015/warisan-kita/

(2) Eyo Hock Seng (Tok Dalang Pak Cu)

Location
Kelantan
Intangible Cultural Heritage Elements
Performing Arts: <i>Wayang Kulit</i> Performance
Introduction
<p>Eyo Hock Seng began to perform <i>Wayang Kulit</i> when he fourteen. He learnt from three teachers: <i>Pak Dolah (Dolah Baju Merah)</i>, <i>Tok/Tuk Dalang Azrain Arifin</i>, and <i>Hassan bin Daud</i>. Eyo became a <i>Tok Dalang</i> at the young age of nineteen years old. By being a <i>Tok Dalang</i>, he has mastered at least twelve characters (of some forty characters in total) and is able to perform the unique voice and mannerism of each character skillfully.</p> <p>Eyo played a crucial role in keeping the traditional arts performance alive in Kelantan, in particular when the Kelantan state government deemed this form of performance as against the Islamic teaching in the 1990s. As a non-Muslim and ethnic Chinese, Eyo was not affected by the ban and was able to continue to pursue his passions.</p>
Activities
Eyo was awarded as the National Heritage-Living Person Category by the National Heritage Department in 2015.
Publications and Reference Materials
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Source/References
<p>www.thestar.com.my/story/?file=%2F2006%2F10%2F7%2Flifefocus%2F15646321 www.facebook.com/eyo.hockseng</p>

(3) Abdullah bin Daud

Location
Kelantan
Intangible Cultural Heritage elements
Traditional Craftsmanship: Blacksmith
Introduction
<p>Mr. Abdullah or Pak Lah is one of the most respected blacksmith (<i>tukang besi</i>) in the country. From a very young age, he was very much involved in his father's workshop at Kampung Manan, Pasir Mas, Kelantan and watched at the making of various weaponry in the flaming hot environment. Pak Lah left school after two years of formal study and spent most of his time at his father's workshop. At the age of twenty-four, Pak Lah was skilled in making many types of Malay weaponry, such as the traditional Malay dagger, sword, machete, axe and small-sickles of various shapes and sizes. The Kerambit Lawi Ayam—a small sickle, is his unique work of art. He is also an exponent and master of the <i>Silat</i> (Malay martial art) and he also teaches the Quran.</p>
Activities
<p>His craftsmanship caught the attention of the Malaysian Tourism Development Board and was invited to join in the Board's activities. Pak Lah was commissioned by the Royal House of Perlis to make a traditional dagger while the Terengganu government sought his skill in making the traditional spears. Pak Lah also received orders to custom make traditional weaponry from various state museums of Kelantan, Johore, Terengganu and Pahang. He received wide publicity for his contributions in craft and culture. He was appointed as the Master Craftsperson for Blacksmithing (<i>Adiguru kraf Pandai Besi</i>) by the Malaysia Handicraft Development Corporation in 1993 and 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/adiguru/?action=details&f_id=7</p>

(4) Haji Abdullah Muda

Location
Terengganu
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Boat and Yacht Making
Introduction
<p>Haji Abdullah was brought up in an old fishing village and home to generations of traditional boat makers in Pulau Duyung, Terengganu. He learnt boat making from his grandfather. Haji Abdullah specialises in making traditional boats and modern yachts.</p> <p>He and his team successfully engraved Pulau Duyung on the world map for fine workmanship in yacht construction. His clients came as far as from Algeria, New Zealand and England to engage him for custom-made yachts that would take almost two years to be completed. He favors the Cengal hardwood for its durability and his clients could rest assured of quality workmanship and completion.</p>
Activities
<p>He was appointed as the Master Craftsperson for Various Crafts–Traditional Boat and Yacht (<i>Adiguru Aneka Kraf–Bot Tradisional dan Kapal Layar</i>) by the Malaysia Handicraft Development Corporation in 2006. He was also awarded the Terengganu State Art Award in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/adiguru/?action=details&f_id=23</p>

(5) Mat Yaacob bin Awang Besar

Location
Kelantan
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Drum Making
Introduction
<p>Kampung Baru Pupuk is well-known for the production of the Malay drum—the <i>Rebana Ubi</i>. In the past, the making of the <i>rebana ubi</i> was a tedious activity when only hand-tools were used. Huge pieces of woods were hand-sawn and axed to the required sizes while the holes were hand-drilled. Nowadays, machines are used in producing high quality <i>rebana ubi</i> without affecting the quality of the wood and the drum’s great commanding sound.</p> <p>Mat Yaacob learnt the art of making <i>rebana ubi</i> from his father and uncle. Mat Yaacob performed the <i>rebana ubi</i> in cultural activities and ceremonial performances since he was twelve years old and his outstanding ability is recognised by the locals as well as other craftsmen in Kelantan.</p>
Activities
<p>Mat Yaacob performed at the National Craft Day Festival (2002) and Cultural Performance at Putrajaya (2005). He also won first prize for a number of Rebana Ubi Competitions at the state level. He was appointed as the Master Craftsperson for Rebana Ubi (<i>Adiguru kraf Rebana Ubi</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=3</p>

