potential

Of the Past, In the Present, For the Future

Dari Kisah Silam, Untuk Masa Kini, Demi Masa Hadapan

Street Festival
7 JULY 2018
6pm-11pm
Foreword

On 7 July 2008, Melaka and George Town were jointly inscribed as UNESCO World Heritage Sites, instilling a sense of pride among the communities that make up the heart of the historic city of George Town. Now 10 years later, we reflect on the progress made over the years, especially on efforts to preserve the living multicultural heritage in George Town.

The George Town Heritage Celebrations is held annually in July to commemorate the inscription. This year’s theme, POTENTIAL - Of the Past, In the Present, For the Future, explores George Town’s potential in moving forward based on its past narratives and current experiences. POTENTIAL also contains the word “TEN”, representing the 10th anniversary of George Town as a UNESCO World Heritage Site, and reminding us of this significant milestone.

Through George Town Heritage Celebrations 2018, both living heritage and tangible cultural heritage in the George Town World Heritage Site are celebrated and appreciated. It features site excursions and a vibrant street festival that includes interactive workshops, performances and cultural shows. The diverse communities will open their hearts and culture to the public who are given the opportunity to immerse in the living traditions of George Town.

The team behind this year’s celebrations has been exploring all possibilities of POTENTIAL, focusing on its relevance to George Town and the communities to ensure an eye-opening experience for all celebration-goers.

Come join us in this much-anticipated event to understand and eventually safeguard the outstanding universal values and cultural heritage of George Town. Together, we will be able to create a sustainable heritage city for our generation and generations to come.

Dr. Ang Ming Chee
Executive Producer
George Town Heritage Celebrations 2018

Kata Pengantar


Tahun ini merupakan tahun ke-10 selepas pengiktirafan George Town sebagai Tapak Warisan Dunia UNESCO. Dengan ini, telah tiba waktunya untuk kita merenung semula segala usaha dan kemajuan yang telah dicapai sepanjang 10 tahun ini terutamanya dalam usaha pemeliharaan warisan kepelbagaian budaya Bandaraya George Town.

Tema POTENTIAL – Dari Kisah Silam, Untuk Masa Kini, Demi Masa Hadapan dijadikan tema utama perayaan tahun ini, menggambarkan potensi George Town dalam pembangunan masa depan berdasarkan pengalaman dahulu dan kini. POTENTIAL juga mengandungi perkataan “TEN” yang menyampaikan detik yang begitu penting dan bermakna ini bersempadan ulang tahun ke-10 Tapak Warisan Dunia UNESCO George Town. Pasukan kerja perayaan warisan tahun ini menerokai semua kemungkinan potensi yang ada terutamanya berkaitan dengan George Town dan komuniti tempatan bagi memastikan pengunjung perayaan ini dapat menikmati pengalaman yang luar biasa.


Kami ingin menjemput anda menyertai perayaan warisan ini untuk memahami dan bersama-sama melindungi nilai-nilai keunghan sejagat warisan kebudayaan George Town. Bersama-sama, kita berusaha untuk membentuk bandar warisan yang lebih mampu untuk diwarisi oleh generasi kini dan masa hadapan.

Dr. Ang Ming Chee
Penerbit Eksekutif
Perayaan Warisan George Town 2018
前言

聯合國教科文組織於2008年7月7日宣布，檳城喬治市與馬六甲共同登上世界文化遺產名錄，喬治市世遺區在地居民與社區也為此榮譽感到自豪不已。今年是喬治市入選的第10個年頭，對於這10年來的努力和進程，尤其是對於喬治市多元化文化遺產的守護，我們需做出反思。

為了慶祝與紀念喬治市成功入選，喬治市每年7月都會舉辦入選慶典。“POTENTIAL：承先啟後”是今年入選慶典的主題內容，以承繼前人，啟發後代為出發點，開拓喬治市未來的潛力。在“POTENTIAL”之間的“TEN”也意指喬治市入選10周年，這對於喬治市來說是個意義非凡的里程碑。

這次入選慶典的特色節目除了有喬治市古跡巡禮，當然也少不了熱鬧活力的街頭慶典，當中包含互動工作坊以及精彩的文化表演。通過此慶典，民衆將有機會接觸與了解喬治市的非物質文化遺產和物質文化遺產，並和在地居民與社區一同慶祝這擁有多元文化和傳統的慶典。

我們的工作團隊將不斷探索及開拓喬治市在地社區的所有潛能，確保當天參與慶典的民衆能夠大開眼界，耳目一新。

趁著一年一度、萬眾期待的入選慶典，我們歡迎大家共襄盛舉，了解及保護喬治市的普世價值和文化遺產，並攜手為我們的下一代創造一個永續的遺產城。

洪敏芝博士
製作總監
2018喬治市入選慶典
The Theme

The word POTENTIAL expresses “possibilities” and “hidden qualities that may be developed and lead to future usefulness”. As the George Town UNESCO World Heritage Site reaches a decade of journey, we would like to explore its potentials moving forward based on its past narratives and current experiences. From that foundation, the theme for this year, POTENTIAL – Of the Past, In the Present, For the Future, is born.

As we welcome the George Town UNESCO World Heritage Site 10th Anniversary Celebration, POTENTIAL brings another layer to a decade’s worth of sharing our heritage with the world. Having a window as our logo shows our intention of growing by connecting with the outside world and welcoming the world to visit inward.

The programmes for the 10th Anniversary Celebration thus converge on the three perspectives as found in the tagline:

i) Potential of the Past yet to be explored
ii) Potential in the Present opportunities
iii) Potential for the Future to be developed

Content development and curation for the programmes in 2018 will result in conversations, engagement and collaboration with local and international communities, tapping into the potentials of the George Town World Heritage Site to further embrace sustainable development as well as enhance the safeguarding of our cultural heritage.

The 10th Anniversary Celebration of the George Town UNESCO World Heritage Site is not just a milestone or an annual episode of events; it is a time for us to reflect, analyse and plan the exploration of our heritage site’s potential as we enter a new age of maturity.
Bunga rampai is a mixture of pandan leaves, flowers and rose water bundled in a handkerchief and given to guests at Malay weddings.

**Tools and Materials**
- Pandan leaves (two bunches are enough for one occasion)
- Rose
- Cempaka
- Jasmine
- Rose water
- Handkerchief
- Blade

**Process**
1. Slice pandan leaves into fine shreds using a thin, sharp blade.
2. Put shredded leaves on a handkerchief.
3. Shred flowers and mix them with pandan leaves. There should be more leaves than flowers.
4. Sprinkle rose water to perfume the mixture.
5. Mix everything together.
6. Bundle up contents with handkerchief. Leave for 30 minutes to soak.
7. Remove a small section. Wrap it up with a new handkerchief.
8. Secure a knot. The bunga rampai is ready to be given to guests.

**Cultural Significance**
Given out during celebrations like weddings and engagements, bunga rampai is prepared by women from the girl’s side of the family as a token of appreciation for guests. The bundle is often kept inside cabinets as a fragrance. Its scent can last up to three to four days and after that, the handkerchief it came in might be washed and used.

**Related Song**
**Bunga Rampai**
by Zaleha Hamid

**Excerpt**

بوغا راميں دعاسي-راچي
Bunga rampai diracak-racik
(The bunga rampai is carefully shredded)

ماكن فندع برمبه چنتيغ
Makin pandang bertambah cantik
(The more we look the prettier it is)

بوغا راميں واروم بارون
Bunga rampai harum baunya
(Bunga rampai with a nice sweet smell)

كالاو دو جودحة برتنمو جوا
Kalau cah jodoh berturnu jua
(You will meet your destined one when time comes)

**Badan Warisan Masjid Melayu Lebuh Acheh**
Established in 1993, the Badan Warisan Masjid Melayu Lebuh Acheh Pulau Pinang works to foster fellowship and mutual understanding among its members and their families, and to preserve the history, culture and heritage of Masjid Melayu.

“It’s bonding time for us when we prepare bunga rampai. We gather at the bride’s house and chat our way through. It’s such a fun occasion.”

Name: Kamariah binti Mohd Nat
Age: 67
Mehendi

A Pakistani bride is fed sweets and has her hands dyed with mehendi a few days before her wedding. This is believed to bring good luck and longevity to her marriage.

Cultural Significance

Two or three days before the wedding, the bride-to-be gathers her closest family members for mehendi night, a celebration of music, dance and games. The groom’s side will send over mehendi paste, fruits and sweets. Traditionally, mehendi will be applied to the front and back of the bride’s palms and feet while the groom only has his three fingers stained. Designs mainly consist of lines, dots and teardrop patterns but in recent times have become more floral. It is believed that the darker the stain, the more love the bride will receive from her husband and in-laws.

“Every Pakistani family will have the mehendi night. This night is very important because it’s a get-together among all the Pakistani ladies’ family members and close friends. Food is prepared and served for them. While dancing and singing take place (‘gidda’ in Punjabi which means clapping), they will go round the bride, and then after that, each one will start applying the mehendi for the bride. We also used to sing the Punjabi folk songs during this occasion. However, youngsters nowadays prefer the modern dancing and singing during the mehendi night.”

