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**4TH INTERNATIONAL CONFERENCE ON  
BUSINESS, TECHNOLOGY, TOURISM,  
EDUCATION, ENGINEERING, HEALTH,  
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## PREFACE

### **Proceedings of the 4th International Conference on Business, Technology, Tourism, Education, Engineering, Health, Social Science & Humanities and Supply Chain 2023 (BYTES23)**

It is my pleasure to welcome you to the 4th International Conference on Business, Technology, Tourism, Education, Engineering, Health, Social Science & Humanities and Supply Chain 2023 (BYTES23). BYTES23 aims to provide a platform for connecting academic scholars and industry practitioners world-wide to share the research findings from various disciplines and create a space for intellectual discussion, exploration and reflection of key issues that are shaping the world today. This is a great opportunity for delegates to expand knowledge, plan and implement innovative strategies, overcome barriers and move forward with the initiatives that benefit the community. There will be potential opportunities for networking, informed dialogues and collaborations.

Your participation and submission of research papers in this conference is greatly appreciated and on behalf of the Organizing Committee, I wish you all continued success and to keep up with the good work. The post-covid19 issues such as inflation, economic instability, job and food security are real and prevalent, however our research works must endure despite these challenges to continue contributing to the body of knowledge from new research ideas, methods and problem resolutions.

Thank you.

**Dr. Safaie Mangir**  
**Conference Chairman**



## **ABSTRACT**

The objective of this conference is to provide a platform for scholars, intellectuals and professionals from various academic and industrial disciplines to share the research findings from various disciplines and create a space for intellectual discussion, exploration and reflection of key issues that are shaping the world today. The conference welcomes all authors from related fields of research to submit and/or present the research papers. All accepted papers will be published in the conference proceeding book. Additionally, the accepted papers will also be published in refereed journals indexed by Citation & Informetric Centre, Ministry of Higher Education, Malaysia.

The conference has attracted participations and submission of research papers from various research disciplines for publication in proceeding book and journals. All submitted papers were reviewed by the review committee and the corresponding acceptance notifications were emailed to the authors upon acceptance approval by the review committee. Subsequently all accepted papers will be published in conference proceeding book which is expected to complete by second week of April 2023. All accepted papers correspondingly, will be published in June 2023 Issue of the refereed journals. The proceeding will be provided in PDF format while the journal is online and the related online URL links will be provided via email upon successful journal publication of the papers.



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# KNOWLEDGE, ATTITUDES, AND PRACTICES (KAP) TOWARDS POPULAR INDIGENOUS MUSIC OF SARAWAK: A PRELIMINARY SURVEY

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**Abstract:** *Popular music by the indigenous people continues to gain popularity among the Malaysian masses despite being written and sung in vernacular languages. The present study examined this phenomenon by exploring the public perception of popular music produced by the indigenous people of Sarawak. Using the Knowledge, Attitudes, and Practices (KAP) survey method, the study gathered information from the general public about what is known (knowledge), believed (attitude), and done (practised) in the context of the rising popularity of Sarawak indigenous popular music. Preliminary results showed that most respondents possessed adequate knowledge of popular songs of the Iban, Bidayuh, Melanau, and Kenyah. The respondents held positive attitudes towards these songs and expressed them through shared music preferences and engagements such as listening, dancing, and singing. The respondents envisaged a role that Sarawak indigenous popular music plays in identity construction. The results revealed significant correlations between knowledge, attitudes, and practices of Sarawak indigenous popular songs among the study population. Further efforts and interventions are needed to ensure that popular music by the indigenous people of Malaysia can continue to flourish, considering its significant role in the lives of many Malaysians.*

**Keywords:** popular music, indigenous, Sarawak, Malaysia.

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## 1. Introduction

Today, more and more people can listen to popular music produced by Indigenous Peoples around the world. This is due to several factors including the internet and social media that have made it easier for indigenous musicians to produce popular songs in their ancestral or mother tongues and share them with a much wider audience than ever before.