(6) Hajah Azizah binti Mohd Yusof

Location
Perak
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Embroidery
Introduction
<p>Gold thread embroidery (<i>tekatan benang emas</i>) is a technique of embroidering gold thread in relief, using velvet material and embellishing motifs from flora, with foliage details. The gold thread is fixed to the velvet with tiny stitches after it has been securely stitched to the template.</p> <p>Madam Hajah Azizah learnt fine, gold thread embroidery from her mother, Madam Mahiyah Abdul Majid, who was a well-known royal embroiderer of her time. Madam Hajah Azizah also observed the magnificent stitch works of the late Adiguru Ainatishah Bilal Din (a famous royal embroiderer in Kuala Kangsar). Both Madam Mahiyahs' and Adiguru Ainatishah's craftsmanship greatly influenced the shaping of the young Azizah's skills in embroidery.</p> <p>Hajah Azizah has been enthusiastic in training young girls and housewives in fine embroidery. She teaches embroidery in training programmes organised by governmental departments in the 1980s, and started her own workshop and showroom at Kampung Changkat, Kuala Kangsar in the late 1980. By 1986, she started the Gesamas Sendirian Berhad to systematically receive embroidery orders and to strategise markets for products.</p> <p>Hajah Azizah also explored the use of embroidery machine to upgrade productivity and expand the market. However, the machined-embroidery did not match the authenticity and splendor of hand-embroidered <i>tekatan</i> which the latter gives aesthetic satisfaction to owners who keep them as a priceless family heirloom.</p>
Activities
<p>Throughout her active years, Hajah Azizah received many invitations to participate in exhibitions and demonstrations. In 1984, she was sponsored by the Malaysian Tourism Development Board to promote gold thread embroidery at an International Exhibition (ASEAN Centre) in Tokyo, Japan. In 1987, she was appointed as a member of the Committee of the Art and Craft of Perak by the University of Malaya. She was appointed as the Master Craftsperson for Textile (<i>Adiguru Kraf Tekstil</i>) by the Malaysia Handicraft Development Corporation in 1995.</p>
Publications and Reference Material
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/adiguru/?action=details&f_id=11</p>

(7) Lim Swee Kim

Location
Penang
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Embroidery
Introduction
<p>Nyonya embroidery usually adorns <i>baju kebaya</i> which is a long sleeved upper garment reaching well below waist, worn with an attractive batik sarong by the ladies from the Baba's lineage of the Straits Settlement. The fine embroidery works are inspired by designs that are pretty to charming and with exclusive motifs; becoming a work of art. The motif could be flora, fauna or abstract patterns.</p> <p>One well-known Nyonya embroidery designer and stitch expert is Lim Swee Kim. She was born in Kelantan but moved to Penang after marriage and started her embroidery business. Embroidery is a skill she learnt from her mother when she was eight years old. She became a full-fledged embroiderer at the age of fifteen. Using the paddle sewing-machine, she sewed embroidered on custom-made <i>cheongsam</i> and <i>kebaya</i> for her clients.</p> <p>Lim had embroidered more than 1,000 designs which won admirable appreciation from clients and enthusiasts. To encourage more embroiders in the industry, she personally trained and guided young talents nationwide, working closely with Malaysia Handicraft Development Corporation. In the past four decades, Lim had trained more than 50 embroiderers; among them are now entrepreneurs in the industry. She had also taught foreigners who showed keen interest in her stitch work.</p>
Activities
<p>She was appointed as the Master Craftsperson for Traditional Craft Textile-Nyonya Embroidery (<i>Adiguru kraf Sulaman Nyonya</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=13</p>

(8) Isa bin Samad (Pak Isa)

Location
Kelantan
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Flute Making
Introduction
<p>Pak Isa is one of the most respected flautists and serunai makers in Kelantan, especially in his village at Kampung Kebakat, Wakaf Baru, Kota Bharu where he was born. He was home- taught by his father to make flute or serunai and he can play melodious tunes from it.</p>
Activities
<p>Pak Isa won several serunai competitions including those organised by the Tourism Malaysia Development Board in 1994 and 1997. Earlier in 1979, he won a cultural competition in Kelantan organised by the late Tan Sri Mubin Sheppard, a connoisseur of art and culture artefacts. Pak Isa was bestowed the title of <i>Kebudayaan Sri Setia</i> from the His Majesty Yang di Pertuan Agong in 1971. Pak Isa was appointed as the Master Craftsperson for Flute-Making (<i>Adiguru kraf Serunai</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/adiguru/?action=details&f_id=4</p>

