

MEDIA RELEASE

For immediate release

NATIONAL HERITAGE BOARD LAUNCHES *LOVE, KEBAYA* TRAVELLING EXHIBITION



Three community contributed photos as part of the Love, Kebaya travelling exhibition:

Young ladies from The Eurasian Association, Singapore in their kebaya (c. 2022).

Image courtesy of The Eurasian Association, Singapore.

Siti Nafsiah Bte Mohmad (right) posing for a photo together with her sisters Siti Saodah Bte Mohamad and Siti Asiah Bte Mohamed in their kebaya in front of their home (c. 1960s).

Image courtesy of Haslinda Putri Harun.

A bride and her bridesmaids wearing kebaya at a wedding. (c. 2020).

Image courtesy of Toko Aljunied.

Singapore, 4 April 2023 – The National Heritage Board (NHB) has launched *Love, Kebaya* – a new travelling exhibition that highlights the significance of *kebaya* as the region’s shared cultural identity and living heritage. From 4 April to 24 May 2023, members of the public can learn more about *kebaya* as a form of intangible cultural heritage (ICH) and the community stories behind them. *Kebaya* has been submitted as a multinational nomination “*Kebaya: Knowledge, Skills, Traditions and Practices*” to the UNESCO Representative List of the ICH of Humanity.

2 The travelling exhibition will kick off at the National Museum of Singapore and travel to various locations around Singapore thereafter. It will feature community contributions, including six *kebaya* created by *kebaya* craftspersons and practitioners, and photographs. The photographs show *kebaya* worn by women of various communities in Singapore, including Malay, Peranakan and Eurasian communities, across different time periods and occasions – as casual wear, at festive occasions and important rites of passage, or as part of traditional performing arts. (Please refer to **Annex A** for the photos and descriptions of the *kebaya* created by the craftspersons and practitioners, and the specific dates and locations of the travelling exhibition).

Continued Community Engagement Throughout the Nomination Journey

3 The *Love, Kebaya* travelling exhibition builds on NHB's efforts to engage and involve the community in all stages of the nomination process. NHB is closely supported by a local community network of 51 *kebaya* stakeholders, *Kawan Kebaya* (Friends of *Kebaya*), whose efforts have been instrumental in encouraging a deeper awareness and appreciation of *kebaya* among Singaporeans. *Kawan Kebaya* members had earlier taken part in a series of focus group discussions in Singapore organised by NHB to share information about *kebaya* and discuss safeguarding measures, and also provided letters of consent and support for the nomination. Several *Kawan Kebaya* members also attended joint workshops online and in Malaysia and Indonesia to discuss and prepare the nomination file with community and government representatives from the other participating countries.

4 Members of *Kawan Kebaya* actively contributed content and *kebaya* for the *Love, Kebaya* exhibition. In addition, they provided guidance and were featured in NHB's *#WeHeartKebaya* digital campaign, which has generated over 240 entries to date from members of the public sharing stories about their *kebaya*. All are welcome to continue to post their personal photos and use the hashtag to share their love for the iconic garment.

Safeguarding efforts for *kebaya* implemented by *Kawan Kebaya* members

5 *Kawan Kebaya* members have been actively involved in organising talks and workshops to transmit skills and knowledge on *kebaya*. (Please refer to **Annex B** for specific examples of such efforts).

6 Further outreach programmes on *kebaya* are being planned. The Peranakan Museum will host a *kebaya* showcase in June 2023, which will feature and celebrate *kebaya* as a garment worn by women of different communities living in Southeast Asia, rooted in the traditional fashion of the Malay and Indonesian World. The Malay Heritage Centre will also feature *kebaya* in some of its outreach initiatives and curatorial efforts, such as in its annual Hari Raya video in April 2023 and roadshow on Malay textiles from mid-June 2023 onwards.

7 Ms Oniatta Effendi, Cultural Entrepreneur and Founder of Baju by Oniatta & Galeri Tokokita, and Mr Raymond Wong, Designer and Craftsperson of Rumah Kim Choo, and Adjunct Lecturer, LASALLE College of the Arts, are two *Kawan Kebaya* members who have

been involved in the nomination journey. Both of their *kebaya* will be on display at the *Love, Kebaya* travelling exhibition. Ms Oniatta said: “Many of us grow up seeing a *kebaya* worn by our mothers and grandmothers. It represents our culture, our identity. It is a symbol of empowerment, aspiration, character, and memory. The *kebaya* may present itself differently in different countries. Its significance to each person may also be different, but one thing is certain: the *kebaya* brings us together through an identity that is shared. Through this nomination, we can strengthen our ties and friendship and celebrate “*kesuburan*” or the abundance of cultural wealth within the region.”