Indigenous popular music (hereafter IPM) not only resonates with indigenous fans but also non-indigenous audiences through its ability to attract and move them in certain ways. For example, the song *Maimoatia* became an instant hit among many New Zealanders as it debuted at number 1 on the iTunes New Zealand Music Charts in 2016. This gospel-like song that carries the meaning ‘Cherish It’ encourages all New Zealanders to speak the te reo Māori despite their varied abilities

to use the language (Haunui-Thompson, 2016). The fact that the song is well-liked proves that language is no barrier to its' huge success. As the song's producer, Marama Gardiner stated:

I always knew it would be catchy and people would love it, hitting number one on iTunes, I always knew it could do so... It just goes to show that you can record a song with a catchy tune and be all in the te reo Māori and it can still do great things, it doesn't have to be in English and it doesn't have to be sung by Beyonce (cited in Haunui-Thompson, 2016).

However, IPM and indigenous popular songs such as *Maimoatia*, do more than entertain and please; they help indigenous musicians reclaim their roots and languages, and fight for the rights of their people (The Guardian, 2022). According to Katu Mirim, a Brazilian rapper, songwriter, actor, activist and model, her music "speaks of the Indigenous cause in an urban context and the way original peoples in Brazil have been forgotten" (The Guardian, 2022). The Peruvian singer-songwriter, Renata Flores, is known for her complex musical style with a blending of R&B, hip-hop, Latin trap, rock, and indigenous Peruvian rhythms (The Guardian, 2022). As Renata posits. "People said to me you have to choose, be either from the city or from the country, but I had to fuse them. . . That's my style now, with our Andean music and customs, and the more modern, urban part" Guardian, 2022).

IPM also help indigenous musicians represent their identities. María Reyna, a Mixe singer from the region of Oaxaca, Mexico, for instance, expresses her pride in being an Indigenous woman through her Jazz and Balero-infused song *Orgullosa soy raíz* (lit. proud of my roots) (Vida, 2022). Such pride is borne out in the context of racism and discrimination against Indigenous Peoples in Mexico, which is captured by the following lines of the song:

*Que honor ser Raíz//de culturas ancestrales//ricas y ceremoniales//que desborda este paíz*  
(translation: What an honour to be Root//of ancestral cultures//that are rich and ceremonial//which overflow this country (Vida, 2022).

Another example is Lido Pimienta from Barranquilla, Colombia who is known for her musical style that mixes native rhythms of Colombia (e.g., cumbia and bullerengue) and electronica (e.g., synthpop and hyper pop) (Vida, 2022). In the song, *Nada* (lit. Nothing), Lido sings what it means to be a woman in the context of women's suffering. As the lines of the song show:

[Women] carry our pain, like a memory, like an illness, like punch, like a wound. . . It hurts to be one of us. It hurts when you are of the water, of the sun, and the mountain, it hurts when you are not the mainstream one, you have to survive, not live (Vida, 2022)

While indigenous musicians such as Lido and others mentioned here (as well as by other indigenous musicians elsewhere) have given their definitions of their musical styles and IPM in general, several questions remain. This is because IPM is not only defined differently by indigenous musicians but also by indigenous and non-indigenous fans from one country to another. Such differences are attributed to a host of factors including people's perception and consumption of IPM. More importantly, IPM's relation or connection to identity can be viewed and understood differently by indigenous musicians themselves and indigenous and non-indigenous fans or audiences.

The current study aimed to investigate this by focusing on indigenous and non-indigenous fans or audiences of IPM in the context of popular music by the Indigenous Peoples of Sarawak, Malaysia. More specifically, it aimed to address the following questions:

1. How do indigenous and non-indigenous fans/audiences define IPM?
2. What is their knowledge, attitudes, and practices of/towards IPM?
3. What are their views on IPM’s relation or connection to identity?