(9) Bangie a/k Embol

Location
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Traditional Iban Weaving
Introduction
<p>Iban people of Sarawak have high regards of the <i>Pua Kumbu</i> (wrap blanket) as a sacred ceremonial textile. <i>Pua</i> is woven with cotton threads on a simple back-strap loom. Traditionally, natural dyes extracted from leaves, barks, roots, vines, seeds, flowers and fruits are used to color the threads. The resist-dyeing technique or <i>ikat</i> is used to determine the variation and quality of colors. Madam Bangie has been involved in <i>pua</i> weaving for more than forty years and is a highly respected as a successful traditional weaver in Sarawak. Bangie has conducted numerous <i>pua</i> workshops for the younger generations organised by Malaysia Handicraft Development Corporation as well as by the non-government organisations of Sarawak.</p>
Activities
<p>She was appointed as the Master Craftsperson for Traditional Craft Textile, the Sarawak Pua (<i>Adiguru Kraf Pua Sarawak</i>) by the Malaysia Handicraft Development Corporation in 2000.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=19</p>

(10) Dayang Norsalam binti Pengiran Parsih

Location
Sarawak
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Sarawak Songket Weaving
Introduction
<p>The Sarawak Malays weave <i>songket</i> on a frame loom and inherited their skills through their ancestors' early contacts with Brunei. The early <i>songket</i> weaving used banana or pineapple fibers while the demand now is silk thread which is easier to obtain. There are four types of pattern in weaving the Songket Sarawak—the scattered motifs, the vertical bands or stripes, plain and full.</p> <p>Madam Dayang Norsalam was brought up in a family of weavers who took it upon themselves to preserve the traditional <i>Songket Sarawak</i> in its splendor and dignity. She was brought up in Kampung Hulu Rejang, Sarikei, Sarawak and started weaving in her teens with encouragement from her family. She is creative in her unique designs motifs like <i>emas rebung</i>, <i>kayak tersusun</i>, <i>bunga semali</i>, <i>bunga mawar</i> and <i>bunga cubit</i> through her keen observation of her surroundings. Her creativity and deftness receive praises and acknowledgement throughout the field in both Malaysia and Brunei. She is also willing to share her weaving skill with other weavers and encourages them to continue weaving.</p>
Activities
She was appointed as the Master Craftsperson for the Traditional Craft Textile, the Sarawak Songket (<i>Adiguru kraf Songket Sarawak</i>) by the Malaysia Handicraft Development Corporation in 1985.
Publications and Reference Materials
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Source/References
www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=18

(11) Hajah Habibah Zikri (Kak Bibah)

Location
Terengganu
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Hand-Woven Textile Making
Introduction
<p>Madam Hajah Habibah was born in Sungai Petani, Kedah and received her primary and secondary education from the Convent School. She obtained her degree from the School of Art and Design, MARA Institute of Technology in 1974, majoring in Textile. She started working with Kraftangan Malaysia as a designer soon after completing her studies. Working with Malaysia Handicraft Development Corporation was an opportune moment for her and she saw the unlimited opportunities and resources to research and study the traditional hand-woven craft textiles especially from the songket weavers themselves.</p> <p>She started her own <i>Bibah Songket</i> signature collection in Kuala Terengganu after she left the government service. Her diligence and astounding creativity became her trade-mark. To her delight, her ability to produce superior quality <i>songket</i> bustled among the royalties, dignitaries, corporate figures, educationists and even the craft community. Her entry gave a fresh awakening to the <i>songket</i> industry which suddenly became more competitive and definitely more respected. At the height of business production, she is known to coordinate about fifty hand-woven songket weavers at one time and garnered their excitement and courage to produce fine and quality work of art. Her contribution towards the <i>songket</i> industry spans over thirty-three years, successfully creating a niche in the up-market when none were willing to venture before her.</p>
Activities
<p>She won The Best Traditional Textile ASEAN Award in Jakarta in 1987. In 2002, her songket design was chosen for the commemorative stamp in conjunction with the launching of <i>Songket- the Ultimate Heritage</i> by TV3 and Pos Malaysia. She was appointed as the Master Craftsperson for Textile (<i>Adiguru Kraf Textile</i>) by the Malaysia Handicraft Development Corporation in 2007. Hajah Habibah Zikri was given the highest honor in craftsmanship as the National Master Craftsperson for Textile (<i>Tokoh Kraf Negara Tekstil</i>) in 2007.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=25</p>