8 Mr Wong added: “I am deeply touched that many people and agencies are united in promoting the love of *kebaya*. The *kebaya* represents our region’s shared history and heritage; and common roots with our neighbours, Brunei Darussalam, Indonesia, Malaysia and Thailand. I hope that the *Love, Kebaya* exhibition will encourage more Singaporeans to understand, appreciate and wear the *kebaya*. This exhibition is also a tribute to all the unsung heroes who lovingly make these *kebaya* for all *kebaya* lovers.”

9 Mr Yeo Kirk Siang, Senior Director, Heritage Policy, at NHB, said: “The enthusiastic and unwavering support of *Kawan Kebaya* and various partners through this nomination process is testament to the public appreciation for ICH captured in the *Heritage Awareness Survey 2022*. The survey revealed that a majority (80%) of respondents expressed support for ICH practitioners and interest to learn about their family and community’s cultural practices. NHB hopes that the *Love, Kebaya* exhibition will provide Singaporeans with even more opportunities to appreciate and learn about our cherished ICH.”

Update on Multinational Nomination of “*Kebaya: Knowledge, Skills, Traditions and Practices*”

10 As [announced by Malaysia](#), the five participating countries – Brunei Darussalam, Indonesia, Malaysia, Singapore and Thailand – have jointly submitted the multinational nomination to inscribe “*Kebaya: Knowledge, Skills, Traditions and Practices*” on the UNESCO Representative List of ICH of Humanity in end March 2023. The five countries worked together on a multinational nomination for the first time, to celebrate *kebaya* as a form of shared heritage in the region, and an ICH element that transcends ethnicity and religion, facilitates dialogues and unites Southeast Asian communities. *Kebaya* continues to be actively produced and worn by many communities today, and the nomination is an opportunity to promote cross-cultural understanding amongst different communities in the region.

- 11 The nomination file submitted to UNESCO includes:
- the official nomination form;
 - a set of 15 photos representing how *kebaya* is practiced and safeguarded in the participating countries;
 - letters of consent and support from community representatives from all the participating countries;
 - a video featuring the consent and support for the nomination by *kebaya* community members from all the participating countries; and
 - a 10-minute video to provide the Evaluation Body and the Intergovernmental Committee for the Safeguarding of the ICH, which will be assessing our submission, a better understanding of how *kebaya* is practised and safeguarded in the participating countries.
- 12 UNESCO will evaluate the nomination file collectively submitted by all five participating countries based on these five criteria (Please refer to **Annex C** for a summary of the nomination form for the multinational nomination):
1. How “*Kebaya: Knowledge, Skills, Traditions and Practices*” meets UNESCO’s definition of ICH;
 2. How the potential inscription of “*Kebaya: Knowledge, Skills, Traditions and Practices*” contributes to visibility, awareness and dialogue of ICH, and sustainable development;
 3. Safeguarding measures that may protect and promote “*Kebaya: Knowledge, Skills, Traditions and Practices*”;
 4. Community participation in the nomination process and consent; and
 5. Inclusion of *kebaya* in the ICH inventories of participating countries.
- 13 The decision on the nomination will be reached in end 2024. (Please refer to **Annex D** for milestones of the “*Kebaya: Knowledge, Skills, Traditions and Practices*” UNESCO inscription journey.)
- 14 For more information, please refer to:
- **Annex A:** *Love, Kebaya* Travelling Exhibition Schedule
 - **Annex B:** Examples of Safeguarding Efforts for *kebaya* by *Kawan Kebaya* members

- **Annex C:** Summary of the Nomination Form for “*Kebaya: Knowledge, Skills, Traditions and Practices*”
- **Annex D:** Milestones of the UNESCO Inscription Journey of “*Kebaya: Knowledge, Skills, Traditions and Practices*”
- **Annex E:** About the UNESCO Representative List of the Intangible Cultural Heritage of Humanity
- **NHB’s website** (<https://go.gov.sg/kebaya-nomination>): For more information on the multinational nomination and *kebaya*

– **END** –

For media enquiries, please contact:

Raelynn Tan

Mobile: 8300 1975

Email: raelynn.tan@tateanzur.com

Jamie Choy

Mobile: 9776 2223

Email: jamie.choy@tateanzur.com

About the National Heritage Board

The National Heritage Board (NHB) was formed on 1 August 1993, and turns 30 this year. As the custodian of Singapore’s heritage, NHB is responsible for telling the Singapore story, sharing the Singaporean experience and imparting our Singapore spirit.


