

THE ISSUE OF SAFEGUARDING THE CRAFTSMANSHIP IN PENANG

A CASE STUDY OF PENANG HERITAGE TRUST (PHT)

BY

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ABSTRAK

Kajian kes ini dijalankan penyelidikan untuk mengenai pasti masalah mengenai kraftangan di Negeri Pulau Pinang terutamanya di kawasan pewarisan dunia. Kraftangan merupakan salah satu domain yang penting yang dalam pengiktirafan UNESCO sebagai warisan budaya yang tidak ketara. Tradisi kraftangan ini perlu dipelihara sebagai tradisi untuk golongan generasi muda kerana tradisi sedemikian menunjukkan identiti masyarakat Malaysian terutamanya Negeri Pulau Pinang. Kajian kes ini telah memilih Penang Heritage Trust sebuah organisasi bukan kerajaan yang menjalankan program Penang Apprenticeship Programme for Artisans (PAPA) dimana fokus utamanya adalah untuk memelihara tradisi kraftangan di Pulau Pinang. Walaubagaimanapun terdapat beberapa faktor yang menyebabkan pendapatan daripada program ini berkurangan serta penyertaan daripada golongan muda merosot. Kajian ini dijalankan untuk mengenalpasti faktor yang menyumbang kepada masalah yang dilalui oleh Penang Heritage Trust. Melalui Analisis Fishbone dan Pareto telah digunakan dalam kajian ini dan beberapa cadangan serta model terbaik untuk dilaksanakan oleh Penang Heritage Trust telah dikemukakan berdasarkan penemuan daripada analisis yang dijalankan.

ABSTRACT

This case study is about the research to identify the problem faced in safeguarding the traditional crafts in the Penang which is classified under the craftsmanship domain for the UNESCO classification of the intangible cultural heritage. This case study has chosen Penang Heritage Trust a Non-Government Organization (NGO) which is running the Penang Apprenticeship Programme for Artisans (PAPA). This programme is managed with the interest to protect the traditional craft which is considered to be one of the UNESCO intangible cultural heritage domains. The issue pertaining to this programme is where the income generated from this programme has decreased in time and the low enrolment from the younger generation for this programme due to the several factors. This study was under taken to identify the factors that have contributed to challenges faced by in sustaining the programme as well to income generation. The method used to analyse the root cause are Fish Bone Analysis and Pareto Analysis. Several suggestions with best known model are suggested in to order to enhance the performance based on the findings.

CHAPTER 1

INTRODUCTION TO THE CASE STUDY

1.0 Introduction

This chapter describes the background and objective of this case study. It begins with historical induction of Penang with the outstanding universal value qualified Penang to be recognized as the UNESCO historic site and concept of intangible cultural heritage which have been develop by United Nations Educations, Scientific and Cultural Organization (UNESCO). Next, this chapter discuss about the issues faced by the intangible cultural focusing on the craftsman skill in Penang. The research objective and research question are presented in this paper to identify the issue and problem faced in safeguarding the craftsmanship skill in Penang. Next,this chapter identifies the issue faced by the Penang Heritage Trust(PHT), an advocacy body in Penang in safeguarding the craftsman skill.

1.1 Background of the study

Penang is the second largest conurbation in Malaysia andPenang is situated geographically between the two great civilization of the East(China) and West (India) and which being ruled by various periods of civilizations of the Malay, Islam and British.Penang is very rich in multicultural heritage as depicted by various religion and cultural practices of the society.Penang which is also known as the Pearl of the Orient and is situated at the Straits of Malacca which was occupied by the British Indian Company (EIC) in the year of 1786 under the initiative of Francis Light, a country trader. British could only acquire the lucrative trade from China as well the defense military of India if British could

control the straits of Malacca. Geographically Penang was at the strategic location for the British hence the British have dominated and established administration in Penang as point to control the straits of Malacca. The British have made Penang as a free port attracting traders from China, India, the mainland and the surrounding island of Southeast Asia. As the result of open door policy practiced by British have encourage people all over to settle down on the island which has given birth to the growth of multicultural.