Sarawak was chosen for this study for several reasons. First, the region is home to more than 20 indigenous groups that make up 70.5% or 1,932,600 of its 2.7 million total population (IWGIA, n.d.). The groups include the Iban and Bidayuh, two of the largest indigenous communities, followed by the Melanau, Kenyah, Kayan, Murut, Punan, Bisayah, Kelabit, Berawan, and Penan (Minority Rights Group International, n.d.).

Second, these indigenous groups have been actively producing popular music since the 1960s for both indigenous and non-indigenous fans/audiences over the years. The main reason for its longevity is not only due to the demand/consumption for Sarawak Indigenous Popular Music (hereafter SIPM) among the general population of Sarawak and those in neighbouring countries (e.g., Brunei, Kalimantan Indonesia) but also the support from the local music industry and local authorities. This can be seen in the number of local music associations and government agencies as well as various events that the music industry offer to show acknowledgement and appreciation for people in the SIPM scene. Table 1 below provides some details of this;

**Table 1: Local Music Associations and Events, and Local Government and Non-Government Agencies**

<b>Local Music Associations</b>	Sarawak Dayak Recording Industry Association (PERISAI)	Dayak Artiste and Musicians Associations (DAMA)	Bidayuh Artiste and Musicians Associations (BAMA)	Persatuan Armada Anak Seni Sarawak (ARAS)
<b>Local Music Events</b>	Sarawak Music Awards	Dayak Music Awards	Bidayuh Music Awards	Rainforest World Music Festival
<b>Local Government and Non-Governmental Agencies</b>	Ministry of Domestic Trade, Cooperatives and Consumerism	Ministry of Tourism, Creative Industry and Performing Arts	Sarawak Tourism Board under Ministry of Tourism, Creative Industry and Performing Arts	Music Right Sarawak Berhad



## 2. Literature Review

IPM is produced by indigenous musicians from various parts of the world such as Canada, Australia, New Zealand, France, and Taiwan to name a few. The way IPM is described, however, varies from one indigenous group or community to another, from country to country, and from one situation to another.

In Canada, for example, the term Indigenous Peoples is used to describe the indigenous peoples of the country and the kinds of music that they produce. The term, which includes First Nations, Inuit and Métis people in Canada, is more preferred than the term Aboriginal (Government of British Columbia, n. d.). Music by Canada's Indigenous People comprises two major types, namely, traditional indigenous music and contemporary indigenous music (The Music Studio, n.d.). The former consists of social music (e.g., “songs that are accompanied by drums and rattles, and might include stylized dances that are performed for gatherings and celebrations, which can be closely tied to the community's local tradition”) and ceremonial music (e.g., “may be performed for sweat lodges, sun dances, and Midewiwin ceremonies, is also vocal music, usually with percussion accompaniment”), while the latter includes songs in a wide variety of genres (e.g., country, folk, rock, blues, jazz, hip hop, and electronic dance music) produced by many indigenous singer-songwriters and performers (e.g., Buffy Sainte Marie, Kashtin, Tom Jackson, Robbie Robertson, Susan Aglukark) who have created great success, recognition and acclaim in indigenous and mainstream markets (The Music Studio, n.d.).

The term Indigenous Australians is used to describe the indigenous peoples in Australia, alongside other politically correct and appropriate terms such as First Nation Australians, and Aboriginal and Torres Strait Islander peoples (Australian Government, n.d.; Muswellbrook Shire Council, n.d.). The country's indigenous music, however, is described in a slightly different way. According to the Watarrka Foundation (n.d.), Australia's indigenous music “refers to music owned, composed and/or performed by Aboriginal and Torres Strait Islander peoples. It includes musical styles originating before European settlement, and musical styles which have been taken up by Indigenous musicians since.” The Aboriginal and Torres Strait Islander Arts Board, Australia Council (2002) defines the country's indigenous music further by clarifying that:

Indigenous music refers to music and lyrics, instrumental pieces, Indigenous rhythms and song cycles that are created primarily by Indigenous Australian people, or based on the cultural property of Indigenous Australian people. Indigenous music draws on and embraces the full range of music styles and forms including pop, country and western, disco, opera, rap, techno, and rhythm and blues. Similarly, Indigenous musicians use a range of instruments including the didgeridoo and clap sticks, but also guitar, drums, piano and saxophone. In many instances music has developed as part of a collaborative process, created with non-Indigenous people. (p. 3).