Name: Nassiba binti Abdul Karim

Tools and Materials

- Inai (mehendi leaves)
- Water
- Pestle and mortar
- Natural oil/lotion

Process

1. Separate mehendi leaves from branches.
2. Pound leaves using pestle and mortar until it becomes a smooth paste. A food blender or mixer may be used as well.
3. Apply paste on desired area. Make sure the area is clean and dry.
4. Leave paste on skin for minimum of 4 hours. Cover paste to protect from smearing. The longer it remains, the darker the stain.
5. Wash paste off.
6. Apply natural oil or lotion on skin to improve and protect colour of mehendi.

Related Song

Mehendi ni mehendi
(Henna oh henna)
Aaj ralekey tavan aya ne
(Everybody comes to apply it)
Behna te parajyan
(Sister and sister-in-law)
Ambi da boota
(Mango tree)
Vere beke
(In the courtyard)
Masal gheyri di
(Gardiner takes care by keeping it in)
Jhool pavi
(Iris arms)
Tenu sap saajan aya ne
(All come to decorate you)
Behna te parajyan
(Sister and sister-in-law)
Mehendi ni mehendi
(Henna oh henna)
Bai geya takhiyaan
(All the friends sitting around)
Chaar choubare
(All surrounding it)
Raudiyaan airekiyaan
(With wet eyes)
Haasdey chehrey
(With smiling faces)
Tenu dik pawan aya ne
(All going to put you in a carriage)
Behna te parajyan
(Sister and sister-in-law)
Mehendi ni mehendi
(Henna oh henna)
Aaj ralekey tavan aya ne
(Everybody comes to apply it)
Behna te parajyan
(Sister and sister-in-law)

Malaysian Pakistani League Penang

First known as the Malayan Pakistani League when it was established in 1950, the League was formed to manage the education, religious needs, welfare and integration of Pakistani families that came along with the British as part of the army and police force. It was renamed as Malaysian Pakistani League Penang after the country’s independence.
Nagarathar women decorate the floors with sacred designs made up of lines and conch shell images to mark their auspicious celebrations.

**Cultural Significance**

Kolam are sacred designs traditionally drawn using rice flour, rice paste and multicoloured powder. During a Chettiar wedding, relatives and friends will come and help to draw the kolam on the day before the wedding. The drawing of kolam starts with the drawing of thumbu pidiththal on the wall and the entrance door which is jointly created by both the paternal and maternal side relatives, signifying the coming together of a family to make the function a success. After that, the nadu veetu kolam drawing on the floor begins with an invitation to the eldest family members to start the drawing, as they are symbols of longevity and a fruitful life.

“The structure and shape of nadu veetu kolam carry rich meaning and significance for our community. The drawing starts with a big square which represents the house. The square is then filled densely with patterns implying that the family lives in close cooperation. The eight legs surrounding the square represent the pillars of the house. And the four towers indicate that the family will live in a place where there is a temple and the family will prosper as a tower. The whole image signifies the couple as the pillars of the family and will make the family prosper as a tower.”

Name: Dr. Punithavathi Narayanan
Age: 69

**Tools and Materials**

- Rice paste
- Strands of thread
- Soft cotton cloth

**Process**

1. Soak raw rice in water for 2 or 3 hours. Grind into fine batter. Add more water to dilute if paste is too concentrated.
2. For thumbu pidiththal, dip thread into rice batter. Hold thread against wall/door, tweak and release thread 3 times so that it leaves a clear, straight line on surface.
3. For nadu veetu kolam, hold and dip clean cotton cloth into rice flour batter. Use index finger to guide dripping liquid onto the floor for drawing.
4. Start the nadu veetu kolam with a big square and a cross in the middle. Fill it with wavy lines. Continue drawing eight legs surrounding the big square and fill the legs with lines. Add four triangle-shaped towers on four sides and fill with scale shapes with a dot in the middle of every scale. Draw two rows of dots surrounding the kolam. Complete the kolam with conch designs on all four corners.

**Nattukottai Nagarathar Heritage Society**

The Nattukottai Nagarathar Heritage Society was recently established in December 2014 with the intention to preserve and promote the cultural heritage of the Nattukottai Nagarathar people.
Kaikottikali

A dance performed by Malayali women especially unmarried maidens during the Onam and Vishu celebrations to bring luck in marriage and marital bliss.

**Signature Dance Moves**

1. Rhythmic clapping of hands.
2. Flowing water.
3. Flower.
4. Applying sandalwood on body.

"Kaikottikali always expresses happiness, the inner feeling, the inner happiness of the dancers. That’s why when we are dancing, we remind ourselves to smile. When we dance and smile, the audience will feel connected to us. When we smile and dance, the audience will feel excited, will be equally happy as us. Any dance for that matter, expresses joy. So when we smile and all, it’s always a joyful event."

**Name:** Priyadarshini Karunakaran  
**Age:** 23

"The preparations needed are the traditional clothes - the teenage ones wear the set munde, the younger ones will be wearing paavada chatta, and then the older ladies can wear the Kerala saree. The dancers are also required to wear elaborate gold jewellery to accessorise their costumes along with studded jasmine flowers in their hair."

**Name:** Dr. Vijaya Subash  
**Age:** 48

**Cultural Significance**

Kaikottikali is a significant Malayali dance. The dancers perform in even numbers, clapping and forming a circle around the nilavilakkku with smiles and good cheer. The nilavilakkku is a symbol of prosperity and happiness, with nila meaning "land" and vilakku meaning "traditional lamp", and it means traditional lamp placed on land. The dance can only be performed by ladies, married or unmarried. The dance is performed during traditional celebrations such as Onam, the harvest festival; and Vishu, the Malayali New Year. Promoting the dance in Penang since 2015, the North Malaysia Malayali Samajam performers learn the kaikottikali by watching YouTube tutorials and consulting elders who still know the moves.

**Related Song**

**Aalayaal Thara Venam**

*Except*

Hey thanthan maney thanthan aney
Hey thanthan maney thanthan aney
Hey thanthan maney thanthan aney
Hey thanthan maney thanthan aney
Hey thanthan maney thanthan aney
Hey thanthan maney thanthan aney

*Aduthorambalam venam*  
(A temple not far away)

Aaluru chernoru kulivam venam  
(And a pond near the banyan tree)

**North Malaysia Malayali Samajam**

The North Malaysia Malayali Samajam was formed in 1951 to cater to the social and cultural needs of Malayalis in the states of Penang, Kedah and Perlis.
Ark Bhua

押粑
A sticky rice cake coated in desiccated coconut and peanuts, ark bhua is both an ancestral offering and a snack to the Hainanese.

Cultural Significance
The agricultural abundance of Hainan province is seen in its wide use of coconut and rice in its snacks. The ark bhua is one of them, serving as a vegan offering during the Mazu festival, which requires devotees to abstain from meat in honour of the ritual of animal release. Besides paying respect to the gods, ark bhua is also used for ancestral worship and is deemed blessed for consumption later on.

Ingredients
- Glutinous rice flour
- Desiccated coconut
- White sugar
- Brown sugar
- Chopped peanuts
- Sesame seeds
- Pandan leaves

Process
1. Mix glutinous rice flour and sugar on clean work surface. Mix some water to form dough.
2. Knead dough for 3 to 5 minutes until soft. Add water if needed. Dough is ready once it no longer sticks to palm. If it is too sticky, add more flour.
3. Cut dough into bite-sized chunks and roll dough into balls in the palm of hand.
4. Flatten the balls of dough.
5. Fill large wok with water. Put in some pandan leaves (for flavour) and bring to boil.
6. Carefully place the flattened pieces of dough into boiling water. Boil dough pieces for 2 to 3 minutes until they float to the surface.
7. Strain water and transfer rice cakes to large container.
8. In a separate container, mix desiccated coconut, white sugar, brown sugar, chopped peanuts and sesame seeds. Adjust ratio of ingredients according to preference. Coat sticky rice cakes with mixed ingredients. Ark bhua is ready to be served.

“I’m glad to learn how to make this traditional delicacy a few years back. I’ve started to make it in conjunction with our traditional Hainanese celebrations. I didn’t know about it when I was young. There’s still so much to discover about our unique heritage.”

Name: Tan Chiew Lan
Age: 77

“Ark” in ark bhua means the act of pressing in Hainanese.

Name: Tan Chiew Kin
Age: 60

Penang Hainan Association
Founded in 1866, the association is the premier body for all things related to the Penang-Hainanese community. It aims to promote and share information related to the Penang-Hainanese culture.
Krathong

During the Loy Krathong festival, the Siamese float krathong baskets as offerings to the Goddess of Water.

Cultural Significance

Loy Krathong is an old Thai tradition. Loy means “set afoul” while krathong means “floating baskets made of banana leaf”. In Penang, people would carry krathong baskets to the Gurney seashore accompanied by monks, musicians and the Loy Krathong song. The act of releasing the krathong is to ask for forgiveness and blessing from the water goddess Pra Mae Khongka. Today, the community still continues this tradition at different locations which are close to bodies of water.

“We sing the Loy Krathong song during the festival. The last verse ‘boon ja song hai raow sock jai’ means we can see a better day. We hope that the offerings we make will bring us good merits in return.”