(12) Hajah Pandian binti Haji Sulaiman

Location
Sabah
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Hand-Woven Textile Making
Introduction
<p>The Irranun people of Kota Belud, Sabah are known for their skill in hand-woven textile weaving and embroidery. They not only produce handicraft for their own community but extend their services to other ethnic group or communities like the Bajau and the Dusun.</p> <p>Kampung Rampayan Laut, 30 kilometers from Kota Belud, is one of the Irranun's villages that produce the hand-woven textile <i>Tenun Sambitan</i>. Madam Hajah Pandian binti Haji Sulaiman is an established textile-weaver for <i>Tenun Sambitan</i> and is much respected by the community. The weaving skill was handed down to her by her mother who learnt it from her grandmother. Hajah Pandian was introduced to <i>Tenun Sambitan</i> at a young age when daughters were taught to equip themselves with several skills such as sewing, textile-weaving, plaiting and managing household activities. Puan Hajah Pandian is also well-known at plaiting decorative mat (<i>tipo selisir</i>), bead-work embroidery, embellishment and plaiting household rattan mat (<i>tikar langkit</i>). She sells her products at the traditional local market or the <i>Pasar Tamu</i> to contribute to the family income.</p>
Activities
<p>Hajah Pandian actively took part in numerous craft demonstrations and exhibitions held in Sabah and Kuala Lumpur. In 2006, she was chosen by Kraftangan Malaysia to teach a group of apprentice about heritage craft, in particular the <i>Tenun Sambitan</i>, under the Apprentice Craft Heritage Scheme. She was appointed as the Master Craftsperson for Textile, the <i>Tenun Sambitan</i> (<i>Adiguru Kraf Tenun Sambitan</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=9</p>

(13) Hajah Ramiah Abdullah

Location
Sabah
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Hand-Woven Textile Making
Introduction
<p>The <i>Kain Tenun Dastar</i> is a hand-woven textile made into a traditional headgear worn by the Bajau men during ceremonial events, festive celebrations or weddings. Traditionally, <i>Kain Tenun Dastar</i> is woven by the artistic Irranun people and worn by the Bajau people. It is usually in black, white, yellow and green color. Madam Hajah Ramiah binti Abdullah from Kampung Merabau, Kota Belud-an Irranun descendent, had inherited the skill in weaving <i>Tenun Dastar</i> from her mother. She was drawn to the art during her teens and became pre-occupied in the production which brought additional income to the family. Her skill in weaving is recognised and sought after by the Bajau in Kota Belud. Her ethnic designs are locally-inspired by natural landscape and the uniqueness of ethnic culture and identity.</p>
Activities
<p>She was appointed as the Master Craftsperson for Traditional Craft Textile, the <i>Tenun Dastar (Adiguru kraf Tenun Dastar)</i> by the Malaysia Handicraft Development Corporation in 1986.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=16</p>

(14) Natipah@Nortipah Abd. Kadir

Location
Pahang
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Hand-Woven Textile Making
Introduction
<p>Madam Nortipah is the twelve generation and the only known living custodian of the Pahang Hand-woven Textile (<i>Tenun Pahan</i>) from the Bugis descendent of Tok Tuan Keraing [Aji] Ali. He popularised the Bugis silk weaving in Pekan, Pahang in the 16th century. Puan Nortipah has been weaving silk textile since her teenage years and her craftsmanship in weaving sarong (<i>sampin</i>) is highly regarded and patronised by the royal house of Pahang and dignitaries.</p>
Activities
<p>Nortipah's fine craftsmanship received royal endorsement and her tenun was conferred as the Tenun Pahang DiRaja (Royal Pahang Hand-woven Textile) in 2005. The Pahang government has also acknowledged it as a state heritage. She was appointed as the Master Craftsperson for Textile (<i>Adiguru Kraf Tekstil</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=9</p>

(15) Rubangki Mabok

Location
Sabah
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Hand-Woven Textile Making
Introduction
<p>Madam Rubangki lives in Kampung Guamon, Kudat where cotton trees are found in abundance in her village. Her mother handed down the skill in Rungus traditional weaving or <i>Tenun Rungus</i> which uses the traditional back strap loom.</p> <p>The cotton trees are the main source of thread-making. The cotton threads are dyed black and become the base weave. Supplementary weft threads are added to the base weave to form patterns. The woven material is made into skirt, body wrap and shawl as their customary set of traditional attire which is then adorned with beads and ethnic ornaments. Traditional attire made from <i>Tenun Rungus</i> are proudly worn at festivals, wedding and ceremonial events of the Rungus people.</p> <p>Rubangki is much of an artist herself. She has generously imparted knowledge to young apprentices living in Kudat and her untiring efforts had stirred considerable interests in her daughter to continue their family heritage and to uphold the Rungus tradition.</p>
Activities
She was appointed as the Master Craftsperson for Traditional Craft Textile, the <i>Tenun Rungus (Adiguru kraf Tenun Rungus)</i> by the Malaysia Handicraft Development Corporation in 1990.
Publications and Reference Materials
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Source/References
www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=15