Penang became the troughs of multicultural communities where many people came to trade and later decided to settle down. The official census report from the Table 1.1 shows a steady growth of pollution in Penang from the year 1881 to 1931 which have encouraged the settlement of migrants in the Penang. This development has led to diverse ethnic and cultural traditions of Malay European, Muslim, Indian and Chinese influences and also human and cultural tapestry expressed in rich tangible heritage. The poem in the Appendix 1 welcomes the visitor of Penang State Museum at the entrance of the Museum. This poem is a tribute of a native son which captures the scenario of Penang's multicultural layers of communities.

Communities	1881	1901	1921	1931
Malays	91 977	106 000	110 382	118 832
Chinese	67 820	98 424	135 288	176 518
Indians	27 239	38 051	53 339	58 020
Eurasians	1 597	1 945	1 919	2 348
Europeans	674	1 160	1 478	1 526
Others	1 290	2 627	1 931	2 607
Total	190 597	248 207	304 335	359 851

Note: The above census is taken respectively from the Report on the Census of the Straits Settlements (including Cocos Islands and Christmas Island) and the Protected Malay States, 1891, p. 95 for the 1881 census; General remarks on the Census of the Federated Malay States 1901, p.69; British Malaya, A Report on the 1931 Census, pp. 121-122 for the 1931 census & p. 126 for the 1921 census.

Table 1.1: Report on the Census of the Straits Settlements

Source: Nomination Dossier of Historic Cities of the Straits of Malacca.

The British founded Georgetown in 1786 under the name of the company of East India Company where Georgetown was situated at the cape or promontory at the northern eastern tip of the island between the hills and the sea. The hills have provided a stunning backdrop for the city where the city was built at the foothills. The figure 2 below shows the early topography and morphology of British Settlements. Initially Georgetown was never intended to be a settlement but the migrants who found Georgetown as a place to make living and begin a new life have put their courageous and entrepreneurial spirit have made Georgetown as an important historical town as it is today. The birth of Georgetown's diversification of multicultural of heritage and traditions of Asia embedding with the cultural elements of Malay Archipelago, India, China and Europe was labored from this effort. This also didn't stop until there, the features these early settlers who have formed their own neighborhoods and quarters. The cultural influence did not on stop in creating a diversified ethic groups but also have impacted on the development of the town that have encouraged collection of historic building, vernacular, administrative and religious, constructed by the European trading settlers under the British East India

Company altering the British Colonist and migrant from various parts of the India-China trading route.

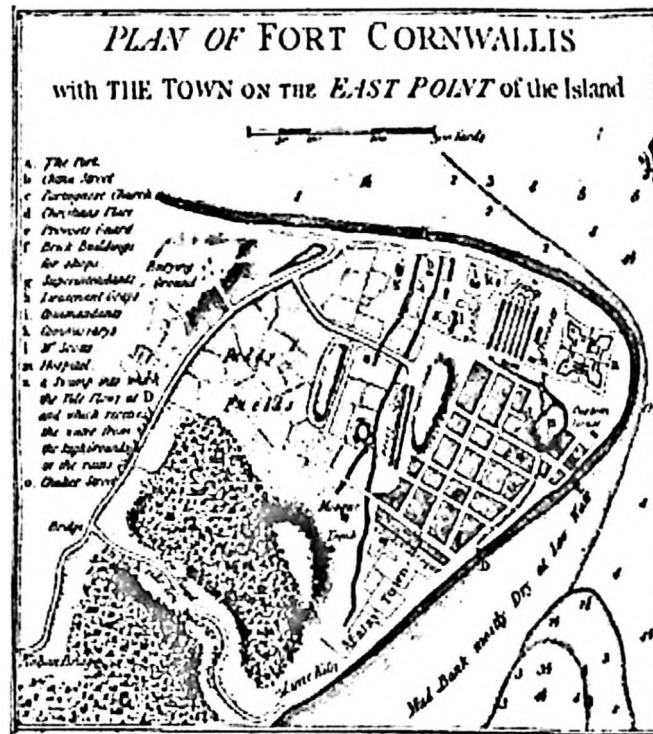


Figure 1.1: Location of the Georgetown Cities

Source: Nomination Dossier of Historic Cities of the Straits of Malacca.