Name: Noo Wan @ Wan Dee Aroonratana
Age: 94

Tools and Materials

- Banana trunk
- Banana leaves
- Pandan leaves
- Fresh flowers
- Rubber bands
- Needles
- Bamboo sticks

Process

1. Make rose flowers using pandan leaves. Fix the shape using rubber band.
2. Cut off a piece from banana trunk to make krathong base.
3. Cut banana leaf to make cover of krathong base.
4. Pin banana leaf on top of base with bamboo sticks.
5. Cover side of the base by using banana leaf. Pin it in place with bamboo sticks.
6. Fold banana leaves into triangles.
7. Pin triangular leaves on the base layer by layer using needles.
8. Form crown shape using triangular leaves.
9. Decorate top with flowers. Place pandan leaf rose in the middle of krathong.

Related Song

วันลอยกระทง
Wan Loy Krathong

วันเพ็ญศูนย์สิ่งศักดิ์
Wan pen chun sip song
(The full moon day of the twelfth month)
น้ำกินละลือไหล
Nam kor nong ter mi loo (The water fills the banks)
เจ้าจงกล้าข้าับกล้า
Jao chi kha ba bal (All of us, both men and women)
สุนภักกิจ วันลอยกระทง
Sanook gun jing wan loy krathong
(Are having fun on Loy Krathong day)
ลอยกระทง ลอยกระทง
to loy krathong
(Loy krathong, Loy krathong
(Loi krathong, Loi krathong
(Loi krathong, Loi krathong
(Loi krathong, Loi krathong
(Loi krathong, Loi krathong
(Loi krathong, Loi krathong
(Loi krathong, Loi krathong
(Loi krathong, Loi krathong)
ลอยกระทงกันลาย
Loy krathong gun klaw
(We have already floated the krathong)

ขอลิขิตรูปคัมภีร์
Kor chom nong klaw oog maa ramrong
(I would like to invite you girls to come out and dance)
ร่วมรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำรำระ

Penang Siamese Association

Penang Siamese Association was registered on 21 September 1976. It aims to promote unity, cooperation and development among the Siamese community in Malaysia.
7 Sieh Liu Gue

石榴粿

A “money bag” stuffed with peanuts and black beans, which features in the coming of age ceremony of Teochew youths.

Cultural Significance

The Teochew coming of age ritual, Cug Hue Hng, literally translates as “leaving the garden”, indicates a child leaving play in the garden for the realm of adulthood. This happens on a person’s 15th birthday, celebrated by Teochews on the 7th day of the 7th lunar month. According to customs, 15 is a marriageable age so prayers to the guardian deities of the bed will be carried out, with sieh liu gue being one of the offerings. Named after the seed-filled pomegranate, the dumpling symbolises fertility and its black bean filling represents longevity.

“On the day of the Cug Hue Hng ceremony, my mother told us, “Hey, quickly go and shower!” We had a floral bath using seven types of flowers. After bathing, we would have to put on our new clothes immediately. When we heard the mention of new clothes, and that we would get to eat good food, we were so happy!
I bathed quickly, groomed myself, wore new clothes and a pair of dogs. Then, I prayed to the deity of the bed [in my room]. When I was done and headed out, all the food offerings were already on the dining table. I had to bite the head of the chicken. My mother made me a bowl of miang with pork chitterlings. Eating pork chitterlings is the “changing of the insiders”, as we Teochews call it, ua dou, meaning that we are now grown-ups. After that, I started eating the rest of the food. That day, given all the attention, I was really happy to become an adult.”

Name: Ng Wee Lay
Age: 67

Ingredients

- 250g rice flour
- 50g glutinous rice flour
- 150g tapioca starch/potato starch
- Few drops of colouring
- 1 tsp salt
- 2 tbsp cooking oil
- Black beans
- Peanuts

Process

1. For the filling, cook black beans and peanuts until soft. Add salt and soy sauce for flavour.

2. For the dough:
   a. Mix rice flour, glutinous rice flour, tapioca starch, colouring and salt into a bowl.
   b. Bring water to boil and pour into bowl, mixing with a wooden spatula. If dough is sticky, add starch. If dough is dry, add water.
   c. Use both palms to knead dough for 10 minutes until it becomes soft yet firm. The more kneading, the better the texture.
   d. Cover dough with wet cloth for 5 minutes.
   e. Add warm water to dough. It should be slightly watery. Keep kneading for another 5 minutes until water is absorbed. Dough should have a springy texture.
   f. Add 2 tbsp of cooking oil to dough. Continue kneading for 2 minutes until oil is fully absorbed.
   g. Pull out palm-sized section of dough and start to shape into a ball using palms. Dust hands and dough with glutinous rice flour to prevent sticking.
   h. Flatten dough ball and begin shaping it into a bowl to hold filling.
   i. Use right fingertips to roll dough clockwise against cupped left palm until dough turns into a bowl shape. Thickness of dough depends on personal preferences.

3. To make the dumpling:
   a. Fill black beans all the way to rim of dough bowl.
   b. Pull rim of dough bowl towards the centre and fold into pleats to seal the bowl.
   c. Fold rim into a flower bud shape on top and pull the bud shape higher.
   d. Put a black bean in the bud as decoration.
   e. Steam dough for 7 minutes.
   f. Coat dumpling with oil to add shine. Sieh liu gue is ready to be served.

Penang Teochew Association

The Penang Teochew Association, founded in 1855, is committed to revitalising the cultural and traditional practices of the Teochew Chinese community. The Association is based in the Han Jiang Ancestral Temple.
Paal Choru

The sugary paal choru is a starter dish served at Indian Muslim marriages, baby showers, circumcisions and other rites of passage.

Cultural Significance

Translated directly as "milk rice", paal choru is a coconut milk-based dessert that is a form of blessing from family members to those who are part of a special occasion. Brides-to-be at engagements, little boys at circumcision ceremonies, and mothers-to-be at baby showers are fed this sweet dish accompanied by prayers or selawat to the Prophet Muhammad and his children. This ceremony is called paal choru patiah, patiah meaning "prayers".

"We would invite relatives to patiah and there would be an ustadz handling the prayer ceremony. After prayers, we would serve paal choru. It’s been a tradition to serve this for generations because everybody enjoys a sweet paal choru! I learned to make it by observing the ladies in my house when I was small. Today, young girls also learn it to keep the tradition going."

Name: Jahanara Begum binti Mohamed Lesha (Mami Jan)
Age: 44

Ingredients

- Rice
- Dhal
- Coconut milk
- Sugar
- Gula melaka (optional)
- Salt
- Cardamom powder
- Cashew nuts and raisins roasted in ghee

Process

1. Boil 3 ½ cups of water.
2. Pour in one cup of rice and one cup of pre-soaked dhal
3. Cook on medium heat.
4. Gradually add salt, coconut milk, sugar, gula melaka (optional) and cardamom powder.
5. Add in fried cashews and raisins.
6. Cook until rice grains start to break.
7. The dessert is ready to be served.

Masjid Kapitan Keling Qaryah Committee and Indian Muslim Community Organisation Malaysia (iMcom)

Masjid Kapitan Keling Qaryah Committee and Indian Muslim Community Organisation Malaysia (iMcom) are organisations that work jointly since 2009 to strengthen the cultural identity of the Indian Muslim community and maintain Masjid Kapitan Keling and its surroundings.
Sadu Bharatkam

Literally meaning “simple embroidery”, sadu bharatkam is the basic technique in Gujarati cloth embroidery.

Variations
1. Sado tako (simple stitch)
2. Sakri tako (chain stitch)
3. Dori tako (rope stitch)
4. Polo tako (dizzy lizzy stitch)
5. Amaro tako (stem stitch)

Cultural Significance
The famous Gujarati Kutch embroidery is characterised by its use of vibrant colours, mirrors, beads and intricate needlework that embellish the entire fabric. Basic embroidery is taught to girls in school and if they are interested, they will learn more complicated techniques from their mothers or grandmothers. Traditionally, Gujarati ladies will embellish their clothing and almost every domestic cloth items with their delicate embroidery stitching. Popular motifs are of the peacock, parrot, lotus, and mango; each one related to the Hindu gods or popular regional products.

Tools and Materials
- Cotton cloth
- Embroidery ring
- Cotton thread
- Large eye needle
- Scissors

Process for Chain Stitch
1. Draw an outline of pattern on cloth.
2. Fasten cloth to an embroidery ring.
3. Bring the needle up through the cloth at your starting point. Insert the needle again at the starting point and bring the tip up through the cloth a short distance away.
4. Place the working thread behind the needle and pull the needle through the loop.
5. Repeat the process to make additional stitches. End with the needle down. Tie a knot.

Gujarati Samaj Penang
Gujarati Samaj Penang was established on 15 July 1950. It was formed to look after the social, cultural and economic interests of the Gujarati community. It was officially registered on 2 February 1951. It is the oldest Gujarati society in Malaysia and Singapore.
The Cantonese change their altar’s san hung (a decorative ball of red fabric) annually, believing it to be able to ward off evil.

Cultural Significance
San hung ("deity red") is a folk handicraft that decorates altars, entrances and stone lions at home and in the temple. It is also used to adorn the horns of lions used for lion dances during consecration ceremonies. A good san hung must be round with a flat mirror centrepiece but production of this version in Penang stopped 20 to 30 years ago. The mirror was replaced with a glass ball, which later was in turn replaced with a plastic one.