(16) Sabnah binti Dullah

Location
Sabah
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Hand-Woven Textile Making
Introduction
<p><i>Kain Tenun Mugah</i> is another hand-woven textile of the Irranun people and Rungus people in Sabah. Madam Sabnah binti Dullah is from Kampung Merabau, Kota Belud. Coming from a family of weavers, Sabnah started weaving Tenun Mugah when she was ten years old. She had both her mother and grandmother to guide her and taught her the fine techniques of weaving. Soon after, both her parents passed away. The guidance and skill imparted to her were useful in making textile weaving as an important source of income for her and her six siblings.</p> <p>Her motifs, inspired by nature and geometrics are given names such as <i>anunon, tuara, bakaki, bunga memas, tialali, lincu, siku kluang</i> and <i>sunding</i>. Her willingness to share her ideas and experience contributed in making Tenun Mugah more attractive and versatile to the fashion conscious Rungus. Young weavers in Kampung Merabau are especially appreciative of her guidance and training which will not only sustain the weaving tradition but also provide them a sustainable livelihood.</p>
Activities
Sabnah was appointed as an instructor in a programme led by Malaysia Handicraft Development Corporation. She was appointed as the Master Craftsperson for Traditional Craft Textile, the <i>Tenun Mugah (Adiguru Kraf Tenun Mugah)</i> by the Malaysia Handicraft Development Corporation in 2002.
Publications and Reference Materials
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Source/References
www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/adiguru/?action=details&f_id=14

(17) Shafie bin Jusoh

Location
Kelantan
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Traditional Kite (<i>Wau</i>) Making
Introduction
<p>Shafie is skilled in making unique and magnificent looking decorative <i>wau</i> (<i>wau cantik</i>) and flying <i>wau</i> (<i>wau naik</i>) for traditional kite competition. He won the first prize for the Decorative Wau Competition and also the Flying Wau Competition in Johor, and was invited to showcase wau-flying at the Pasir Gudang International Kite Festival. He was often invited by the then Malaysian Tourism Development Board to conduct <i>wau</i>-making demonstrations besides being actively involved with cultural programmes organised at the state-level. One of the uniqueness of <i>wau bulan</i>, made by Shafie, is its round shape which is balanced on both the left and right sides.</p>
Activities
<p>Shafie was appointed as the ambassador of Malaysia Airlines (MAS). He was frequently invited to conduct <i>wau</i>-making demonstrations overseas. He was appointed as the Master Craftsperson for Wau-Making (<i>Adiguru Kraf Wau</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/adiguru/?action=details&f_id=2</p>

(18) Andah Anak Lembang

Location
Sarawak
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Pottery Making
Introduction
<p>Mr. Andah lives in the village of Nanga Sumpa, Batang Air and has involved himself in Iban pottery making for the past twenty years. He was once a seaman for seven years. He first picked up the skill from his grandmother, Puan Pundut Anak Nam who taught him the strict requirements to abide in the pottery making process. Encik Andah started pottery making part-time, building confidence and gaining skills along the way. In 1987 he decided to produce Iban Pots full-time and soon established himself as an expert in this field.</p>
Activities
<p>He was appointed as the Master Craftsperson for Traditional Pottery, the Iban Pot (<i>Adiguru Kraf Pasu Iban</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=20</p>

(19) Hawa binti Ngah Salam

Location
Perak
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Pottery Making
Introduction
<p>Madam Hawa learnt to make the unique Pulau Tiga Pottery or <i>Labu Pulau Tiga</i> from her family. She is the sixth generation to be handed the skill which is a family heirloom at her village in Kampung Changkat Manggis, Pulau Tiga, Perak. The hand-made pot maintains its terra-cotta color with the top side gracefully shaped like a flower in bloom. The body of the pot is scattered with flower and leaf designs made from cut-up ceramic piece. The skill of the craftsperson is expressed in her ability to shape and produce fine, smooth ceramic work with detailed embellishment from cut-up ceramics.</p> <p>In her prime years, she constantly challenged herself to produce seven to ten pots a day and insisted on using the traditional method. The Pulau Tiga Pottery is synonymous to Puan Hawa whose works have been displayed in various promotions held by the then Malaysian Tourism Development Board, National Museum, the University of Malaya, Taiping Museum, Kedah Museum and Malaysia Handicraft Development Corporation. She was often invited to do demonstration and received wide media coverage.</p>
Activities
<p>In 1984, Hawa participated in the WICITRA Craft Competition organised by Malaysia Handicraft Development Corporation and won the appreciation award for the traditional category. She was appointed as the Master Craftsperson for Ceramic (<i>Adiguru kraf Seramik</i>) by the Malaysia Handicraft Development Corporation in 1996.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=10</p>