NHB’s mission is to preserve and celebrate the shared heritage of our diverse communities, for the purpose of education, nation-building and cultural understanding. It manages the national museums and heritage institutions, and sets policies relating to heritage sites, monuments and the national collection. Through the national collection, NHB curates heritage programmes and presents exhibitions to connect the past, present and future generations of Singaporeans. NHB is a statutory board under the Ministry of Culture, Community and Youth. Please visit www.nhb.gov.sg for more information.

Love, Kebaya Travelling Exhibition

4 April – 24 May 2023, Various Locations

Love, Kebaya is a travelling exhibition that takes you on a journey to discover the iconic *kebaya*, its significance to our region's shared cultural identity and living heritage, and the multinational nomination of "*Kebaya: Knowledge, Skills, Traditions and Practices*" by Brunei Darussalam, Indonesia, Malaysia, Singapore and Thailand for inscription onto the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Travelling Exhibition Schedule	
Location	Dates
National Museum of Singapore The Platform, Level 2	4 – 23 April 2023
Gardens by the Bay Foyer Beside Main Ticketing Counter (Outside Flower Dome)	26 April – 14 May 2023
Our Tampines Hub Festive Market	16 – 24 May 2023

Kebaya created by craftsmen and practitioners*		
	Photo	Designer and brief description
1.		<p>Toko Aljunied</p> <p>Kebaya Singapore, 2022 Swiss voile, free-hand embroidery</p> <p>Sarong (tubular skirt cloth) Singapore, 2022 Cotton (printed batik)</p> <p>This forest-green <i>kebaya</i> features embroidered motifs of wild orchids and foliage cascading down the collar and hems of the sleeves. The embroidery of each motif is perforated with rectangular holes, adding a unique touch to the overall design of this <i>kebaya</i>.</p> <p>The <i>kebaya</i> is paired with a printed <i>batik sarong</i> (tubular skirt cloth), styled with small vertical pleats at the front, known as <i>wiron</i>. A variety of nature-inspired motifs, such as the bird of paradise is featured on the <i>sarong</i> to illustrate the beauty of the natural world. The outfit is completed with a set of <i>kerongsang</i> (brooch).</p> <p>Operating since the 1930s, Toko Aljunied is one of the longest standing textile businesses in Singapore, best known for their quality <i>batik</i> and tailored garments like <i>kebaya</i> and <i>sarong</i>.</p>



2.



Ratianah Tahir
Kebaya by Ratianah

Kebaya panjang (long and loose-fitting upper garment)

Singapore, 2023

Bridal satin, gold thread embroidery

Sarong (tubular skirt cloth)

Singapore, 2023

Songket, gold thread embroidery

This flared off-white *kebaya panjang berbucu* (tapered front end) is customised in bridal satin with floral embroidery outlining the sleeves and front lapel. *Kebaya* in this material and colour has become a popular choice for bridal wear, reflecting a marriage of classic silhouettes with modern adaptations.

This *kebaya* is paired with a *sarong* woven from *songket* (patterned fabric with gold or silver threads). It is accessorised with a *kerongsang* (brooch) which consists of a larger central brooch known as the *ibu* (mother) and two smaller brooches known as the *anak* (child). The outfit is completed with a *sanggul* (head dress) and chiffon *selendang* (long shawl).

Ratianah Tahir, owner of the boutique *Kebaya by Ratianah*, specialises in making traditional garments such as *kebaya* and *baju kurung* (loose-fitting knee-length blouse and long skirt), ranging from bespoke to ready-made pieces. By experimenting with fabrics, colours, and fit, she believes in making *kebaya* styles accessible to all.



3.



**Raymond Wong
Rumah Kim Choo**

Kebaya

Singapore, 2022

Cotton voile, embroidery cutwork and lacework

Sarong (tubular skirt cloth)

Singapore, 2023

Cotton (printed batik)

This lilac-coloured *kebaya* is decorated with white magnolia and jasmine flower motifs extending across the lower half of the garment, the hems of the sleeves, and the neckline. Swarovski crystals and beads are embellished on top of the floral motifs. With the introduction of sewing machines, the art of *sulam* which encompasses intricate embroidery and lacework, has become a central feature in the decoration of *kebaya* since the 1930s.