Tools and Materials
- 1 roll of red cloth (from Thailand, 36 inches x 36 inches, starched)
- Plastic string
- Scissors
- Ruler
- Tweezers
- Golden glass ball
- Fixative

Process
How to make a 4-inch san hung:
1. Cut red cloth neatly into two pieces, one piece will form the upper layer, the other the lower layer.
2. The upper layer’s width should be 1 inch more than the desired size of the san hung. For example, to make a 4-inch san hung, the upper layer should measure 5 inches.
3. The lower layer should be half the width of the upper layer. In this case, it should measure 2.5 inches.
4. Making the upper layer:
   a. Fold cloth into half, horizontally. For each half, make three horizontal folds respectively.
   b. Facing the side with the cut edges, the strip of cloth is placed above a ruler (the desired size plus another half-inch, i.e. 4.5 inches). The first vertical fold is done from right to left, where the length is half the desired size plus another half inch, i.e. 2.75 inches.
   c. Make the second vertical fold from left to right according to the measurement of 4.5 inches. Repeat this step until there are six folds on both sides.
   d. The length of the final vertical fold is the same as the first fold (2.75 inches). Cut away excess cloth if any and tuck the final vertical fold inside.
5. Making the lower layer:
   a. Make a vertical fold mark at the middle of the cloth.
   b. Fold the strip horizontally into half.
   c. According to the mark made in step a, fold the two strips of cloth to the bottom, forming a triangle.
6. Insert the triangular end of the lower layer into the middle fold of the upper layer from its base.
7. Hold the joined part with your fingers. Take a piece of plastic string and make two rounds at the centre point, tying the upper and lower layers together tightly. If the layers are not tied tightly, the petals that are pulled out later will become too loose for sculpting.
8. Arrange the layers of the cloth into a flower-like pattern (a 4-inch san hung has 12 petals). Tweezers are used to adjust the strips so that both sides will be symmetrical and the shape of the san hung can be rounder.
9. Making the petals:
   a. Take one strip, pull out the inner layer using tweezers.
   b. Press the outer layer and continue pulling at the inner layer to make it long and straight.
   c. Press the outer layer to create a curved, petal-like shape.
   d. Repeat steps a to d until all the 12 petals are pulled out.
10. Sculpting the petals (if the petals are too loose for sculpting, go back to step 9):
    a. Use tweezers to pull out the inner layer of the petal.
    b. Pull the upper part of the petal.
    c. Stuff the pulled-out layer back into the petal bit by bit to create creases.
    d. Press the outermost layer into a petal-like shape.
11. After completing the san hung, a golden glass bead can be tied at the centre. Finish by spraying fixative. The san hung is now ready for use.

Kwongtung and Tengchow Association
The Kwongtung and Tengchow Association has been around since 1795. The main responsibility of the Association is to manage its Chinese cemeteries. The first cemetery owned by the Association was granted by Francis Light, the founder of Penang, under the name of the British East India Company on 28 July 1794. The Association now manages five cemeteries in Penang.

Name: Sam Zhi Qiong
Age: 61

How to decorate the altar with san hung? First, paste the san hung above the deity statue or tablet. Then, paste the ribbons around the altar. Paste two “gam fa” (golden flowers) on both sides of the san hung. We have to pick an auspicious date according to the Tung Shing before we change the san hung, as there are specific days to do it and it also symbolises doing away with the old and welcoming the new. In Cantonese, we call this ritual “seong hung” (putting up the red).
Sashiko

A style of stitching involving simple, clean lines used by the Japanese to patch torn garments in the old days.

Cultural Significance

In the old days, people owned very few pieces of garments. Tablecloth or other bits of fabric were then used to patch holes that resulted from wear and tear. This eventually evolved into a form of folk art known as sashiko. Popular stitching patterns include mountains, sea waves, and leaves; each carrying a meaning. For instance, sea waves symbolise strength and are usually sewn on a man’s sleeve. Today, the versatile sashiko can be seen decorating daily items in Japanese households such as coasters, blankets and tablecloths.

“Sew in your own comfortable way and according to your own imagination.”
Name: Hirano Hiroko
Age: 70

Tools and Materials

• Needle No. 18-22
• Cotton thread
• Cotton cloth

Process

1. Select a cloth; preferably 100% cotton.
2. Draw a pattern on the cloth. One may also choose to sew freestyle.
3. Select a thread that suits the colour of the cloth. Example: a light-coloured thread might be matched with dark cloth.
4. Thread the needle and start sewing a running stitch. It should look like a dotted line is forming on the cloth. For beginners, it is best to start from the outer frame. Experts may start anywhere.
5. Make sure stitches at the corners of the cloth are not pulled too tight. This will wrinkle the cloth.
6. Make a knot at the ending point.

Variations

Nami (wave)
A basic pattern for male kimono which represents health and strength.

Sakura (cherry blossom)

Okane (traditional money)

Malaysian-Japanese Society

There was a fairly large number of Japanese businessmen in Penang involved in joint ventures with Malaysia. Therefore, the Malaysian-Japanese Society was formed in 1967 to strengthen ties between the people of the two countries, with an emphasis on an exchange of technical, scientific and cultural knowledge.
Manik

The famed beading method of the Peranakan women is most celebrated in the form of dainty slippers (kasut manik).

Cultural Significance

Manik handwork or better known as beaded craft is very much ingrained in the Peranakan (Baba and Nyonya) culture. One of the more popular identities of the beaded craft can be seen on the beaded shoes worn by the Nyonyas. There are certainly differences in the beading work of the Peranakans in Penang, Malacca and Singapore. The manik beading in Penang takes a horizontal direction which makes it less stiff.

In Peranakan culture, sewing manik is seen to play a vital part in life for girls. They would learn it from a young age of 12 or 13 years old, as it holds importance for their marriages, and to sew for the entire ceremony and other family members. Beads are used as decorations for shoes, skirts and dresses which very often are sewn by the Nyonyas themselves.

Tools and Materials

- Beads (sold in grams), depending on what colours you prefer
- Needle No. 11
- Thread (quilting type)
- Scissors
- Needlepoint canvas
- A pattern reference guide

Process

1. Choose a pattern or design.
2. Choose the beads with the colours needed for the design.
3. Do not do any knots yet; start with back stitching.
4. Sew at the same first hole three times.
5. Bring the needle to the front part to start, then go across it.
6. Put in the beads (as sizes may vary, so picking out those which can cover the squares on the cloth is necessary), go diagonally across and then it comes out straight.
7. The first and last bead must always be sewn twice, so that it can hold the design in place.
8. After the last stitch, do the back stitch and go down three times.
9. Cut off the thread as the last step. Beads must not move in the design, and must be carefully chosen to make them even.

State Chinese (Penang) Association

The State Chinese (Penang) Association is the centre of Peranakan culture and heritage in Penang. It was originally known as the Straits Chinese British Association (SCBA), being a branch of the Singapore-based SCBA. It was established in 1920, some 20 years after the inauguration of SCBAs in Singapore and Malacca.

“True to typical Peranakan style of upbringing, my mother would make sure that all of us girls know our handwork well - crochet, tatting, knitting and threading.”

Name: May Lim Seiw Seng
Woodblock Prints

The Han Taiwanese welcome the Chinese New Year by pasting woodblock prints featuring auspicious symbols in their houses, ushering in fortune and prosperity.

Tools and Materials
- Zong shua (palm brush)
- Ba zi ("wooden flattener")
- Woodblock
- Ink
- Paper

Cultural Significance
There are at least six types of door god pairings favoured by the Taiwanese, for example “Jia-Guan” and “Jin-Lu”, “Fu-Shou” and “Jiang-Lin”, “Zan-Hua” and “Jin-Jue”. The first pairing is the most common among all the pairs. In the picture of “Jia-Guan”, the deity holds an official headgear, representing job promotion. For “Jin-Lu”, the deity holds a plate with a sika deer on it, representing salary increment. Another popular print is the “Lion with Sword in Mouth”. It symbolises protection over the household.

*The two iconic tools for the making of traditional woodblock printing are zong shua and ba zi.*

Zong shua is a palm brush used to apply ink to the woodblock surface before printing. A good zong shua should be soft so that it will not spoil the surface of the wooden block or cause the finer characters and lines to break. Palm brushes are more durable and also secrete resin which will form a protective layer on the wooden block and prolong the use of the block.

Ba zi is used to produce an even impression during the woodblock printing process. Ba zi is no longer produced or in use in Mainland China. However, it can still be seen at old Buddhist temples in Kyoto, Japan. Those are believed to be left by Hokkien Putien artisans who went there to carve scriptures for printing during the end of the Yuan Dynasty or the early Ming Dynasty.

Name: Yang Yung-Chih, scholar specialising in traditional woodblock printing research
Age: 53
Rush-weaving is a traditional handicraft among the Han Taiwanese and indigenous communities. This rice dumpling-shaped ornament made by weaving rush implies "guaranteed accomplishment".

**Cultural Significance**

A versatile and common plant, rush was used in many ways in Taiwanese daily life, from making hats to tying string for dumplings. Today, its use has been revived in contemporary lifestyle products. The plant is used to weave tokens of good luck modeled after rice dumplings from the Dragon Boat Festival. Some variations are stuffed with Chinese herbs that act as an insect repellent or deodorisers.