(20) Noriah binti Mohd Ali

Location
Pahang
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Pottery Making
Introduction
<p>Madam Noriah was born in Kampung Pasir Durian, Perak. She learnt making Tembeling Pottery (<i>Tembikar Tembeling</i>) from her mother-in-law Puan Sepiah binti Mat Amin and soon developed a strong interest. Giving full commitment in pottery making, Noriah collected her clay from a nearby land which is known to contain superior clay and gazetted by the government in 1919 for local use. Her ability to produce several potteries of different design and size caught the interest of the locals and craft enthusiasts who bought them for use as cooking utensil, as brewing vessel for traditional medicine or as decorative collection.</p> <p>The array of pottery produced by Noriah included the <i>terenang</i>, cooking pot, vase and rounded containers. They are traditional and locally inspired, handed down for many generations as family heirloom. Her potteries are meticulously hand-shaped, building up from the base and using basic tools. She applied the beating technique in pottery-making while decorating the surface by stamping it with a wooden stamp when the clay is still soft. The wooden stamp has a simple relief design carved on it. The designs on the surface of each pottery depict local flora or fauna such as <i>bunga sambar</i>, mangosteen calyx, bamboo shoot, flower petal, flower rosette, fan flower, grasshopper, deer feet and duck feet. She finally gives a glazed look to her product by repeatedly rubbing the surface with a stone.</p>
Activities
She was appointed as the Master Craftsperson for Ceramic (<i>Adiguru kraf Seramik</i>) by the Malaysia Handicraft Development Corporation in 2006.
Publications and Reference Materials
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Source/References
www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=8

(21) Pion Anak Bumbong

Location
Selangor
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Wood Carving
Introduction
<p>Mr. Pion is a wood carving expert from the indigenous village of Kampung Sungai Bumbun, Pulau Carey, Selangor. He is from the <i>Mah Meri</i> tribe that is known for their wood carving on mask and figurine. He inherited the unique skill from generations of wood carvers and has more than forty year of experience in wood carving. He uses a particular type of wood, the <i>Nyireh Batu</i> found along the coastal state of Selangor, to carve his objects. The wood is also widely used by the <i>Mah Meri</i> people for carving purposes. Mr. Pion takes effort in imparting his knowledge and skill to his sons and other youngsters in the community for the survival of the art which had made his tribe and village famous.</p>
Activities
<p>He was appointed as the Master Craftsperson for Various Craft - Ethnic Figurines and Masks (<i>Adiguru Aneka kraf-Patung dan Topeng Etnik</i>) by the Malaysia Handicraft Development Corporation in 2006.</p>
Publications and Reference Materials
<p><i>Mah Meri Wood Carving</i> (attached with this report)</p>
Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=21</p>

(22) Wan Mustafa Wan Su

Location
Terengganu
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Wood Carving
Introduction
<p>Wood carvers in Terengganu are passionate about decorative wood carving and are very engaging to ensure its continuous growth. They actively extend support to apprenticeship programmes in preserving the craft's heritage. Besut located in the northern district of Terengganu is home to established wood carvers and is recognised by the state government as the Wood Carving District (<i>Daerah Ukiran Kayu</i>) since the year 1999. The Terengganu wood carvers are sought after by the government, private institutions and home owners. Among them is Encik Wan Mustafa or Wan Po.</p> <p>He was taught by his father, Wan Su bin Othman, a respected wood carver himself, who is also the <i>Tokoh Seni Negara</i> (National Art Master, 1997) and a Master Craftperson. He had moved from Tumpat, Kelantan and started a family workshop "Bengkel Seni Ukiran Wan Su" located at Kampung Alor Lintang, Besut, Terengganu in 1965. Noticing Wan Po's versatile talent and entrepreneurship, his father passed on to him to continue the family business. The workshop is now known as Bengkel Seni Wan Mustafa Wan Su and is vibrant with apprentices and wood carvers learning and working under his tutelage. Wan Po runs the workshop himself which has a splendid walk-in showroom.</p>
Activities
<p>He was appointed as the Master Craftsperson for Various Craft – Traditional Wood Carving (<i>Adiguru Ukiran Kayu Tradisional</i>) by the Malaysia Handicraft Development Corporation in 2007.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/?action=details&f_id=22</p>