Georgetown is not only very rich in their living multi-cultural heritage as depicted by various religious and cultural practices of the society but also with heritage monuments and objects. The living cultural heritage is reinforced by the existence of the urban morphology and architecture that symbolize various eastern and western styles which need to be continuously conserved and preserved. On 7th July of 2008, Georgetown was declared by UNESCO to part of the World Heritage Listing as one of the historic cities in Straits of Malacca.

Outstanding Universal Value (OUV) is the indicator used in declaring the World Heritage Site Listing. On July 2013 Version of the Operational Guidelines for the Implementation of the World Heritage Convention paragraph 49 and 78 has defined OUV as below:

Paragraph	Definition
49	Outstanding universal value means cultural and or natural significance which is exceptional as to transcend national boundaries and to be common importance for present and future generation of all humanity. As such, the permanent protection of this heritage of the highest importance to the international community as a whole. The committee defines the criteria for the inscription of properties on the World Heritage List.
79	To be deemed of outstanding universal value, a property must also meet the condition of integrity and or authenticity and must have an adequate and management

Table 1.2: Definition of Outstanding Universal Value (OUV)

The below list are the selection criteria of Outstanding Universal Value that need to be met in order to be list in the World Heritage List.

Criteria	Requirement
i.	To represent a masterpiece of human creative genius
i.	To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design
ii.	To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
iii.	To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history
iv.	To be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change
v.	To be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.
vi.	To contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
vii.	To be outstanding examples representing major stages of earth's history,

	including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
viii.	To be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
ix.	To contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

Table 1.3: Criteria listed for the World Heritage List

The below table is the justifications on the Georgetown's criteria to be under the World Heritage Listing.

Criteria	Justification	Example
(ii)	Displayed an excellent example of historic colonial towns on the Straits of Malacca as well on the architecture urbanization form, technology, monuments art, legal system and administrative.	The shop houses and temples around the Georgetown were built by Chinese Immigrants which were brought by the British mining lands and Indian Migrants who were focused on rubber plantation and infrastructure works.
(iii)	An exceptional example on living testimony to the multicultural heritage of Asia and European with the greatest practices of religion, cultures. With this coexistence of faiths, there are both tangible and intangible heritage elements in Georgetown.	There are Chinese and Indian temples, Mosque as well as Churches. All these religious sites practices and performs the same religious activities done hundreds of years ago. Eurasians are the results of the mix marriages of European and Asian with Christianity and Peranakan is another subset of mixed marriage of the Chinese and Malay.
	The authenticity of the monuments and sites	There are about 2,000 shop houses with different style of structure basically the influences

	which are restored with the original design, materials, methodologies, technique, workmanship accordance to the conservation guideline and principle.	from the Migrants from China, India and European Style. Normally they have the characteristic of rectangular build form, build of rows with uniform facades, facing main streets, continuous covered five foot away in front, jack roof, internal courtyards, brick walls plastered with lime, wooden timber structure and clay roof tiles. There are the reflection architectural juxtaposition between the west, east and blend of local styles. For instance, The Town Hall was built in 1880 with the European style and ornamentation and The Penang State Museum with the influence of French Renaissance.
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Table 1.4: Justification World Heritage Listing Criteria for Georgetown