“Rush-weaving requires time to learn and appreciate, but people nowadays live a hectic life where every second counts, so the craft has been slowly left behind and forgotten. Hence whenever there is any invitation to display this craft, I will attend and do the demonstration. This is done in hope to attract more people to practise this traditional craft and also to teach the craft to the new generation.”

**Name:** Cheng Mei-Yu  
**Age:** 62

**Tools and Materials**

- Rush
- Sewing Needle
- Thread
- Darning Needle
- Tassel
- Scissors

**Process**

1. 20 pieces of rush are needed.
2. Lay down pieces of rush vertically, parallel to each other. Take one piece and weave it horizontally over the rest, going under one piece and over the next and so on. Keep repeating with another piece until a rectangular weaving area appears.
3. Measure out a rectangle that is 8cm x 10cm. Cut accordingly.
4. Fold the rectangle into half. Sew the sides, forming a pocket.
5. Insert bits of rush into pocket. Adjust shape to look like a dumpling.
6. Sew up pocket mouth to secure dumpling shape.
7. Attach tassel to dumpling.
8. Decorate dumpling's surface with desired accessories.
9. Insert thicker string through dumpling to make chain.
10. Weaved dumpling is ready and can be used as a charm or given as a gift.
Glass beads from the Taiwanese Paiwan tribe are valuable inheritance that carry blessings and protection and are a symbol of social status.

**Cultural Significance**

Known as “qata” in the Paiwan tribe’s language, each heirloom glass bead has a name, myth and meaning attached to it. An important part of bride price practice as well as prayer rituals, glass beads are not only status symbols but also symbols of the greatness of heavenly gods and ancestors. They also represent the various roles of nature, equality between tribes and harmonious living. In the old days, families kept their glass beads in earthen vessels which represented the resting place of their ancestors.

“In the past, our community would string the glass beads to produce accessories such as elaborate neck-pieces known as palvet, necklaces known as veceql and long necklaces known as talakezang. Each bead with a different pattern carries a different meaning. As the daughter of one of the Paiwan tribe leaders, I’m very happy to work with my husband, who is ‘the father of glass beads’, in the effort to revive this lost, ancient craft, to reveal the knowledge behind it, as well as to promote our culture and heritage to the public.”

Name: Chiang Ya-Lei (Angkil)
Age: 60

**Tools and Materials to Make Glass Beads**

- Clay of seven colours
- Shaping rod
- Blade
- Working board
- Electric kiln
- Polishing machine

**Patterns**

Beads can be divided into two main groups: single colour and multi-colour. Here are some examples:

- Matak (green bead) symbolises protection from evil spirits. Worn by warriors or hunters.
- Baleng (red bead) symbolises longevity, worn by the elders.
- Palalvak (bead of alliance) symbolises friendship and harmonious coexistence between tribes.
- Rangau (bead of advancement) symbolises a good social standing, career advancement, excellence in exams and good luck.

**Process of Making Glass Beads**

1. Knead clay separately according to colours.
2. Layer one colour on top of another.
3. Cut layered clay into pieces using blade.
4. Shape clay into beads using shaping rod.
5. Leave beads to dry in airy spot, away from direct sunlight.
6. Glaze beads in electric kiln.
7. Polish beads using polishing machine.
8. Pick beads out and arrange them in a row.
9. Glass beads are now ready for use.
Cultural Significance

The Indians brought the ancient art of making manpandam (clay crockery) with them to Malaya. In clay-rich Parit Buntar, a generational-Indian potter community still actively produces manpandam for the rest of Malaysia. Over the years, the use of manpandam has seeped into other cultures as well. Besides Indians, Malays and Chinese also use the crockery for cooking food, preparing herbal remedies, water or grain storage and as a part of prayer rituals.

Tools and Materials to Make Ghee Lamp

• Clay
• Potter-wheel
• Oven

Process

1. Using potter-wheel, mould clay into shallow cup-shaped vessels.
2. Use string to lift moulded vessel.
3. Hold with care, and shape “mouth” on vessel by hand. This forms a ghee lamp.
4. Dry ghee lamp in shaded area.
5. Bake ghee lamp in oven.
6. Ghee lamp is ready for use.

Penang Hindu Association

The Penang Hindu Association, founded on 21 May 2012, is a non-profit association that provides assistance, guidance and support to needy members of its community.

“MY family has been in this trade since my grandfather’s time. I learned to make pottery from my father at a very tender age. The first thing I learned was to soak the clay in a pond and stamp the clay using my feet till it is ready to be used for making pottery. Back in those days, almost everything was done manually. To make a clay pot, we would first shape the basic form using a potter-wheel. Then, we would mould the semi-dry pot by hand using wooden tools to form the shape of it.”

Name: Subramaniam s/o Krishnan
Age: 70

“You hear the high-pitched ‘ting ting ting’ when the pot is tinkled? That’s because it’s made from the mineral-rich Parit Buntar clay, ideal for cooking. I started to introduce the use of semi-automated machinery into the pottery process and this has effectively increased the production to meet the current demand. Clay pots are still very much sought after today because it allows a healthier way of cooking. For example, when cooking curry, the spices will be cooked thoroughly to release the desired taste and aroma, without getting burnt easily.”

Name: Reguraj s/o Devaraj
Age: 42
Traditional Malay houses stayed cool under the heat thanks to roofs weaved together using nipah palm leaves.

Cultural Significance

A typical Malay kampung house is built on stilts, made of timber and has a roof of weaved nipah palm leaves, also known as “atap”. In the past, the Balik Pulau womenfolk were usually the ones who weaved these leaves to meet orders. This technique is colloquially referred to as “semat atap”. It is said that an atap roof can cool a house down enough to eliminate the need for fans. Besides roofs, atap was also used to make walls. These days, one can see it is used to construct walls for livestock enclosures and chicken coops.

Tools and Materials

- Bamboo branch measuring 6ft - 7ft (betel nut branches can be an alternative)
- Bembang branch/young bamboo/rattan
- 3 to 5 mature nipah/coconut palm fronds (young fronds will be too soft)
- Parang
- Small knife

Process

1. Split bamboo branch to form mengkawan (backbone).
2. To make langkap to fasten nipah leaves:
   a. Cut bembang branch using small knife; rotating branch so that bark comes off easily.
   b. Peel off bark and slice bembang branch till very thin.
   c. Sharpen one end of the branch and make a knot at the other end.
   d. Langkap is now ready to be used.
3. Choose 3 nipah leaves and place biggest leaf in between 2 smaller ones.
4. Lay nipah leaves against mengkawan.
5. Fold leaves onto the backbone of mengkawan.
6. Place langkap in the centre of nipah leaves and pierce it through from the bottom, pulling upwards. Repeat this, circling around the leaves so that everything is fastened tight.
7. Repeat steps 3 to 5, pulling tightly on langkap to make sure weaves are secure.
8. Keep doing this until mengkawan is fully covered with nipah leaves. If langkap becomes too short during weaving process, join a new langkap to the old one by tying a knot.
9. Upon reaching edge of atap nipah, pull langkap back and stitch in the opposite direction to prevent leaves from falling out. Atap nipah is now ready to be used.

"This was once a source of income for Balik Pulau folks because we have an abundance of the raw materials here. I used to be able to produce 30 pieces of atap roof per day and I could make RM17.00 for every 100 pieces. That was 30 years ago. Customers would come and pick up the atap roof pieces using bullock carts; their demand increasing especially before the rainy season. An atap roof, when well-laid, could last for more than a year."

Name: Minah Ismail
Age: 75

Warisan Balik Pulau

Warisan Balik Pulau was started in 2016 and officially registered in 2018. Started by and for those born in Balik Pulau, the organisation aims to protect the cultural identity of the Malay community there and help foster closer ties amongst them. The organisation now has 40 members. Aside from traditional cooking and handicraft classes, the members also help each other to organise weddings and other celebrations.
Idiyappam

A simple daily favourite on any Indian Muslim dining table, idiyappam can be enjoyed with curry, sugar or grated coconut.

Cultural Significance

Idi in Tamil means "broken down" and appam means "pancake". The rice flour used to make idiyappam (also known as putu mayam) had to be manually "broken down" in the past before grinding machines were invented. Grains had to be dried and then pounded into flour using a wooden pestle and mortar before the dish could be made. Usually a breakfast staple, idiyappam may be eaten as a teatime treat, at lunch or at dinner. The simple snack is also easily found sold as street food here in Penang.

"Most of us would have learnt the skill of making idiyappam from the elders since young. Over the years, our community has created some varieties, a special one being putu mayam briyani. Instead of traditional briyani rice, we make mutton putu mayam briyani or chicken putu mayam briyani. We make this by adding a little pinch of garam masala to the flour to spice it up."

Name: Julaiha Begum Md Sultan
Age: 66

Utensils and Ingredients

- Rattan coaster
- Wooden mould
- Wooden spatula
- Water
- Rice flour (pre-mixed with salt)
- Oil

Process

1. Boil water. Pour boiling water into flour.
2. Stir water into flour using wooden spatula to create soft dough.
3. Oil working surface where idiyappam will be made to prevent sticking.
4. Place dough into wooden mould. Press mould to create dough strings. Swirl the mould in circular motions, creating flower-like circles with dough strings on working surface.
5. Steam the idiyappam. This process will take less than 10 minutes. To determine whether the idiyappam is cooked, dip one finger into water and touch the idiyappam. If it does not stick to finger, then it is cooked. A well-made idiyappam appears soft as cotton.
6. Place idiyappam on rattan coaster to cool.
7. Serve with grated coconut, granulated gula melaka or curry of choice.