(23) Che Mud bin Che Awang

Location
Kelantan
Intangible Cultural Heritage Elements
Traditional Craftsmanship: Quail Trap Making
Introduction
<p>Che Mud is a self-taught craftsman with many skills in craft making. Brought up in Kampung Bunuhan, Tumpat, Kelantan, he is the local expert in making the <i>jebak puyuh</i>, <i>wau</i> and <i>Wayang Kulit</i> (quail trap, traditional kite and shadow play figures.) He also practices traditional medication and healing. His interest in making <i>jebak puyuh</i> started at an early age. When seeing his uncle weaved the <i>jebak puyuh</i> left a strong impression on the young Che Mud. Once, he eagerly completed weaving a <i>jebak puyuh</i> left unfinished by his uncle. Proud with the initiative shown by the young nephew, he started teaching him the art and skill in crafting the unique bird-cage trap. His creativity and skill turn his work from an ordinary quail trap into an attractive art piece and proudly adorns the home of craft enthusiasts or given away as gift. The innovative Che Mud continues to receive orders for his signature design which are all meticulously hand-crafted. It has taken him to the United States to promote the national craft heritage.</p>
Activities
<p>He was appointed as the Master Craftsperson for Quail Trap (<i>Adiguru Kraf Jebak Puyuh</i>) by the Malaysia Handicraft Development Corporation in 1989.</p>
Publications and Reference Materials
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Source/References
<p>www.kraftangan.gov.my/en/craft-information-2/master-craftsmen/adiguru/?action=details&f_id=5</p>

2. INTANGIBLE CULTURAL HERITAGE SAFEGUARDING GROUPS/ASSOCIATIONS/COMMUNITIES

In Malaysia, there are many groups, associations and communities which actively participate in the safeguarding of intangible cultural heritage efforts. This chapter only details the safeguarding efforts by five groups or associations, namely the Arts-ED, Geng Wak Long Production, Mah Meri Cultural Village, Seni Pusaka and Teochew Puppet and Opera House. These groups or associations have been documenting, preserving and transmitting traditional knowledge to the young generations. The list of other groups, associations or communities who have engaged in the safeguarding efforts are detailed in Part V.

(1) Arts-ED

Location
Penang
Intangible Cultural Heritage Elements
Oral Traditions and Expressions Performing Arts Traditional Craftsmanship
Introduction
Arts-ED is a non-profit organisation based in Penang. It was established in 2000, and specialises in innovative community-based arts and culture education for young people and adult communities. Arts-ED focuses on empowering communities to develop awareness of their cultural assets through mapping, documentation, promotion and celebration of culture. It provides non-formal arts and culture education programmes for young people, conducts research-type service in cultural mapping and community consultation, produces cultural events and publishes culture-related educational materials (teaching CDs, cultural maps, brochures and newsletters). Arts-ED works in collaboration with institutions, arts educators, artists, and community activists to promote culture education at a local and regional level.
Examples of Activities
<i>Documentation of Traditional Children's Games in Penang (2010—2011)</i> Arts-ED was commissioned by UNESCO to conduct a research documenting traditional children's games in Penang, Malaysia.
<i>Penang Heritage Idol (2004—2005)</i> A research and documentation project conducted on three well-known Penang artists who represent the 'living heritage' of George Town, Penang.
Financial Support
Governmental and international agency
Person in Charge
Chen Yoke Pin (Senior Manager) Tel: +60(0)4-2633471 info@arts-ed.my
Public Events
-
Source/References
www.arts-ed.my

(2) Geng Wak Long Production

Location
Kelantan
Intangible Cultural Heritage Elements
Performing Arts
Introduction
A group of experts and longtime practitioners in the traditional arts of Kelantan. The group practices as well as preserves the traditional art forms unique to the East Coast of Peninsular Malaysia such as Mak Yong, Tok Selampit, <i>Dikir Barat</i> , Silat, Rebana Ubi, Kertuk, <i>Wayang Kulit</i> Kelantan, Tari Inai, Menora and <i>Main Puteri</i> .
Activities
No further information received
Financial Support
Recipient of the PETRONAS Arts and Culture Grant in 2012
Person in Charge
Mohd. Kamrulbahri bin Hussin (Kamrul Hussin or Wak Long) Founder of the group. Musician with a multi-instrumentalist ability, Composer, Music Educator, Music Director, Improviser and Artistic Director
Public Events
Penang World Music Festival 2012 International Music and Light Festival KLCC 2012 Borneo World Music Expo Kuching, Sarawak 2014 Rainforest World Music Festival 2014 OffWOMEX World Music Expo, Santiago De Compostela, Galacia Spain, 2014 Kaleidoscope III Hands International Drumming Festival 2014
Source/References
www.gengwaklong.com.my