Indigenous music by indigenous peoples in other parts of the world can also be observed in two forms; traditional and contemporary. One example is the indigenous music of the indigenous peoples of Taiwan including to name the Amis (阿美族), Atayal (泰雅族), Bunun (布農族), and Paiwan (排灣族) (Tsai, 2017). The traditional form of Taiwan's indigenous music, on the one hand, preserves the indigenous peoples' religion and respect for the creator. It is often performed

during ceremonial music and dance, accompanied by a handcrafted musical instrument such as the harmonica, latuk, lubuw, and nose flute (Tsai, 2017).

The contemporary form of Taiwan's indigenous music, on the other hand, integrated other musical genres such as Western rock music due to the presence of the American troops who have stationed in the country (Tsai, 2017). Some of the famous contemporary Taiwanese indigenous musicians are Wan Sha Lang (萬沙浪) and Ara Kimbo (胡德夫) (i.e., the King of Indigenous Peoples and Father of Folk) and the popular music group, Power Station (動力火車), formed by Yu Chiu Hsin (尤秋興) and Yen Chih Lin (顏志琳) (Tsai, 2017).

This contemporary form of indigenous music, like other IPM mentioned in the introduction, has a close connection or relation with identity. Lin (2020) among scholars of Taiwanese indigenous music and culture, argued that this is given that indigenous music is intimately linked to the changes and development of Taiwanese society. This can be seen in, for example, the way indigenous musicians expressed their identity and culture in their works from the perspective of an indigenous subject consciousness (Lin, 2020). The presence of social media has enabled these indigenous musicians further by not only creating and performing their works to wider audiences (both indigenous and non-indigenous) but also presenting their identities beyond the local to a global audience - identities that they construct through three processes namely 'doing' indigenous, 'being indigenous' and; becoming' indigenous (Lin, 2021).

Another example worthy of mention is the music produced by the Orang Asli in Malaysia. "The Orang Asli (meaning 'original people') are the indigenous minority people of Peninsular Malaysia whose ancestors inhabited the peninsula before the Malay kingdoms were established" (Tan, 2014). They comprise various groups such as the Temiar, Semai, Temuan, Jakun, and Jahai to name a few (Minority Rights Group International, n.d.). The music of the Orang Asli composes of two types: traditional and contemporary. According to Chan (2016), "The traditional *pinloin* (a song and dance genre), for instance, is performed by the Jahai during the *pano* ceremony (séances) and tree and fertility rituals. . . *Pinloin* is usually sung by a solo singer and a chorus of five to six people (usually women), who stamp a pair of *cantong* (bamboo stamping tubes) onto a long piece of wood while singing."

Contemporary forms of music by the Orang Asli absorb Western and local-regional musical styles (e.g., Indonesia, Thailand) as can be seen in the songs such as "Panas siang, Panas Malam" by Bah Bola, a Semai musical group from Gombak, and "Aku Budak Kampung" by RAMSAR, a Semelai music band from Pos Iskandar, Lake Bera, Pahang (Chan & Saidon, 2017). The formation of these musical groups is important to express their sense of identity from the perspective of indigenous consciousness. Tan (2014) contends that "One of the ways to assert an 'indigenous identity' to 'regain their cultural symbols' is to set up cultural troupes (involving old and young people of the *orang asli* communities) to perform indigenous music and dance and their versions of popular music. The various *orang asli* groups come together to perform and exhibit their handcraft in the annual International Indigenous People's Day events."