A dark purple *sarong* paired with the *kebaya* is decorated with tulips and koi fish motifs close to the hem, producing a simple yet elegant look for the wearer. The outfit is completed with a *kerongsang* (brooch) in floral design.

Raymond Wong is a Chinese Peranakan designer and embroiderer known for his craftsmanship in *kebaya*-making. He is the co-owner of boutique Rumah Kim Choo, where he also conducts classes to teach and promote the craft of Peranakan beadwork and embroidery on *kebaya*.



4.



Oniatta Effendi
Baju by Oniatta & Galeri Tokokita

Kebaya kemben (upper garment with torso-wrap)

Singapore, 2023

Linen, ikat (for the breastcloth panel), cotton (hand-stamped batik for the obi sash)

Kain panjang (skirt cloth)

Singapore, 2023

Cotton (hand-drawn batik)

This dark blue *kebaya kemben* is a contemporary look that incorporates the *kebaya*, and the *kemben*. The *kemben*, traditionally known as a breast cloth, is a female torso-wrap made by wrapping a piece of cloth to cover the chest. The *kemben* may be regarded as an expression of aesthetics, elegance, and femininity. Put together with the *kebaya*, this design is an ode to women from this side of the Malay-Indonesian world, the *Wanita Nusantara*.

This *kebaya kemben* is paired with *kain batik tulis* (skirt cloth with hand-drawn batik) that has been tailored for ease of the modern wearer. This *kain* showcases the *batik semen rejo* motif, which is depicted here with the growth of flora and fauna, accentuated with the stylised wing of the divine mythical creature, Garuda. This *batik* motif is interpreted as a depiction of life creation, symbolising not only fertility but also spirituality and prosperity.

Founded by Oniatta Effendi, whose grandparents hail from Java, Baju by Oniatta pays homage to her roots and legacy by turning each handmade piece of *batik* fabric into wearable art. An artiste and drama educator, Oniatta aspires to bring the beauty of the traditions, culture, language and craftsmanship of *batik* to everyone.



5.



Sufiyanto Amat Sopingi & Muhammad Afiq Juana
kebaya.societé

Kebaya saloma
Singapore, 2023
Songket

Kain panjang (skirt cloth)
Singapore, 2023
Songket

The features and silhouettes of *kebaya* evolve with changing fashion trends, with some variations omitting front lapels, collars and/or closures altogether.

Popularised in the 1960s, *kebaya saloma* is a style attributed to Saloma, a Malay Singaporean-Malaysian singer, trendsetter and fashion icon who became well known in the late 1950s. Its distinct style can be identified by its round neckline and back closure. The ruffled sleeves lend a modern feel to the feminine silhouette of *kebaya*. This contemporary style was a staple in the wardrobe of women in the 1960s.

This red *kebaya* is paired with a matching *kain sempit* (long narrow and tapered skirt), delicately sewn in a *kipas belakang* (back flared) style that features a pleated flounced insert at the back for easier movement. The placement of the insert is usually determined by individual stylistic preferences.

Designer Sufiyanto Amat Sopingi, together with fashion business consultant Muhammad Afiq Juana are the creative forces behind *kebaya.societé*, an online account that serves as a valuable resource on vintage fashion in the Malay-Indonesian world.

6.



Ratianah Tahir
Kebaya by Ratianah

Kebaya kotabaru (upper garment with defining panel collar)

Singapore, 2023
Cotton, embroidery

Sarong (tubular skirt cloth)

Singapore, 2023
Cotton (printed batik)

This *kebaya kotabaru* is identified by its additional rectangular-shaped panel collar that connects the front opening of the garment. Made from cotton, it features a peplum silhouette that flares out from the waist, and is adorned with blue, pink and white floral prints. It is complemented by a floral embroidery overlay on the fabric.

This *kebaya* is paired with a printed *batik* featuring the *parang* motif which is believed to symbolise perseverance and strength of good character in the face of hardship. It is styled with small vertical pleats at the front, known as *wiron*.

Ratianah Tahir, owner of the boutique Kebaya by Ratianah, specialises in making traditional garments such as *kebaya* and *baju kurung* (loose-fitting knee-length blouse and long skirt), ranging from bespoke to ready-made pieces. By experimenting with fabrics, colours, and fit, she believes in making *kebaya* styles accessible to all.