Liga Muslim Pulau Pinang

Liga Muslim Pulau Pinang, or Penang Muslim League, is an organisation founded in 1949 to look after the welfare of the Muslims in the state. The founders are Indian Muslims who sought a platform for themselves to speak on issues of interest to them.
Mustard Salad Dressing

European and Asian cooking styles meet in this salad dressing recipe handed down through the generations.

Cultural Significance
A customary salad dressing accompanying roast chicken or lamb, this dish is usually prepared by families during Christmas or Easter. There are two types of mustard salad dressing. One is a cooked version involving fresh eggs. It is put over boiling water before being stirred and stored in a jar. The other recipe is the uncooked version.

“Every Eurasian family has our own recipe for mustard salad. That shows how versatile the dish is. How would you describe a good mustard salad? Well, if you enjoy it, then of course it’s a good mustard salad!”

Name: Colleen Patricia Read
Age: 74

Ingredients
For salad dressing:
• ½ hard boiled egg
• 1 tsp sugar
• ½ to ¾ tsp dry mustard
• Salt to taste
• ½ to ¾ tsp cayenne pepper
• 1 tbsp vinegar
• 3 tbsp full cream evaporated milk

Recommended combination for salad:
• 1 cucumber
• 2 stalks of celery
• Cherry tomatoes
• Leafy green vegetables
• Apples
• Basmati rice

Process of Making Mustard Salad
2. For dressing, add salt, sugar, mustard, cayenne pepper to mashed yolk. Mix slowly while adding vinegar and milk. Beat the mixture well.
3. Add chopped whites into dressing. Set aside.
4. Cucumber is to be cut lengthwise into four portions. Use spoon to remove soft part in middle.
5. Cut cucumber, apple and celery into cubes.
6. Soak apple cubes in salt water to prevent from turning brown.
7. Tear leafy greens into bite-sized portions.
8. Place all vegetables into mixing bowl. Pour dressing and mix everything. Salad is ready to be served.
9. For option that includes rice, add a little salt before cooking basmati rice.
10. When rice is cooked, scoop into small bowls and let cool.
11. Add rice into salad for a complete vegetarian meal.

Penang Eurasian Association
The Penang Eurasian Association, founded in 1919, is a testament to the small community of Eurasians who used to live in Kampung Serani, Pulau Tikus. The second wave of Eurasians to arrive in Penang, fled Phuket under the leadership of Father John Pasqual when it was under attack from Myanmar around 1811.
K客家擂茶

Directly translated as ‘grind tea’ from Hakka, this tea-based soup is made from wild herbs and served alongside rice topped with tofu, nuts and vegetables.

**Related Story**

Here is one of the popular origin stories of lei cha. According to legend, during the period of the Three Kingdoms, Liu Bei’s troops were stationed at Jiang Nan during summertime. Due to the hot weather, all of them fell ill. The general tried to find a cure for them but to no avail. An elderly peasant heard of their plight and presented the lei cha, a herbal concoction, to the general. After drinking lei cha, the troops were cured of their ailment and went on to emerge victorious in the subsequent war. The name of lei cha has since then spread far and wide.

“I have never heard of lei cha when I was small. The first time I came across it was from a newspaper article. I asked my father, ‘We are Hakka, how come we have never had this dish before?’ He explained that the Hakka people have various origins. ‘We are the Taipu Hak, we don’t have this. Lei cha belongs to the Hopp Hak tradition’, he said. That’s how I learned about the diversity of the Hakka people. Nonetheless, I like to eat lei cha. I think it is a dish that fits the norms of modern healthy living - less meat, less oil, lots of greens.”

Name: Hoo Shyh Miin
Age: 44

“Lei cha is named after the action ‘lei’ which means ‘grind’. Traditionally, Hakka people grind the ingredients using pestle and mortar. In the ancient days, the pestle was made of wood from indigenous trees in China such as camphor trees, pine trees, maple trees, and tea trees. In Malaysia, it is popular to use the local jambu tree.”

Name: Thian Yue Hin
Age: 68

**Cultural Significance**

Traditionally, lei cha would only be eaten by the Hakka people during festivals. However, it has gradually become a staple over the years. Originally a tea for drinking in China and Taiwan, Malaysian and Singaporean Chinese have adapted lei cha into soup to be eaten with rice and side dishes. Housewives would use whatever plants around their homes as ingredients, which has seen the incorporation of local vegetables such as sayur manis and winged beans into the current recipe.

**Utensils and Ingredients**

- **Lei cha set** (ceramic mortar with wooden pestle)
- **For the soup:**
  - Peppermint
  - Basil
  - Sayur manis
  - Fried peanuts
  - Fried sesame
- **Side dishes:**
  - Long beans
  - Gai lan
  - Bok choy
  - Fried tofu
  - White rice

1. To make herbal soup:
   a. Stir-fry basil, sayur manis, peppermint, peanuts and sesame separately.
   b. Grind basil, sayur manis and peppermint in ceramic mortar using wooden pestle. Grind till leaves become thick paste. Remove the paste.
   c. Repeat step b using peanuts and sesame.
   d. Put all ingredients into mortar again. Add hot water and salt to taste. Stir the mixture.
   e. The herbal soup is ready.

2. To make side dishes:
   a. Deep fry long beans, gai lan, bok choy, and fried tofu.
   b. Stir-fry king beans with some minced garlic. Add salt to taste.
   c. Repeat step b for gai lan, bok choy, and fried tofu. Do not add any minced garlic.

3. Scoop white rice into the middle of bowl. Add side dishes around mound of rice. Place bowl of herbal soup at the side. The Hakka lei cha is ready to be served.

4. To enjoy dish, pour herbal soup into the bowl of rice and mix everything together.

**Penang Hakka Association**

Penang Hakka Association was founded in August 1939. It was formed by the collective efforts of the public under the call of Aw Boon Haw, the then President of the Nan Yang Hakka Association. The Association was founded to protect the welfare and foster friendly relations among the Hakka community. Later, it acted as a platform to develop cooperation in commerce and industry, as well as a vehicle for charity activities.
The roti is made from wholemeal or brown wheat flour and is fairly simple to make. It is flat and round, approximately six inches in diameter and looks like a pancake.

Cultural Significance
A daily staple that is sometimes eaten at all three meals, the roti is part and parcel of Sikh culture. It can be a carbohydrate substitute for rice at meal times and may be eaten with either chal curry or meat curries. The phylka is a finer version of roti and is named as such because it bubbles up or puffs up like a saucer-shaped balloon. Chapati is another name for roti.

Utensils and Ingredients
- Wheat flour
- Margarine
- Water
- Flat pan
- Chakla velha (rolling pin)

Process
1. Pour the wheat flour accordingly to how much is needed (serving size).
2. Add the margarine and water to make the dough, as margarine can make the dough softer.
3. Add water accordingly until dough is easy to roll out.
4. Knead dough and let it sit for 5 minutes to rise.
5. Separate small batch of dough and roll into a ball. Adjust amount of dough to desired size of chapati.
6. Dip dough ball into flour, flatten into disk shape. Roll disk with chakla velha to get an even thickness.
7. Grease hot plate with margarine to prevent sticking.
8. Put chapati on hot plate. Flip it so that it is evenly cooked. Move fast to prevent burning.
9. Use a special cloth or flat lade to help with flipping the chapati.
10. When it’s ready, the chapati’s centre should be fully cooked and the outer ring just slightly cooked. Put margarine on its centre.

*Sikh Naujawan Sabha Malaysia (Penang Branch)*
Founded in 1901, the beautiful Wadda Gurdwara Sahib is the biggest gurdwara in Southeast Asia and one of the most important meeting points for Sikhs in Malaya (now Malaysia) and neighbouring countries, providing food, shelter and hospitality to everyone regardless of race, creed or religion.

“Good roti must be soft. The secret lies in the kneading technique. And it must be perfectly round.”
Name: Manjit Kaur
In conjunction with the George Town Heritage Celebrations, the flash cards cleverly introduce people to common Penang Hokkien terms used in daily life.

“Hokkien dialect will always be relevant in Penang. The young ones are still conversing among themselves in Hokkien, even in the schools. Compared to what we spoke in the past, which closely resembled the original language from China, Penang Hokkien today has evolved to include many borrowed words and expressions from the other communities. It has become different. Many of us were amused when we went to Fujian for a visit, and found that the native Hokkien speakers there didn’t quite understand what we were talking about.”

Name: Dato’ Oon Choo Khye
Age: 82

“It’s important to raise awareness about Penang Hokkien and we believe people will be more willing to learn in a fun and interactive way. That’s why we have the idea to develop this game using the flash card concept. For beginners, we intent to introduce them to some useful daily vocabularies; whereas for the advanced players, we will challenge them with interesting colloquialism that is unique to Penang.”