The discussion thus far has focussed on the definitions of indigenous music and IPM and their connection to identity-based on the different indigenous peoples and indigenous musicians in particular. While this provides some insights into the topic being discussed, much more needs to be known about the views of both indigenous and non-indigenous fans/audiences of IPM: How do these fans/audiences define IPM? How they view IPM in its relation or connection to identity.

One particular study by Jerome et al. (2022) should be mentioned here, not only because it provides some answers to the aforementioned questions, but also because it gives rise to the need for further research. Using the survey questionnaire method, the study gathered the views of and opinions of people in the East Malaysian state of Sarawak regarding their views on the Iban popular song and its relation to identity and unity. The results show that most respondents, most of whom originated from the Malaysian state of Sarawak, displayed a good knowledge of Iban pop songs, held positive attitudes towards them, and engaged with this music genre in a variety of ways. The results also show that there was a consensus among the respondents regarding Iban pop songs' ability to engender a collective sense of belonging and a shared identity over time, despite their divergent views on this matter. The study, however, mainly focussed on Iban popular songs and did not include those produced by other indigenous peoples of Sarawak. It was recommended that popular songs by the Bidayuh and Orang Ulu to name a few should become the subject of future research that may help reveal IPM's ability to cultivate feelings of identification, affiliation, and membership among people in the multiracial, multilingual, and multicultural Malaysia.

### **3. Methodology**

The current study employed the survey method to gather the view from the people of Sarawak regarding SIPM. An online survey that was conducted from July to October 2022 managed to elicit the view of 100 respondents from various parts of Sarawak including Kuching, Kota Samarahan, Serian and Sri Aman. These respondents included ordinary music listeners/consumers, people from the local music industry, governmental bodies and associations, as well local music fans/enthusiasts. The convenience sampling method was used to recruit the most conveniently available and willing respondents. Snowballing sampling method was also used to reach a much wider audience beyond the research sites. The method enables the study to recruit respondents according to many criteria such as age, ethnicity, gender, location, and more.

The survey is designed by the researchers by adapting the surveys used in music perceptions and preferences research by Boer (2009), Eamsa-Ard (2006), Tan and Rickard (2012), and Herrera, Soares-Quadros Jr., and Lorenzo (2018). A pilot test was conducted before the main sequence begins. The survey comprised four sections: 1) Introduction; 2) Demographics; 3) Popular Music Knowledge, Consumption, Preference, and Experience 4) Popular Music, Identity, and Belonging. The introduction section contained brief information about the study and survey, as well as details of informed consent and data protection and confidentiality. Descriptive and inferential analyses were performed on the collected data.

#### 4. Results and Discussion

This study aimed to investigate the public's perception of SIPM. To do so, the study examined surveys to gather information regarding what was known (knowledge), believed (attitude), and done (practised) in the context of the rising popularity of SIPM.

Of the 100 respondents who completed the survey, 55% (n=55) were female and 45% (n=45) were male. More than half of the study population were the Iban of Sarawak (73% or n=73) and respondents in their mid-20s and 30s were in majority (13% or n=13 and 47% or n=47). Most of the respondents possessed a bachelor's degree (36% or n=36) and were employed (81% or n=81). 66% (n=66) of respondents reported having a monthly income of less than RM4850 and over half of the population surveyed (77% or n=77) resided in the urban areas (e.g., town). Many of them originated from Kuching and Betong (35% or n=35 and 20% or n=20), as well as Samarahan and Sri Aman (10% or n=10 and 10% or n=10). Table 1 presents the details of the respondents.