The city of Georgetown is divided into two areas that are core and buffer zone. The Historic City of George Town an covers area of 109.38 hectares bounded by the Straits of Melaka on the north-eastern cape of Penang Island. The figure 1.2 is the detailed map below have clearly distinguished between core and buffer area. From the map we could distinguish the core zone are Lorong Love to the North-West and Gat

Lebuh Melayu and Jalan Dr Lim Chwee Leong to the South-West corner. There are more than 1700 historic buildings within this Core Zone align on four main streets of Pengkalan Weld, Lebuh Pantai, Jalan Masjid Kapitan Keling and Lorong Love and several perpendicular streets of Jalan Tun Syed Sheh Barakbah, Lebuh Light, Lebuh Bishop, Lebuh Gereja, Lebuh China, Lebuh Pasar, Lebuh Chulia, Lebuh Armenian and Lebuh Aceh. The Core Zone is being protected by 150.04 hectares of Buffer Zone bounded by stretch of sea area around the harbour, Jalan Perangin to the South-West corner and Jalan Transfer to the North-West corner.

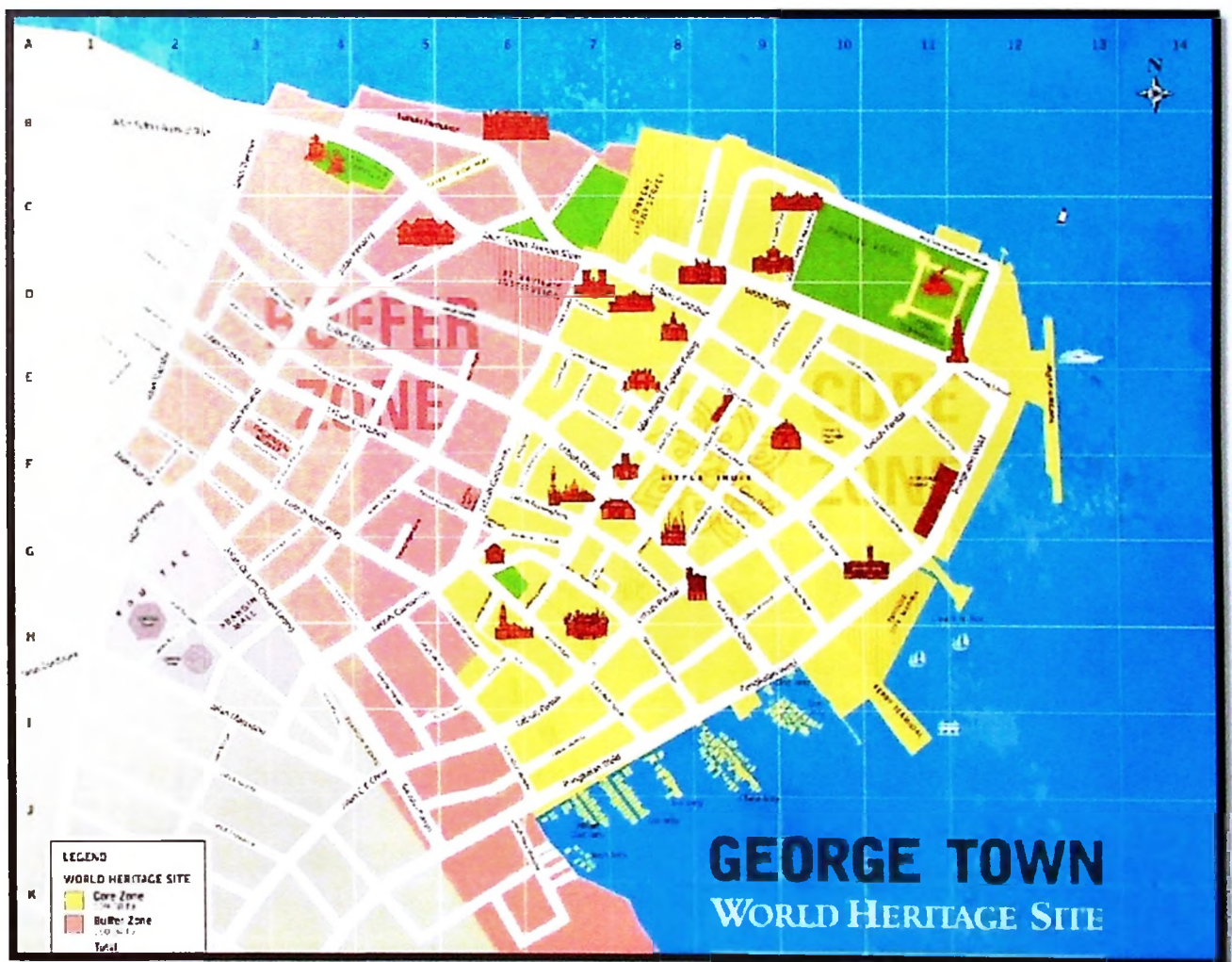


Figure 1.2: The Core and Buffer Zone Identification

Source : Penang Heritage Trust

A part of the World Heritage Listing, the initial preservation and conservation was started in the year of 1970s by the Central Area Planning Unit (CAPU) of the City Council of Georgetown through the introduction of policy in conservation in which the plan came to be part of town planning plan. The awareness of conservation and planning are fostered through the International Conference on Urban Conservation and Planning. As part of conservation and preservation, the general statutory frameworks are adopted by the local council from the below statutory:

- | | |
|--|---|
| 1. Antiquities Act (1976) | 6. Design Guideline for Conservation |
| 2. Town and Country Planning Act (1976) | Areas in the Inner City Area of |
| 3. Local Government Act(1976) | Georgetown , Penang (1987) |
| 4. Street Drainage and Building Act (1974) | which has been superseded by the |
| 5. Uniform Building By- Laws(1986) | Guideline for Conservation Areas |
| | and Heritage Buildings |
| | 7. Policies and guidelines of Municipal |