Name: Loo Soon Chuan
Age: 42

Cultural Significance
A subdialect of “Chiangchew” Hokkien, Penang Hokkien is a local variant that is spoken in Penang and its neighbouring states (Kedah, Perlis and northern Perak). It is distinct from the Hokkien spoken by the southern peninsular states and Taiwan.
Penang Hokkien is a reflection of the multiculturalism of the state’s population, borrowing words from Malay, English, Tamil and other Chinese dialects. It is also not uncommon to hear other races using the dialect or peppering their conversation with Penang Hokkien words or phrases.

Instructions
The cards in this game feature back and front designs. The front design is an illustration of an object, accompanied by its corresponding word or phrase. Flipping the card over would reveal the word's pronunciation and meaning. Words featured include daily vocabularies, interesting colloquialisms and season's greetings. The game is divided into beginner and advanced levels depending on the difficulty of the words.

Penang Hokkien Association
Penang Hokkien Association was previously known as Penang Hokkien Union. It was established on 29 May 1959. The mission of the Association is to foster unity among its members, take care of the members' welfares and advance local and charitable causes.
Maiball - Quartett

A fun-for-all card game based on Germany’s May Dance Festival, specially made bilingual for the George Town Heritage Celebrations.

Cultural Significance

The German card game - quartett can be played by three or more players, with the aim of collecting as many sets of four matching cards. The theme for this quartett is Maiball; the cards are printed with customs and symbols related to the celebration. Maiball is traditionally celebrated when lilies of the valley start to bloom and villagers gather around a maypole to dance. The Malaysian-German Society celebrates Maiball at the Eastern & Oriental Hotel, Penang.

“Quartett is a fun way of learning. I first learned everything about cars through quartett. It was the one with the theme of German cars.”
Name: Jascha bin Yazit Dickmann
Age: 35

“I enjoyed designing this card game. Maiball is a special festival in Germany and I’m glad we can let the Penang audience know about it through this interactive game.”
Name: Waltraud Brigitte Mayr (Siti)
Age: 63

Instructions

1. Each card has a number and letter (1A, 1B, 1C, 1D) on the top left corner.
2. Cards are shuffled and distributed evenly between all players. Cards are held face up in players’ hands.
3. The player to the dealer’s left starts by asking another player if he/she has a certain card (example, card 4C) which would help the player create a quartet.
4. If the player does have the card, then he/she will hand it over. If the player doesn’t have the card, then it becomes his/her turn to ask.
5. When a quartet is created, or a complete quartet is distributed from the beginning, then the cards creating the quartet are placed in front of the player.
6. The game ends when all the quartets have been created. The winner is the person with the most quartets.

Malaysian-German Society

The Malaysian-German Society Penang was established in 1962 to promote friendship and understanding between locals and Germans in Penang. Cultural festivals from both Malaysia and Germany are celebrated regularly to expose both sides to each other’s culture.
This game is played across the Indian subcontinent in different variations. The game involves elements of chance and strategy and finds frequent mentions in Indian myths and legends.

Cultural Significance
Translated as “dice game” from Telugu, pachikala ata is a medieval game of dice that is also known as pachisi in Hindi. According to the epic Mahabharata, the game was played by kings to obtain territories through betting. Legend also says that Lord Venkateswara would play this game with his most dedicated devotee, Hathiram Bhavaji.

“My grandparents taught me this game. During childhood, we always played it during our free time. The game has simple rules but it never bores us. It’s about strategy, strategy and strategy! It’s a good way of training the mind, don’t you think?”

Name: Villuri Vengkata Ramana
Age: 65

“When I was 5 or 6, I would watch the elders draw up a board on the floor with chalk and play the game. Eventually, people stopped playing the game but it was popularised again through a box office hit released in 2017, called Om Namo Venkatesaya. The movie is based on the legend of Lord Venkateswara and his devotee Hathiram Bhavaji. Lord Venkateswara is an important deity for the people of Andhra Pradesh. In the story, the Lord regularly comes down to earth to play pachikala ata with Bhavaji.

I’m glad that popular culture has generated renewed interest in this traditional game and I want to take this opportunity to introduce it again to my community and to the general public.”

Name: Rama Rao s/o Perappa
Age: 45

Instructions

1. 2 to 4 people may play this game. The board is usually embroidered on cloth with a symmetrical cross shape. The board can also simply be drawn on the floor with chalk.
2. Each player would take turns throwing two dice. Traditionally, dice came in the form of small metal rods. The kings would have played with golden rods!
3. Each player has four pawns to move. The aim of the game is to successfully move all pawns into their respective “houses”.
4. Players take turns to throw the dice and move one pawn at a time in a counterclockwise manner.
5. These pawns can be moved as a single unit or as a pair unit.

Basic rules:

1. Arrange pawns in starting configuration (refer to top left photo above).
2. A single unit can only kick a single unit of the opponent’s whenever it lands on the same box.
3. A single unit cannot kick or overtake a pair unit.
4. Cross box, or “castle” is a safe box where any unit is not allowed to be kicked out.
5. Units that have been kicked out must start from the beginning of the player’s “house”.
6. A pair unit can be separated into singles depending on player's strategy. Single units which happen to be in the same box can also be used as a pair.
7. Pair units can only be moved when doubles are rolled.
8. Players can abstain from moving if there is no possible move or if it is part of the strategy.

Related Story
In the epic Mahabharata, the eldest of the five Pandava brothers, King Yudhishthira courts the jealousy of his cousin Durvodhana who plots with his uncle Shakuni to trick the king out of his wealth. Using a magical pair of dice that does his bidding, Shakuni gets Yudhishthira to bet and lose his Kingdom, his brothers, his wives and even Draupadi, the Pandavas’ common wife. Praying while she is being disrobed, Lord Krishna intervenes and Durvodhana’s father quickly releases the Pandavas from slavery to avoid being cursed.

Enraged, Durvodhana threatens suicide and forces his father to get the Pandavas to play one last round. This time, the loser would be excluded for 12 years and spend the 13th year incognito. If the cover is blown, another 13 years of exile would ensue. The Pandavas predictably lost again. They spent their years in exile preparing for war. When the term was up, Lord Krishna, fearing war, proposed that Durvodhana hand over five villages to the Pandavas as a peace offering. Durvodhana’s refusal started an intense 18-day war. At last, the Pandavas won and Yudhishthira was crowned king.

Telugu Association of Malaysia, Penang Branch

The Telugu Association of Malaysia is a non-profit and non-governmental organisation established in 1972 to promote, preserve and safeguard the language, economy, society, culture, spirituality and education of the Telugu people.
It means “run chase” in Gujarati. Kho kho is a game of tag built on values of discipline and loyalty.

Cultural Significance
There are 12 players in each team (nine players and three reserves). One match comprises two teams with each team consisting of chasing and running turns of nine minutes each. The team that manages to tag-out their opponent the most is the winner. The name comes from the game lingo ‘kho’. The chaser will shout “Kho!” whenever he passes his turn to his teammate by touching the latter’s back.

Instructions
1. 9 people (chaser team) kneel in a straight line, each facing opposite directions.
2. 2 people start the game – 1 runner and 1 chaser.
3. Chaser can only run clockwise or counterclockwise at one time around the line formed.
4. Runner can run in any direction; zigzagging between opponents (chasers) that sit in the line.
5. Chaser can pass the power to chase to any kneeling teammate by touching their backs and saying “Kho!” aloud.

“The game fosters unity amongst the players through teamwork. It is a compulsory sport in primary schools in North India. We would like to share this spirit with other communities in Penang.”

Name: Shashikant Popatiai Gathani
Age: 76

Gujarati Samaj Penang
Gujarati Samaj Penang was established on 15 July 1950. It was formed to look after the social, cultural and economic interests of the Gujarati community. It was officially registered on 2 February 1951. It is the oldest Gujarati society in Malaysia and Singapore.
This year’s Main Stage showcases traditional performing arts and contemporary interpretations from local contributors and invited troupes.