(3) Mah Meri Cultural Village

Location
Selangor
Intangible Cultural Heritage Elements
Social practices, rituals and festive events Traditional craftsmanship
Introduction
<p>Mah Meri is one of the eighteen tribes of indigenous people living in Peninsular Malaysia. They are known for their wood carvings and art of leaf folding (origami). They create crafts like fish, flower, bird or sword by skillfully folding palm leaf to honor the ancestral spirits. The Mah Meri is also rich in their songs and dances. One of the most well-known dances of the Mah Meri people is the mask dance (<i>Mayin Jo-oh</i>). It is a traditional dance performed to invite the ancestral spirits (<i>muyang</i>) to join in the festivity. In this dance, the performers wear grotesque masks and perform with movements and gestures to relate everyday events such as fishing and celebrations.</p>
Activities
Woodcarving workshop Leaf folding Origami workshop Pandanus weaving
Financial Support
Various
Person in Charge
Kampung Orang Asli Sungai Bumbun, 42960 Pulau Carey, Kuala Langat, Selangor. Tel: +60(0)10-2522800; +60(0)19-3660301 www.mmcv.org.my
Public Events
Mah Meri Leaf Origami Festival 2017
Source/References
mmcv.org.my

(4) Seni Pusaka

Location
Kuala Lumpur
Intangible Cultural Heritage Elements
Performing Arts
Introduction
<p>Pusaka is a non-profit organisation, which works to support the continuity and viability of traditional performing arts in Malaysia. Pusaka works intimately with the most distinguished traditional performers to revitalize their living heritage and pass it on to the next generation.</p> <p>Since 2002, Pusaka has been engaging in researching, documenting the various traditional performing arts performed in Peninsular Malaysia as well as organising performances and talks in various locations. Thus far, they have documented <i>Mak Yong</i>, <i>Dikir Barat</i>, <i>Wayang Kulit Kelantan</i>, <i>Manora</i> and <i>Main Puteri</i>. Pusaka strives to ensure the authenticity of the cultural traditions through involving local communities while encouraging urban and rural youth to participate in their activities.</p>
Activities
<p><i>Main Puteri</i> documentation and training project in partnership with the Vijayaratnam Foundation Kuala Lumpur 2009—2011</p> <p><i>Wayang Kulit</i> collaboration with composer Adeline Wong and the Malaysian Philharmonic Orchestra in conjunction with Malaysia’s 50th Independence Day 2007</p> <p>DiGi’s Amazing Malaysians’ Cultural Heritage Project in Kelantan 2006 and 2007—Youth training for 80 school children in <i>Dikir Barat</i>, <i>Wayang Kulit</i> and the music of <i>Mak Yong</i></p> <p>Ford Motor Company’s Conservation and Environmental Grants 2003 and 2004—<i>Wayang Kulit</i> Instruction and Documentation Project</p> <p>US Ambassadors’ Fund for Cultural Preservation Grant 2003—<i>Manora</i> Instruction and Documentation Project</p>
Financial Support
Various
Person in charge
Eddin Khoo (Founder)
Public Events
<p>Tarian Asyik and <i>Main Puteri</i> of Kelantan, performance 2015</p> <p>Public talk: “Love and Longing in the Healing Traditions of Kelantan”</p>
Source/References:
www.senipusaka.com

(5) Teochew Puppet and Opera House

Location
Penang
Intangible Cultural Heritage Elements
Performing Arts
Introduction
<p>Teochew Puppet and Opera House is a privately-owned museum operated by Ms. Ling Goh, who is also the fifth generation of the Kim Giak Low Choon (金玉楼春) Teochew Opera Troupe. Ms Lim is also a Teochew opera actress and she established the House as a learning centre for Teochew opera and Teochew puppetry performances.</p>
Activities
<ol style="list-style-type: none"> 1. Teochew Opera Performance 2. Teochew Puppet Opera Performance 3. Teochew Folk Songs Performance 4. Teochew Orchestral Music Performance 5. Opera Actor Cosplay for Events 6. DIY Opera Make-Up Course 7. Teochew Opera Singing Class 8. Teochew Opera Movement Class 9. Full-Costume Opera Make-Up 10. Traditional Opera Costumes for Couples
Financial support
Various
Person in charge
<p>Ms. Ling Goh (吳慧玲) Owner of the opera house, master puppeteer and opera actress</p>
Public Events
-
Source/References:
<p>www.facebook.com/TeochewPuppetAndOpera/ www.nst.com.my/news/2016/03/130873/breathing-new-life-teochew-puppetry</p>