| | Council of Penang Island and |
| | Ministry of Housing and Local |
| | Government |

There are shared efforts are taken in the preservation and conservation as per the below list by the private and public agencies in the management of world Heritage Area: State Town and Country Planning Department :

- | | |
|--------------------------------|--------------------------------|
| 1. Municipal Council of Penang | Services, Licensing Department |
| Island(MPPP), Planning | and The Landscape and Heritage |
| Building, Engineering, Urban | Units. |

- | | |
|--|--|
| <ol style="list-style-type: none"> 2. The State Tourism Action Council 3. The Penang Development Corporation 4. State Drainage and Irrigation Department and other technical departments(National Electricity Board), Telecoms and other telcos, Waterwork, Fire Departments 5. Federal Department of Museum and Antiquities | <ol style="list-style-type: none"> 6. Penang StateMusuem 7. Penang Port Commission 8. Penang Port Sdn. Bhd 9. Majlis Agama Islam Pulau Pinang 10. Chinese Clans (kongsi)and Associations' 11. Hindu Endowment Board 12. Penang Institute 13. Penang Heritage Centre 14. Penang Heritage Trust 15. ArtsEd 16. Badan Warisan Malaysia |
|--|--|

1.2 Problem Statement

“The tangible heritage like Giza Or the Great Wall of China are given more attention in the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage. 31 years later after the 1972 Convention the emphasis is still on tangible heritage value” This is undeniable that the tangible cultural is given more emphasis compared to the intangible cultural heritage (ICH)”.

Dawnhee Yim

Member, International Jury of UNESCO for the

Masterpiece of the Oral and Intangible Heritage of Humanity

UNESCO quoted that intangible heritage is the cultural expression which is passed from one generation to another evolved in response to the environments and contribute to the sense of identity and continuity. Convention for the Safeguarding of the Intangible Cultural Heritage (2003) has given a detailed definition for intangible cultural heritage as below:

“The ‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”.