**Table 1: Respondents' Demographic Profile**

Profile	Description	Responses	Percentage
Gender	Male	55	55%
	Female	45	45%
Age	15-19	1	1%
	20-24	6	6%
	25-29	13	13%
	30-34	35	35%
	35-39	12	12%
	40-44	9	9%
	45-49	11	11%
	50-54	6	6%
	55-59	4	4%
	60-64 years old	3	3%
	64 years old and above	1	1%
Ethnicity	Melayu/ Malay	3	3%
	Chinese/ Cina	3	3%
	Iban	73	73%
	Melanau	2	2%
	Bidayuh	16	16%
	Kenyah	0	0%
	Kayan	0	0%
	Kelabit	0	0%
	Lun Bawang	0	0%
	Bisayah	0	0%
	Kedayan	0	0%
	Penan	0	0%
	Punan	0	0%
	Other: Murut, Ubian	3	3%
Employment Status	Employed	81	81%
	Self- Employed	14	14%
	Unemployed	3	3%

	Student	2	2%
Education	Primary	4	4%
	Secondary	22	22%
	Vocational	3	3%
	Diploma	15	15%
	Bachelor's	36	36%
	Degree		
	Master's	12	12%
	Degree		
	PhD.	3	3%
	Other	4	4%
Monthly Income	B40	66	66%
	(<RM4850)		
	M40	31	31%
	(RM4851- RM10,970)		
	T20	3	3%
	(>RM10,971)		
Locality*	Urban	77	77%
	Suburban	13	13%
	Rural	10	10%
Place of Origin in Sarawak	Kuching	35	35%
	Samarahan	10	10%
	Serian	4	4%
	Sri Aman	10	10%
	Betong	20	20%
	Sarikei	2	2%
	Sibu	6	6%
	Mukah	0	0%
	Bintulu	6	6%
	Kapit	2	2%
	Miri	4	4%

Locality\* - Rural (village or *kampung/pendalaman*); Suburban (e.g., Siniawan or places with less than 10,000), Urban (e.g., Betong, Bintangor, Tatau, Kuching 7th mile. 10th mile)

When asked about their relation to SIPM, many respondents identified themselves as the audience or consumer (68% or n=68), followed by songwriters (52% or n=52), singers (18% or n=18) and instrumentalists (14% or n=14). Table 2 provides details of these relations.

**Table 2: Respondents' Relation to SIPM**

Profile	Description	Responses	Percentage
Relation	Songwriter	52	52%
	Instrumentalist	14	14%
	Singer	18	18%
	Sound engineer	4	4%
	Recording producer	7	7%
	Pop music	3	3%
	businessperson		
	DJ	4	4%
	Authority/administrator in the music industry	6	6%
	Customer or Audience	68	68%



The respondents demonstrated their knowledge of SIPM in terms of what it meant to them:

- Songs that carry the images of the lifestyles and cultures of indigenous groups in Sarawak /*Lagu-lagu yang membawa gambaran budaya dan kehidupan kumpulan etnik di Sarawak* (84% or n =84)
- Songs that contain the musical elements of Sarawak ethnic groups (e.g., 'mejeng' rythm, ethnic instruments) /*Lagu-lagu yang mempunyai unsur-unsur muzik dari kumpulan etnik Sarawak (contoh: irama mejeng, instrumen kaum etnik)* (56% or n = 56)
- Songs that are sung/delivered in Sarawak indigenous languages/*Lagu-lagu yang dinyanyikan/disampaikan dalam bahasa-bahasa etnik Sarawak* (53% or n =53)

A majority of the respondents reported having an adequate level of knowledge of SIPM, particularly the songs (40% or n=40 average and 27% or n=27 above average), the singers (40% or n=40 average and 23% or n=23 above average), the songwriters (39% or n=39 average and 18% or n=18 above average), the SIPM associations (36% or n=36 average and 14% or n=14 above average), and the SIPM industry (40% or n=40 average and 17% or n=17 above average).