<table>
<thead>
<tr>
<th>Time</th>
<th>Performance</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.00pm</td>
<td><strong>Main Stage</strong></td>
<td>A charming ensemble featuring Thai long drums, finger cymbals, clappers and many more traditional instruments.</td>
</tr>
<tr>
<td></td>
<td>Khanak Klong Yau <em>By Penang Siamese Association</em></td>
<td>A show for the deities, the opera is the highest expression of Teochew culture; bringing together drama, music, singing and even acrobatics.</td>
</tr>
<tr>
<td></td>
<td>Silat Gayong <em>By Pertubuhan Belia Liga Muslim</em></td>
<td>Silat gayong is a hand-to-hand combat system that uses the tiger claw technique to lock an enemy’s joints.</td>
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<td></td>
<td>Teochew Opera <em>By Penang Teochew Association</em></td>
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<tr>
<td>7.05pm</td>
<td><strong>Break</strong></td>
<td></td>
</tr>
<tr>
<td>7.45pm</td>
<td>Fusion Drums <em>By Lounds Percussion Team</em></td>
<td>Inspired by the drums used in the Southern Lion Dance, the troupe has pulled from other elements of Chinese culture to form a new act that pays tribute to the past.</td>
</tr>
<tr>
<td></td>
<td>German Songs <em>By Penang Chamber Singers</em></td>
<td>An intimate yet light-hearted choir performance of classical songs in celebration of the heritage of German music.</td>
</tr>
<tr>
<td></td>
<td>Modern Cultural Dance <em>By Euphoria Penang Modern Dance Ensemble</em></td>
<td>The dance celebrates and reflects Penang’s vibrant multiculturalism in a modern fusion way.</td>
</tr>
<tr>
<td></td>
<td>Hakka Choir <em>By Penang Hakka Association</em></td>
<td>A contemporary interpretation of Hakka Mountain Songs in the tradition of duet singing.</td>
</tr>
<tr>
<td></td>
<td>Nillaikalakki Silambam <em>By Nillaikalakki Silambam Association, Penang</em></td>
<td>A Dravidian martial art where fighters train for seven years, starting with staff swirling and ending with sophisticated animal attacking poses.</td>
</tr>
<tr>
<td>9.05pm</td>
<td><strong>Break</strong></td>
<td></td>
</tr>
<tr>
<td>9.00pm</td>
<td>Sitar <em>By Temple of Fine Arts Penang</em></td>
<td>The music of the sitar evolves in the hands of the esteemed National Living Treasure of Malaysia, Mr. Kumar Karthigesu and his students.</td>
</tr>
<tr>
<td></td>
<td>Minyo: Natsu Matsuri <em>By The Pink Hibiscus Club</em></td>
<td>This show features Hanagasa Ondo and Sakura Ondo - folk dances performed during the summer Obon festivals.</td>
</tr>
<tr>
<td></td>
<td>Tarian Kuda Kepang <em>By Wak Long Music and Art Centre</em></td>
<td>A traditional Javanese dance depicting a group of horsemen &quot;riding&quot; horses made of woven bamboo.</td>
</tr>
<tr>
<td></td>
<td>Kerala Nritham <em>By North Malaysia Malayali Samajam</em></td>
<td>This cultural dance of Kerala draws inspiration from the classical Mohiniyattam, Thiruvathira and Ottamthullal, making it uniquely its own.</td>
</tr>
<tr>
<td></td>
<td>Wushu <em>By CMF Wushu Academy</em></td>
<td>A martial art and full-contact sport from China with bare-handed routines and those performed with weapons.</td>
</tr>
<tr>
<td>9.45pm</td>
<td>Dikir Barat <em>By Dikir Barat Suara Mutiara</em></td>
<td>Graceful movements, rhythmic hand claps and repetitive singing make this art form a legacy unique to the Malay Peninsula.</td>
</tr>
<tr>
<td></td>
<td>Bharatanatyam <em>By Temple of Fine Arts Penang</em></td>
<td>Originally a female-only dance expressing South Indian religious themes, this performance was not brought to stage until 1930.</td>
</tr>
<tr>
<td></td>
<td>Lion Dance <em>By Grocers Association Penang</em></td>
<td>Performers dress and move like a lion, bringing in good fortune during festivals and special occasions.</td>
</tr>
</tbody>
</table>
Dance Floor
Jalan Masjid Kapitan Keling (7.15pm-11.00pm)
7 July 2018 (Saturday)

<table>
<thead>
<tr>
<th>Time</th>
<th>Performance</th>
<th>Details</th>
</tr>
</thead>
</table>
| 7.15pm | **Chingay**  
*By Penang Chingay Association* | A specialty of Penang, Chingay flagpole bearers perform impressive balancing acts with enormous flags that can weigh 27kg (60 lbs) and go up to 9.7m (32 ft) in length. |
| 7.45pm | **Tarian Buluh**  
*By Wak Long Music and Art Centre* | Bamboo directs the footwork and rhythm of this Sabahan performance as dancers jump across ever-moving poles controlled by their fellow performers. |
| 9.00pm | **Chingay**  
*By Penang Chingay Association* | A specialty of Penang, Chingay flagpole bearers perform impressive balancing acts with enormous flags that can weigh 27kg (60 lbs) and go up to 9.7m (32 ft) in length. |
| 9.00pm | **Raas Garba**  
*By Gujarati Samaj Penang* | Dancers revolve around an earthenware lamp or an image of their goddess in this high-energy Gujarati folk dance. |
| 9.00pm | **Loy Krathong Dance**  
*By RamThai Dance* | The joy of celebrating Loy Krathong is conveyed using the popular ramwong (Thai folk dance) style of graceful gestures and easy-to-follow footwork. |
| 9.00pm | **Dhatubhajana**  
*By Telugu Association of Malaysia, Penang Branch* | Bhajana chettu, a tree-like brass lamp, sits in the middle of the stage as dancers circle it, moving to the rhythm of bhajana music. |
| 9.00pm | **Tarian Kuda Kepang**  
*By Wak Long Music and Art Centre* | A traditional Javanese dance depicting a group of horsemen “riding” horses made of woven bamboo. |
| 9.00pm | **Kesenjiku Bayashi**  
*By The Pink Hibiscus Club* | A popular folk dance during summer festivals celebrating the fishing lifestyle of the Ootunabashi people. |
Join tours to 8 houses of worship in a journey to understand the beauty of religious practices here in George Town. Discuss and interact with people from different walks of faith as you discover the differences and similarities that make us unique and yet, unified.

St. George’s Church
*Lebuh Farquhar*
7 July 2018 (Saturday), 9.30am - 11.30am
Built by the East India Company, St. George’s Church was the first Anglican Church in Southeast Asia. After a year of construction, it was completed in time for Christmas Day in 1818.

Church of the Assumption
*Lebuh Farquhar*
7 July 2018 (Saturday), 2.00pm - 4.00pm
Bishop Arnaud-Antoine Garnault, together with the first group of Catholics arrived in Penang with Captain Francis Light on the eve of the Feast of the Assumption in 1786, and celebrated their landing by naming their church after the Feast.

Kapitan Keling Mosque
*Jalan Masjid Kapitan Keling*
8 July 2018 (Sunday), 10.00am - 12.00pm
Masjid Kapitan Keling was built in 1801 by Cauder Mydin Merican, who was appointed head of the Indian Muslim community. He then became known as the Kapitan Keling (Captain of Keling).

Kramat Dato Koyah
*Jalan Transfer*
8 July 2018 (Sunday), 2.00pm - 4.00pm
Syed Mustapha Idris, also known as Dato Koyah, was an Indian Muslim saint who dedicated his life serving the underprivileged Indian Muslim community. The story of his life in Penang has been passed down through generations. His followers built a tomb in his honour after his death in 1840.

Nattukottai Chettiar Temple
*Jalan Kebun Bunga*
9 July 2018 (Monday), 10.00am - 12.00pm
The Nattukottai Chettiar Temple is dedicated to Lord Murugan in the form of Thandayuthapani. It was built in the year 1854 on Waterfall Road by the Nattukottai Chettiar community.

Police Gurdwara Sahib Penang
*Jalan Cheah Choo Yew (Jalan Patani)*
13 July 2018 (Friday), 6.00pm - 8.00pm
The Sikhs amongst the contingent of Straits Settlements Police were given a prayer room at Fort Cornwallis in 1881. This became the first Sikh Gurdwara Sahib in Penang. In 1927, when the police headquarters on Jalan Patani was built, a building was likewise given as a Gurdwara Sahib.

Acheen Street Malay Mosque
*Lebuh Acheh*
15 July 2018 (Sunday), 10.00am - 12.00pm
Acheen Street Malay Mosque was founded in 1898 by Tengku Syed Hussain Al-Acid, a wealthy Acehnese merchant who founded the Acheen Street settlement. Acheen Street was also known as the ‘Second Jeddah’, as pilgrims gathered and waited here for the ship to Jeddah.

Thai Pak Koong Temple
*Jalan Tanjung Tokong*
15 July 2018 (Sunday), 5.00pm - 7.00pm
Thai Pak Koong Temple in Tanjung Tokong is one of the oldest Tua Pek Kong temples in Penang whose history could be traced back more than 200 years ago.

Note: To join the site excursions, register here: gtwhi.com.my/gtfe2018. You may sign up for one site only. It is free of charge for Malaysians and RM100 for non-Malaysians. Please dress appropriately when visiting the places of worship.
George Town Heritage Celebrations 2018 Team

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• Dr. Tiun Ling Ta
• Equator College
• Giant Hypermarket Bayan Baru
• Gurney Plaza
• Han Chiang University College of Communication
• INTI International College Penang
• KDU Penang University College
• LemmeLearn
• Occupy Beach Street
• Penang Deaf Association
• Peninsula College
• Queensbay Mall
• SEGI College Penang
• Sentral College Penang
• St. Nicholas’ Home
• Sunshine Wholesale Mart Sdn Bhd
• Wawasan Open University

*Volunteers, both individuals and groups, whose time and hard work have contributed to the success of George Town Heritage Celebrations 2018.
*Local community members, the heart of the Celebrations, whose support and understanding were crucial to the success of this event.
Let's Play!

See if you can complete 11 workshops in 3 hours!

Time Needed: 30 Minutes

Time Needed: 20 Minutes

Time Needed: 10 Minutes

How to Play:

1. Choose which Community Workshops you’d like to join. Refer to the time guide on page 59 to help you plan.
2. Join the workshop, have fun learning!
3. Get your community stamp after every workshop.

Show off your stamp collection on social media! #gthc2018