**The kebaya displayed at the travelling exhibitions are subject to rotation.*

Examples of Safeguarding Efforts for *kebaya* by *Kawan Kebaya* members

- a) Mr Hafiz Rashid, a docent at the Malay Heritage Centre and the Asian Civilisations Museum, and Mr Sufiyanto Amat Sopingi, founder of the Instagram page @kebaya.societe, are organising a talk with the Eurasian Association on the design and history of *kebaya* and *batik* worn by the Eurasian community in the second half of 2023.
- b) Ms Oniatta Effendi, Cultural Entrepreneur and Founder of Baju by Oniatta & Galeri Tokokita, and the founders of the Instagram page @kebaya.societe, Mr Sufiyanto and Mr Muhammad Afiq Juana, shared their views on *kebaya* during a sharing session in August 2022 titled “The Malay Woman and Her KAIN of Batik”, and at a lecture in October 2022 titled “*Pandanglah, Lihatlah: A Conversation on the Kebaya*”. At both sessions, Mr Sufiyanto and Mr Afiq also presented their personal collection of *kebaya*.
- c) Mr Raymond Wong, Designer and Craftsperson of Rumah Kim Choo, and Adjunct Lecturer, LASALLE College of the Arts, taught a workshop organised by The Peranakan Association during the recent March school holidays for children and youths on the history of *kebaya* as well as the designing and wearing of *kebaya*.
- d) Sri Warisan Som Said Performing Arts has been conducting workshops for students and the public on the cultural significance of attires worn in performing arts, including *kebaya*.
- e) *Kawan Kebaya* members also contributed to research and documentation efforts, by providing information and photos for the article *Craft and Practices related to Kebaya* in Singapore’s national ICH inventory. Some practitioners were also featured in an accompanying video for the article. The article and video are accessible here: <https://www.roots.gov.sg/en/ich-landing/ich/Kebaya>.

Milestones of the UNESCO Inscription Journey of “Kebaya: Knowledge, Skills, Traditions and Practices”

- **In the first half of 2022:** Malaysia initiated meetings with Singapore and the other countries to discuss the idea of the multinational nomination of *kebaya*.
- **August - October 2022:** National Heritage Board organised six focus group discussions (FGDs) with a network of stakeholders (*Kawan Kebaya*), to seek views and information relating to the social and cultural significance of *kebaya* to relevant communities, and views on the multinational nomination.
 - These FGDs were attended by cultural practitioners, representatives from cultural associations and researchers involved in the wearing and making of *kebaya*, who had all expressed their support for the multinational nomination.
- **1 - 3 November 2022:** Malaysia hosted a joint workshop in Port Dickson, Malaysia, where communities and state representatives from all participating States shared and proposed safeguarding measures, drafted the form and supported the nomination.
- **23 November 2022:** Announcement of the multinational nomination for the inscription of *kebaya* onto the UNESCO Representative List of the Intangible Cultural Heritage (ICH) of Humanity.
 - Participating countries agreed to work together on this multinational nomination as *kebaya* represents and celebrates the region’s rich shared history, promotes cross-cultural understanding, and continues to be present and actively produced and worn by many communities across Southeast Asia.
- **February 2023:** Indonesia hosts joint workshop which all participating countries took part in.
 - During a joint workshop hosted by Indonesia in Jakarta from 6 - 8 February 2023, communities and state representatives from all participating countries discussed the revised nomination form and provided additional information to the nomination file.
- **March 2023:** Brunei Darussalam, Indonesia, Malaysia, Singapore and Thailand submitted the nomination files to UNESCO for evaluation and decision on the inscription.
 - 8 March 2023: A virtual meeting was held, attended by communities and State representatives, to finalise the file.
 - End March 2023: The nomination file was submitted to the secretariat of the

UNESCO Convention for the Safeguarding of ICH.

- **March 2023 - End 2024: Evaluation by UNESCO**
 - Following the submission of the nomination documents to UNESCO, the UNESCO Secretariat will process the documents and invite the participating countries to submit any additional information.
 - Thereafter, the documents will be assessed by the 12-member Evaluation Body (EB), a panel of experts appointed by the 24-member Intergovernmental Committee (IGC) for the Safeguarding of the ICH. The EB will put forth their recommendations to the IGC, which comprises representatives from different countries which are States Parties to the 2003 Convention for the Safeguarding of the ICH.
 - The UNESCO IGC will deliberate on whether to endorse the recommendations of the EB during its annual meeting in November/December 2024 and announce the result of all nominations of submitting states.
 - The process will take place over a period of about one year and nine months from the submission of the documents.

- **End 2024: Announcement of results of multinational nomination of “*Kebaya*: Knowledge, Skills, Traditions and Practices” for UNESCO’s Representative List of the ICH of Humanity.**
 - If successful, *kebaya* in the participating countries will be listed on the said list and be internationally recognised together with the diverse ICH around the world.

Summary of the Nomination Form for “Kebaya: Knowledge, Skills, Traditions and Practices”

Some of the key points included in the nomination form include:

A) How “Kebaya: Knowledge, Skills, Traditions and Practices” Meets UNESCO’s Definition of ICH

- *Kebaya* forms part of the ICH of all participating countries, as defined in the 2003 UNESCO Convention. The Convention defines ICH as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage.”
- *Kebaya* represents the multicultural identities of the participating countries. In Singapore, *kebaya* is associated with the Malay, Peranakan and other communities. It is worn by various communities as daily and casual wear, and as formal dress at official events, weddings, celebrations and cultural festivals. Its motifs and colours reflect various cultures, represent different meanings, and often relate to specific occasions. *Kebaya* is also featured in performing arts, contemporary theatre and film. The making of *kebaya* involves specific skills and knowledge which are transmitted in schools and within families.

B) Safeguarding measures that may protect and promote “Kebaya: Knowledge, Skills, Traditions and Practices”

- Safeguarding measures have been implemented by each of the countries. These include *kebaya* related courses and workshops across all participating countries, as well as exhibitions and events organised by communities and cultural institutions such as museums. In addition, there are various efforts to document and research on *kebaya* and these are presented through publications, international joint conferences and projects by the community.
- In Singapore, the safeguarding efforts include promotional and education programmes and talks, publications and video documentaries, as well as research and documentation. These efforts are carried out by museums, cultural institutions, communities and non-governmental organisations. For example, *kebaya* practitioners have held talks and created content on social media to share more about *kebaya*, and communities have worked closely with museums and cultural institutions to present exhibitions on *kebaya*.

C) Community participation in the nomination process and consent

- In all participating countries, communities, groups and individuals actively participated in the nomination process, where they shared their views, proposed safeguarding measures and helped to draft the nomination form. These stakeholders also provided consent for the multinational nomination via letters and video footage, some of which were included in the videos, as well as photos for the nomination file.
- In Singapore, a community network of 51 *kebaya* stakeholders, *Kawan Kebaya* (Friends of *Kebaya*), provided information on *kebaya*, proposed safeguarding measures and offered guidance and support for the nomination. Students from fashion, art and design courses, as well as NHB's Youth Panel also shared their views on the nomination, voicing their support and proposing suggestions for digital outreach efforts.
- In February 2023, NHB launched the *#WeHeartKebaya* digital campaign to raise awareness of *kebaya*, its socio-cultural significance and diversity, as well as the multinational nomination. The public was encouraged to share stories behind their *kebaya* through the hashtag *#WeHeartKebaya*, which to date, has generated over 240 entries. Members of the public are welcome to continue to post their personal photos and use the hashtag to share their love for the iconic upper garment.
- In addition to the above, NHB attended a series of meetings as well as two joint workshops in November 2022 and February 2023 organised by Malaysia and Indonesia respectively, where representatives from the five participating countries discussed and worked together to prepare the file to be submitted to UNESCO. Community representatives from the *Kawan Kebaya* network also attended these workshops to discuss the cultural significance of *kebaya* and the details to be included in the nomination file.

About the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

The UNESCO Representative List of the Intangible Cultural Heritage (ICH) of Humanity comprises the diverse cultural practices and expressions of humanity, and seeks to raise awareness of the importance of such practices and expressions, encourage dialogue that respects cultural diversity, as well as give due recognition to the practices and expressions of communities worldwide.

The successful listing of an element on UNESCO's Representative List by a country does not imply that this element is unique, superior to another, belongs exclusively to, originates from, or exists only in the submitting country.

Since the Representative List was developed in 2008, a total of 568 ICH elements have been inscribed as of March 2023. Some of the ICH elements on UNESCO's Representative List include the Gastronomic Meal of the French (France, 2010), Indonesian Angklung (Indonesia, 2010), Chinese Shadow Puppetry (China, 2011), Kimjang, making and sharing of Kimchi (South Korea, 2013), Washoku (Japan, 2013), Bagpipe Culture (Slovakia, 2015), Beer Culture in Belgium (Belgium, 2016), Yoga (India, 2016) and Hawker Culture in Singapore (2020).