Most respondents reported having a generally positive attitude towards SIPM. The most preferred SIPM genres were rock (24% or n=24), ballad (22% or n=22), mejeng (25% or n=25) and dangdut (16% or n=16). A large number of respondents enjoyed listening to songs from the Iban (90% or n=90), Bidayuh (6% or n=6), and Melanau (4% or n=4) musicians. Table 3 shows song titles and singers of SIPM that the respondents enjoyed listening to:

**Table 3: Respondents' Preferred SIPM**

Song title	Singer	SIPM
Bekikis Bulu Betis	Andrewson Ngalai	Iban
Aram Begawai	Ramles Walter	Iban
Hey Kumang	Ramles Walter	Iban
Flora	Jerry Kamit	Iban
Ai Mata Lelengau	Florence Lo	Iban

The respondents also cited social media (63% or n=63), radio (59% or n=59), and friends (50% or n=50) that influenced them to listen to SIPM. In terms of their practices towards or of SIPM, the respondents cited social media such as Twitter, Youtube and Facebook (80% or n=80) and radio (e.g., online radio) (83% or n=83) as the main platforms through which they often listen to SIPM. Many of the respondents reported listening to SIPM regularly (22% or n=22 most of the time and 27% or n=27 every time) for several reasons as shown in Table 4 below.

**Table 4: Respondents' Reasons for Listening to SIPM**

Reasons	Responses	Percentage
Leisure	79	79%
Family or Friend	36	36%
Special Occasions of Gatherings	62	62%
Other	9	9%

(e.g., Release tension, practice, for reference)

The respondents reported their practices towards SIPM in several ways: first, by indicating the number of purchases they made in or within the last 12 months (e.g., CDs, cassettes, songs on Spotify, iTunes or other platforms) (62% or n=62 below 5 purchases) and second, by attending events that played SIPM in or within the last 12 months (e.g., special occasion, social gathering) (77% or n=77 below 5 events attended). The respondents cited the name of the songs they heard or listened to at the events they had attended such as “Hey Kumang” by Ramles Walter, “Bekikis Bulu Betis” by Andrewson Ngalai, “Pengeran Ati” by The Crew, and “Keti ke Jari Beribu Ganti” by Costello Jawi.

When asked about whether SIPM helped create their sense of ethnic identity, a majority of the respondents showed a strong agreement (90% or n=90). They explained that SIPM did this in several ways: through the lyrics (76% or n=76), the rhythm or beats (58% or n=58), and other means (e.g., singing and/or dancing to the songs) (39% or n=39). Some of the songs that helped create the respondents’ sense of ethnic identity are as follows: “Aram Begawai” by Ramles Walter, “Bujang Sarawak” by Maxwell Franklin Saran, “Bekikis Bulu Betis” by Andrewson Ngalai, “Bujang Runggu Ensing” by Ricky El, and “Enda Ulih Telai Belalai” by Ricky Andrewson. The song, ‘Aram Begawai’ for example transcends the ethnic Iban identity through the images of Gawai, an important festival for the Iban in Sarawak.

The same can be said of whether SIPM helped create their sense of Sarawakian identity, with a majority of the respondents showing their strong agreement (82% or n=82). The respondents defined this identity in several ways including "boleh bertutur dalam bahasa Sarawak" (can converse in Sarawak Malay), "budaya, dialek, pakaian tradisional dan makanan" (culture, dialect, traditional costume, and food), and "born and breed in Sarawak". One respondent showed the connection between these elements as shown in the excerpt below:

*Sarawakian is someone who has a Sarawakian ancestry, someone who appreciates Sarawak’s multiethnic communities and their cultural practices, through their abundance of local produce, language and music.*

They explained that SIPM helped create their sense of Sarawakian identity in several ways: through the lyrics (38% or n=38), the rhythm or beats (22% or n=22), and other means (e.g., singing and/or dancing to the songs) (38% or n=38). Some of the songs that helped create the respondents’ sense of Sarawakian identity are as follows: “Bekikis Bulu Betis” by Andrewson Ngalai, “Aram Begawai” by Ramles Walter, “Kumang Sarawak” by Jacqlyn Huang. And “Ngetan Bubu Ridan” by Ricky El. The song ‘Aram Begawai’ for instance portrays the Sarawakian sense of identity mainly because Gawai is a Sarawakian festival celebrated by the Sarawak's Dayak communities.