From generation to generation this intangible cultural heritage have evolved and constantly recreated by communities and groups in response to the environment. The interaction with nature and their history and have provided a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (ICH Convention 2003). The UNESCO Convention have listed the criteria for Intangible Cultural Heritage which consists of five broad domains as per the table in the next page.:

Criteria	Definition	Explanation
1.	Oral Traditional and expression in cluing language as a vehicle of the intangible cultural heritage	This includes of variety of spoken forms including proverbs, riddles, tales nursery rhymes legends, myths, epic songs and poems, charms, prayers, chants, songs dramatic performances and more used to transfer the cultural and social value and collective memory to keep the cultures alive.
2.	Performing Arts (such as traditional music , dance and theatre)	Under this domain, vocal , instruments music, dance and theatre to pantomime, sung verse and beyond are medium used to reflect human creativity.

3.	Social practices, rituals and festive events	This domains are explained as the social practices, rituals and festive events are habitual activities structures the lives of the communities as they can reaffirm the identity of those who practices as in a group or society. This domain reflects the communities' worldview and perception of its own history and memory regardless where they are performed in private or public which could be large scale social celebration and commemoration.
4.	Knowledge and practices concerning nature and the universe	This domain includes knowledge, knowhow, skills, practice and representation developed by communities in interacting with the natural environments.
5.	Traditional craftsmanship	This domain highlights skills involved in creating craft objects.

Table 1.5: Intangible Cultural Heritage Domains.

There have been debates due the emphasis given to the tangible cultural heritage comparatively to the intangible heritage cultural in the matter of the safeguarding. It is argued that tangible heritage cultural is created in a certain period of time and relatively static but ICH revolves of period of time as its interaction with the society. A continual change is reflected on ICH and changes are recognized as the cultural heritage would be modified and petrified to modern audience. Globalization has led to double sword situation for ICH as globalization gives broader interaction opportunity resulted in the modification and changes in people as well cultural practices. Globalization also have led to the cultural value of the ICH could not be isolated from the larger constellation neither the lifestyles the broader world of ecological, economic, political or geographic interaction. The knowledge and skills associated to the traditional artisan must be passed to the future generation as form of continuity of source of income as well in reflecting the identity of the community. There should be several mechanisms that could be used to reinforce the traditional trade for instance to offer financial incentives to make the transfer of knowledge from teacher to student more interesting. Legal protection on raw material to ensure the continuity of the raw material for the production for instance ensuring environmental protection and an encouraging the reduction of forest cutting. Documentation of the processes, patent or copyright registrations are the some of the intellectual property protection measurements which could be used to protect the traditional motifs and craft which could stop the exploitation the craftsman skills

1.3 Research Objective

- 1) To identify the obstacles and challenges faced by the organization in generating the income and sustaining the PAPA Programme
- 2) To identify the level of readiness of the organization to promote the PAPA Programme .
- 3) To identify the main cause factor affecting the by the organization for the PAPA Programme .
- 4) To identify for solution to formulate the PAPA Programme
- 5) To identify the strategic steps to be applied by the organization for the PAPA Programme

1.4 Research Question

- 1) Could you please briefly describe the future look of PAPA in 3 to 5 years from now?
- 2) What are the strategy do you PAPA can use to reach the objective in 3 to 5 years?
- 3) What are the strategic steps taken in order to sustain PAPA programme and to increase the income for the programme?
- 4) PAPA programme is focused on preserving and conserving the skills for younger generation. Could help me explain what a steps taken in order to promote PAPA to the younger generation?
- 5) Could help me to understand the changes faced by PAPA and the measurements steps taken by PAPA to overcome it?
- 6) As traditional craft skills are most versatile as it interacts to human needs, how does PAPA react to this type of change?