Some respondents also provided further comments or additional perspectives on SIPM and identity among the people of Sarawak. This is evidenced in the following excerpts:

Respondent #5: *Perbanyak lagi peluang untuk generasi baru menunjukkan bakat mereka* (Translation: Further increase opportunities for the new generation to showcase their talents).

Respondent #22: *Lagu pop etnik diminati sepanjang zaman* (Translation: Popular ethnic songs have been popular throughout the ages).

Respondent #55: *I like modern pop Songs such as Ramles Walter Songs but I do love songs from such as Alena Murang and At Adau, I hope talents such as these people given more support by our own Sarawakian and keep us proud.*

Respondent #67: *Promotion and more recordings/showcase of Pop Songs*

#### 4. Discussion and Conclusion

The results of the study support the assertions of scholars and researchers in the field of IPM studies. First, the study strengthens the argument that IPM is defined differently from one indigenous group to another, from country to country, and from one situation to another. SIPM in this study is defined by the people of Sarawak (both indigenous and non-indigenous fans/audiences) from the perspective of diversity - that is, the different indigenous languages, musical elements, lifestyles and cultures that shape its creation. This definition is largely influenced by the respondents' adequate knowledge of SIPM - from songs produced by the Iban musicians to musical works by musicians from other indigenous groups such as the Bidayuh and Melanau. This is not to mention the respondents' generally positive attitudes towards SIPM and their practices towards it as evidenced in their consumption patterns and behaviours.

Second, the study bolsters the evidence of IPM's relation or connection to identity. SIPM in this study is seen as a tool that helps create the respondents' sense of ethnic identity and their identity as a Sarawakian in or through a variety of ways - the song lyrics, the rhythm and beats, and the musical engagements that SIPM generates. For example, if the Iban popular song 'Aram Begawai' by Ramles Walter transmits Iban ethnic identity and culture through the images of *Gawai*, an event that marks the end of the rice harvesting season, the same song conveys Sarawak identity because *Gawai* is Sarawakian annual festival celebrated by the Sarawak's Dayak communities. Third, the study adds perspective on the role of social media in IPM. While studies by Lin (2020, 2021) show that indigenous musicians in Taiwan use social media as a tool to construct and present their identities and reach out to a wider audience both indigenous and non-indigenous, as well as locally and globally, the respondents in this study turned to social media as a platform through which they could regularly and easily access and consumed SIPM.

To summarize, the present study examined the views on popular music produced by the indigenous people of Sarawak. Using the Knowledge, Attitudes, and Practices (KAP) survey method, the study gathered information from the general public about what is known (knowledge), believed (attitude), and done (practised) in the context of the rising popularity of Sarawak indigenous popular music. Results showed that most respondents possessed adequate knowledge of popular

songs of the Iban, Bidayuh, and Melanau. The respondents held positive attitudes towards these songs and expressed them through shared music preferences and engagements such as listening, dancing, and singing. The respondents envisaged a role that Sarawak indigenous popular music plays in identity construction. The results revealed significant correlations between knowledge, attitudes, and practices of Sarawak indigenous popular songs among the study population. Further efforts and interventions are needed to ensure that popular music by the indigenous people of Malaysia can continue to flourish, considering its significant role in the lives of many Malaysians.

The study is not without its limitations. First, the sample size is relatively small (N=100) which did not allow meaningful comparisons between respondents in terms of their different indigenoussness and ethnicities. Therefore, it is suggested that future research make the sample more representative of the target population. Second, there is a tendency among the respondents to cite popular songs from a specific indigenous group. This is highly anticipated mainly because the songs are immensely popular compared to those produced by other indigenous groups in Sarawak. Third, the study employed a survey method that may not offer deeper insights into the subject matter. Thus, it is recommended that interviews (either individual or group) can be used to gather detailed information such as the respondents' beliefs, thoughts, opinions, feelings, and experiences of the topic under study.

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