1.5 Case Issue

Georgetown once functioned as the capital of Penang Island due are large percentages of population lived in the in Georgetown. The older generation of are familiar with the local names, walking five foot away, the traditional rattan weaver, goldsmith , joss stick makers and traditional custom maker which are part of Georgetown experience. However things have changes thru the decades where younger generation are grown in suburbs and satellite town never had the chance to experience on the past traditional life of Georgetown full of cultural heritage value in regard tangible or in tangible. Georgetown being a historic port we are to conclude that the traditional trade did not only have played a major role in giving identification to the community but also have direct economic .This traditional trade have given birth to crafts business in Georgetown.

Preserving and safeguarding of intangible cultural heritage have been widely debated all around the world. But there are little issue and highlighted have been done on traditional trade which have been one of the five domains of intangible cultural heritage of UNSECO classification. Craftsmanship skills is considered to be the most tangible intangible cultural heritage as this gives to the artisans to express his skill, traditions, culture thru the work that artisans are able to produce.

“An industry that produces intangible and tangible artistic and creative outputs are produced which have the potential for income and wealth creation as well preserving the cultural assets and producing the knowledge based good and services.

-UNESCO-

Realizing that craft skills in Georgetown is facing huge threat, the Penang Heritage Trust (PHT) a Non-Government Organization(NGO)where its core business is heritage advocacy have designed a programme by the name of Penang Apprenticeship Programme for Artisans (PAPA).The objective of PAPA is to preserve and conserve the skills of craftsmanship in order to attract the young generation to continue this skills. PAPA is a programme where the artisan would transfer the skills that they master to their apprentice programme. This programme contributes income to PHT thru the sales of products, workshops conducted as well as sponsorship and donation received for this programme. In the annual report of 2012, it was called out by Loh Lin Lay the council member in charge of the programme that fund for the PAPA Programme is exhausting by. The intakes of the apprentice also have dropped which have impacted income generated from this programme. The low income generation is due low sale of products produced by the artisans and apprentices of the programme. There are also limited number of workshops that have been conducted which resulted low income generated from the workshops. . Failing to sustain this programme, PHT and PAPA would monetary loss and failure to preserve and conserve craftsman skill to the next generation.

CHAPTER 2

INDUSTRY PROFILE

2.0 Introduction

This chapter explains the heritage scenario in Malaysia. The introductory of the chapter begins with the Ministry of Culture, Arts and Heritage, the ministry that is entrusted to formulate cultural heritage policies. The National Heritage Department, a department under the Ministry of Culture, Arts and Heritage plays a crucial role in protecting and promoting Malaysia's national heritage. At the state level, the State Heritage Department was established to manage, improve and enforce all the aspect o of the World Heritage Site in Penang. The World Heritage Office, Georgetown World Heritage Incorporated which is known as GWTHI manages the site besides promoting as well monitoring it. These entire agencies are stipulated to National heritage Act 2005. Later the chapters discuss the scenario of traditional trade in Penang.

2.1 Ministry of Culture, Arts and Heritage

The history of the Culture Division in the Ministry has been in existence since the 1969 under various ministries. The official established of the Ministry of Culture, Arts and Heritage, Kementerian Kebudayaan, Keseniaan dan Warisan or in short known as KEKKWA was on March 27, 2004. The Ministry of Culture, Arts and Heritage is under the division of Ministry of Communication, Information & Culture. Ministry of Culture, Arts and Heritage envisions in creating commendable Malaysian cultural value with the multi-layered Malaysian community. The ministry also aims

to promote and popularise the Malaysian arts and culture as well to preserve the national heritage under the National Heritage Act 2005. In order to create awareness on the cultural and heritage products to the public, the ministry programme have organised a programme by the name of “Culturalizing the People “. Thru this programme the ministry has taken the initiative to introduce the heritage products and championing the maintenance and attracting the arts of the heritage. The National Arts, Culture and Heritage Ministry oversees 10 agencies as below:

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|--|--|
| 1) Department of Museums | 7) National Film Development Corporation |
| 2) The National Archives | |
| 3) National Library | 8) National Arts, Culture and Heritage Academy |
| 4) Handicraft Development Corporation | 9) National Department of Heritage |
| 5) National Culture and Arts Department | 10) National Unity & Integration Department |
| 6) National Art Gallery, Palace of Culture | |

2.2 National Department of Heritage (NDH)

On March 2006, the Heritage Department have joined the Antiquities Division from the Department of Museum Malaysia and formed the National Department of Heritage (NDH). The national department of heritage is one of the departments under the Ministry of Culture, Arts and Heritage, Kementerian Kebudayaan, Keseniaan dan Warisan (KEKKWA). This department is dedicated to protect and promote the national heritage of Malaysian. The main objectives

of the formation of the NDH are to conserve, preserve and protect Malaysia's cultural and natural heritage through research, documentation, enforcement. NDH encourage awareness of cultural and natural thru:

1. Expanding the conserved heritage portfolio items listed under the National Heritage Register.
2. The expansion of the existing and to gain knowledge on the Archaeological, Conservation and Intangible Cultural Heritage.
3. Knowledge sharing of Malaysia's Heritage through education, research encouragement for analysing and exploring of shared heritage value.
4. To increase expertise in various field of heritage adhering to the International Standards.
5. To strive for world recognition for the Malaysia's National Heritage

The primary function of the NDH is to implement and enforce provision that been stipulated under the National heritage Act 2005. The national department is the department that holds responsible to register and gazette buildings, landscapes, archaeological sites, underwater archaeological sites, objects, intangible cultural heritage and people of national heritage significance under the National Heritage Register.

This department holds the sole responsibility in protecting, conserving and maintaining the items registered under the National Heritage Register. NDH is also responsible for heritage research and development, documentation and publication of reference materials of the national heritage. NDH is also equally devoted for planning, implementing and coordinating heritage related activities. This department

has taken several efforts to revitalize the traditional skills which are part of the national heritage as below:

1. The Registration of traditional Medical Practitioners

The compulsory registration with the Ministry of Health to ensure that practices are adhere the medical standard practise with proper documentations. This is to ensure that traditional skills inventory of the practises are registered and safeguarded from extinction and exploitation.

2. Promotion

Awareness on the traditional craft skills are done thru the demonstrations on handcraft making which are scheduled throughout the year in both urban and rural areas of he nation.

3. The Kuala Lumpur Arts Market

The arts market was launched in order to popularise the cultural and arts products as well to nurture their talents.

The NDH is governed by the Heritage Council Members. The Section 8 of the National Heritage Act 2005 has called for the establishment of the National Council Members. The Section 9 of the National Heritage Act allocated the function of the Council members as below:

- The Minister and Heritage Commissioner are advise on the mattress pertaining to the heritage, heritage administration and administration laws of the governing heritage and

- To play as the advisory role for the Minister and Heritage Commissioner on the matters raised by the Minister and Heritage Commissioner to the Council
- The Ministers are advised on the determination of conservation area by the Council Members.
- The Heritage Commissioner to be advised on the preparation of conservation management plan for the conservation areas

2.3 Overview of National Heritage Act 2005

The National Heritage Act (NHA) was gazetted on 31st December 2005 and was fully effective on 1st March 2006. The preservation and conversation of National Heritage pertaining to the monuments, treasure trove and cultural related matters was done according to Antiquities Act 1976(Act 168) before the adoption of NHA. The Federal and State Government are under the joint jurisdiction in order to preserve and conserve the national heritage. NHA is an Act that enables to safeguard the tangible and intangible and natural heritage. Apart of safeguarding the NHA also provides the methods and regulation pertaining to the national heritage governance, administrations, protections, and law as well rules and regulation.

As per define in the Section 2 of NHA, heritage includes of heritage sites, heritage objects, underwater cultural heritage and intangible cultural heritage would are in the form of expression, sounds, music dances and performances. NHA have highlighted he scopes of the heritage as below: