



IDEALOGY

JOURNAL

Editor-in-Chief

Ishak Ramli

Assoc. Prof. Dr Muhammad Abdul Aziz Ab Gani

Managing Editor

Nurul Shima Taharudin

Muhammad Redza Rosman

Haslinda Md Nazri

Mohamad Hafiz Yahaya

Nizar Nazrin

Editor

Professor Dr Shahrizan Zainal Abidin

Dr Sheikh Mehedi Hasan

Professor Dr Anis Sujana

Professor Dr Tjeptjep Rohendi Rohidi

Assoc. Prof. Dr Sophiya Umar

Asst. Prof. Dr. Abdul Jalil Nars Hazaea

IDEALOGY JOURNAL

Volume 7, Issue 2, 2022
Published: 1 September 2022

Published by:
©UiTM Press

e-ISSN 2550-214X



**MUHAMAD ABDUL AZIZ AB GANI, ISHAK RAMLI
MOHAMMAD HAFIZ YAHAYA, NURUL SHIMA TAHARUDDIN
HASLINDA MD NAZRI, MUHAMMAD REDZA ROSMAN
NIZAR NAZRIN**

TABLE OF CONTENTS

| EDITORIAL | |
|--|---------|
| Idealogy Journal Information | III |
| Editorial and Review Board | IV |
| Kelangsungan Perbincangan Berkaitan Kesenian dan Reka Bentuk: Mukadimah | V-VI |
| <i>Continuation of Discussions Related to Arts and Design: Preface</i> <i>Muhamad Abdul Aziz Ab Gani; Ishak Ramli</i> | |
| Arts and Design Discourse in Idealogy Journal: Foreword | VII |
| <i>Muhamad Abdul Aziz Ab Gani, Ishak Ramli, Mohammad Hafiz Yahaya, Nurul Shima Taharuddin, Haslinda Md Nazri, Muhammad Redza Rosman, Nizar Nazrin</i> | |
| ORIGINAL ARTICLE | |
| The Psychology of Grey in Painting Backgrounds | 1-7 |
| <i>Aimi Atikah Roslan, Nurul Shima Taharuddin, Nizar Nazrin</i> | |
| Emotional Design for Children's Food Packaging | 8-24 |
| <i>Wang Haiying, Muhamad Abdul Aziz Ab. Gani</i> | |
| Virtual Art Gallery Tour: Understanding the Curatorial Approach | 25-34 |
| <i>Nur Muhammad Amin Hashim Amir, Hilal Mazlan, Aznan Omar</i> | |
| Hingar-Bingar Pasar Pengalaman (2004): Satu Kritikan Dalam Memahami Diri T. Alias Taib | 35-49 |
| <i>Hingar-Bingar Pasar Pengalaman (2004): A Critique in Understanding T. Alias Taib Himself</i> <i>Nur Nafishah Azmi, Ibrahim Jamaluddin</i> | |
| A Study on Children Customary Clothes in Malay Head Shaving - Cukur Jambul Ceremony for The Malay Royal Tradition | 50-58 |
| <i>Nor Idayu Ibrahim, Muhammad Salehuddin Zakaria, Nasaie Zainuddin, Muhammad Hisyam Zakaria</i> | |
| Modifikasi Interaksi Fisik dalam Pameran Virtual | 59-67 |
| <i>Modifying Physical Interaction in Virtual Exhibition</i> <i>Rani Aryani Widjono, Shania Geraldine</i> | |
| Digital Illustration as Visual Communication to Promote Kelantan Cultural Heritage | 68-75 |
| <i>Roziani Mat Nashir@Mohd Nasir, Ghazali Daimin</i> | |
| Preliminary Study of Supermarket's Mobile Application Needs for Indonesian Shopper | 76-84 |
| <i>Shania Jiehan Geraldine, Dianing Ratri</i> | |
| Membangunkan Fitur Reka Bentuk dan Susun Atur Poster Kesedaran Dengan Gabungan Emoji | 85-97 |
| <i>Developing the Design Features and Layout with Combination of Emoji on Awareness Poster</i> <i>Noorlida Daud, Ahmad Zamzuri Mohd Ali</i> | |
| Kronologi Representasi Wanita Dalam Catan Di Malaysia: Dari 1930 Hingga 2020 | 98-105 |
| <i>Chronology of Women Representation in Malaysian Painting: from 1930 to 2020</i> <i>Nurul Syifa @ Siti Aishah Ahmarofi, Elis Syuhaila Mokhtar, Issarezal Ismail, Ida Puteri Mahsan</i> | |
| REVIEW ARTICLE | |
| Cosmology in Contemporary Public Sculpture | 106-118 |
| <i>Mahizan Hijaz Mohammad, Aznan Omar, Mohamad Khairi Baharom, Nur Muhammad Amin Hashim Amir, Hilal Mazlan</i> | |
| Fahaman Salafi Jihad Dan Ancamannya Dalam Masyarakat Malaysia Semasa: Satu Pengenalan | 119-130 |
| <i>Salafi Understanding of Jihad and Its Threat in Current Malaysian Society: An Introduction</i> <i>Rahimin Affandi Abdul Rahim, Muhd Imran Abd Razak, Siti Maimunah Kahal</i> | |
| Gambus Johor Sustainability: Issues and Challenges | 131-138 |
| <i>Siti Nur Shahirah Hussin, Tazul Izan Tajuddin</i> | |
| Promoting The Forgotten Local tales of Terengganu "Tujuh Puteri" in digital Interactive Comic Book for Teenager | 139-145 |
| <i>Wan Nurfathiyah Binti Wan Abdul Hamid, Ahmad Sofiyuddin Mohd Shuib</i> | |

ARTWORK APPRECIATION ARTICLE

Tujuan dan Fungsi dalam Konteks Kesusasteraan Rakyat dan Cerita Jenaka Melayu 146-153

Purpose and Function in The Context of Folk Literature and Malay Joke Stories

Hazrul Mazran Rusli, Muhammad Abdullah

IDEALOGY JOURNAL INFORMATION

INTRODUCTION

Idealogy Journal is a biannual journal, published by UiTM Press, Universiti Teknologi MARA, MALAYSIA. IDEALOGY is a combination of the words IDEA and LOGY whereby the word IDEA refers to any activity or action that can lead to change. On the other hand, the word LOGY refers to the understanding towards a certain group or thought, that is often related to the creation of the idea itself. So, IDEALOGY is a platform for those who have ideas to share in journal form. The IDEALOGY Journal is spearheaded by the Faculty of Art & Design, Universiti Teknologi MARA (Perak), however the scope and theme applied were broadened to cover Arts & Social Science. This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

VISION

To elevate the standard of Academic writing, especially for ASEAN countries to be recognized in the eyes of the world

MISSION

To produce academia with world recognized writing quality
To combine with selected ASEAN countries in producing academic articles

PUBLICATION HISTORY

Published various field of arts and social sciences' studies since 2016 onwards.

PUBLICATION FREQUENCY

Biannual Frequency: Two (2) issues per year (April and September)

e-ISSN

2550-214X

COPYRIGHT NOTICE

UiTM Press (The Publisher) has agreed to publish the undersigned author's paper in Idealogy Journal. the agreement is contingent upon the fulfilment of a number of requirements listed below.

1. The undersigned author warrants that the paper entitled below is original, that it is not in any way libellous or unlawful in malaysia, that it does not infringe any copyright or other proprietary right. The undersigned hereby represents and warrants that he/she is the author of the paper, except for material that is clearly identified as to its original source, with permission notices from the copyright owners where required. The undersigned represents that he/she has the power and authority to sign and execute this agreement.
2. The undersigned author warrants that the paper entitled below has not been published elsewhere, and also it will not be submitted anywhere else for publication prior to acceptance/rejection by this journal.
3. By submitting the paper entitled below, the undersigned author agrees to transfer the rights to publish and distribute the paper in an international e-journal (entitled above) to publisher.
4. The undersigned author agrees to make a reasonable effort to conform to publisher's submission guidelines and to liaise with the editor to ensure that the requirements of these guidelines are met to a reasonable degree.
5. The corresponding author signs for and accepts responsibility for releasing this material on behalf of any and all coauthors. This agreement is to be signed by at least one of the authors who has obtained the assent of the co-author(s) where applicable. After submission of this agreement signed by the corresponding author, changes of authorship or in the order of the authors listed will not be accepted.

COMMITTEE ON PUBLICATION ETHICS

This is an Open Access article distributed under the terms of the Creative Commons Attribution – Non Commercial – No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. This journal also followed to the principles of The Committee On Publication Ethics (COPE) www.publicationethics.org

REPRINTS AND PERMISSIONS

All research articles published in Idealogy Journal are made available and publicly accessible via the internet without any restrictions or payment to be made by the user. Pdf versions of all research articles are available freely for download by any reader who intent to download it.

DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

EDITORIAL AND REVIEWER TEAM

JOURNAL ADVISOR

Professor Sr Dr Md Yusof Hamid *AMP PMP*
(Rector, Universiti Teknologi MARA, Perak Branch, Malaysia)

CHIEF EDITOR

Ishak Ramli
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Associate Professor Dr Muhamad Abdul Aziz Ab Gani
(Universiti Teknologi MARA, Perak Branch, Malaysia)

MANAGING EDITOR

| | |
|--|--|
| Article Refereeing Process & Authenticity Nurul Shima Taharudin (Universiti Teknologi MARA, Perak Branch, Malaysia) | Digital Object Identifier (DOI), OJS & Archiving Nizar Nazrin (Universiti Teknologi MARA, Perak Branch, Malaysia) |
| Format & Copyediting Muhammad Redza Rosman (Universiti Teknologi MARA, Perak Branch, Malaysia) | Visibility & Promotion Mohamad Hafiz Yahaya (Universiti Teknologi MARA, Perak Branch, Malaysia) |

Record for Acquisition, Refereeing Process, & Notification
Haslinda Md Nazri
(Universiti Teknologi MARA, Perak Branch, Malaysia)

EDITOR

| | |
|---|--|
| Malaysia Professor Dr Shahrizan Zainal Abidin (Universiti Teknologi MARA, Malaysia) | Indonesia Professor Dr Tjeptjep Rohendi Rohidi (Universitas Dian Nuswantoro, Semarang, Indonesia) |
| Bangladesh Dr Sheikh Mehedi Hasan (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh) | Pakistan Associate Professor Dr Sophiya Umar (Bahauddin Zakariya University, Multan, Pakistan) |
| Indonesia Professor Dr Anis Sujana (Institut Seni Budaya, Indonesia) | Saudi Arabia Assistant Prof. Dr. Abdul Jalil Nars Hazaea (Effat University, Saudi Arabia) |

PANEL OF REVIEWERS

MALAYSIA

| | | |
|--|--|--|
| Associate Professor Dr Nur Hisham Ibrahim (Universiti Teknologi MARA, Malaysia) | Dr Shahrel Nizar Baharom (Universiti Teknologi MARA, Malaysia) | Dr Verly Veto Vermol (Universiti Teknologi MARA, Malaysia) |
| Associate Professor Dr Rusmadiyah Anwar (Universiti Teknologi MARA, Malaysia) | Dr Azian Tahir (Universiti Teknologi MARA, Malaysia) | Dr Zahirah Haron (Universiti Teknologi MARA, Malaysia) |
| Associate Professor Dr Azhar Jamil (Universiti Teknologi MARA, Malaysia) | Dr Aznan Omar (Universiti Teknologi MARA, Malaysia) | Dr Saiful Akram Che Cob (Universiti Teknologi MARA, Malaysia) |
| Dr Mohd Khairi Baharom (Universiti Teknologi MARA, Malaysia) | Dr Hamidi Abdul Hadi (Universiti Teknologi MARA, Malaysia) | Ishak Ramli (Universiti Teknologi MARA, Malaysia) |
| Dr Nagib Padil (Universiti Teknologi MARA, Malaysia) | Dr Syed Alwi Syed Abu Bakar (Universiti Teknologi MARA, Malaysia) | Nurul Shima Taharuddin (Universiti Teknologi MARA, Malaysia) |
| Dr Hanafi Hj Mohd Tahir (Universiti Teknologi MARA, Malaysia) | Dr Zainuddin Md Nor (Universiti Teknologi MARA, Malaysia) | |

INDONESIA

| | | |
|--|---|--|
| Professor Dr Anis Sujana (Institut Seni Budaya Indonesia) | Dr Supriatna (Institut Seni Budaya Indonesia) | Toufiq Panji Wisesa, S.Ds., M.Sn (Institut Seni Budaya Indonesia) |
| Dr Andang Iskandar (Institut Seni Budaya Indonesia) | Dr Pandu Purwandaru (Universitas 11 Maret, Indonesia) | Drs Syaiful Halim., M.I.Kom (Institut Seni Budaya Indonesia) |
| Dr Husein Hendriyana (Institut Seni Budaya Indonesia) | Dr M. Zaini Alif (Institut Seni Budaya Indonesia) | Ratno Suprpto., M.Ds (Universitas Pembangunan Jaya Indonesia) |
| | Drs Deden Maulana, M.Ds (Institut Seni Budaya Indonesia) | |

SAUDI ARABIA

| | | |
|---|---|--|
| Asst. Professor Dr. Abdul Jalil Nars Hazaea (Effat University, Saudi Arabia) | Asst. Professor Dr. Mueen Uddin (Effat University, Saudi Arabia) | Asst. Professor Dr. Shajid Khalifa (Effat University, Saudi Arabia) |
|---|---|--|

BANGLADESH

| | | |
|--|--|--|
| Mr Al-Monjur Elahi (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh) | Dr Sidhartha Dey (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh) | Dr Sheikh Mehedi (Jatiya Kabi Kazi Nazrul Islam University, Bangladesh) |
|--|--|--|

PAKISTAN

| | | |
|--|--|---|
| Associate Professor Dr Sophiya Umar (Bahauddin Zakariya University, Multan, Pakistan) | Masood Akhtar (Bahauddin Zakariya University, Multan, Pakistan) | Shah Zaib Raza (Bahauddin Zakariya University, Multan, Pakistan) |
|--|--|---|

PHILIPPINES

Jeconiah Louis Dreisbach
(De La Salle University, Philippines)

Digital Illustration as Visual Communication to Promote Kelantan Cultural Heritage

*Roziani binti Mat Nashir@Mohd Nasir¹, Ghazali Daimin²

¹College of Creative Arts, Universiti Teknologi MARA, Kelantan Branch, Machang Campus, Malaysia

²College of Creative Arts, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia
Institutional e-mail: *roziani_nasir@uitm.edu.my¹, ghazalid@uitm.edu.my²

*Corresponding author

Received: 1 July 2022, Accepted: 15 August 2022, Published: 1 September 2022

ABSTRACT

The state of Kelantan Darul Naim is endowed with a wealth of tourist attractions, including the oldest tropical rainforest, exclusive and distinctive art experiences and activities, mouthwatering local traditional food, and welcoming local people. Kelantan is regarded as the “cradle of Malay culture”. There is a lot of cultural performance that can be found in Kelantan such as Wayang Kulit (shadow puppet), Menora, Mak Yong and Dikir Barat. Apart from that, Kelantan is also well-known for traditional games and musical instruments such as gasing, Wau Bulan, keretuk, and rebana ubi. The methods used in this research is a questionnaire and content analysis used to analyze the vector and raster digital illustration artwork from a selected university in Kelantan which offers creative digital illustration subject as a requirement. Results found that the students can produce both vector and raster by using Kelantan cultural heritage as the subject matter. In a conclusion, digital illustration can be used as visual communication to promote Kelantan cultural heritage in the future.

Keywords: Digital Illustration, Visual communication, Kelantan Cultural Heritage, Advertising



eISSN: 2550-214X © 2022. The Authors. Published for Idealogy Journal by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1. INTRODUCTION

The state of Kelantan Darul Naim is endowed with a wealth of tourism attractions, including the oldest tropical rainforest, exclusive and distinctive art experiences and activities, mouth-watering local traditional food, and welcoming locals' people. The state of Kelantan is also well endowed with a rich natural heritage that is undoubtedly a feast for the eyes, with half of its coastline facing the South China Sea and the land bordering Thailand in the north. The tangible and intangible heritage of Kelantan is valued for its originality as well as its accurate representation of traditional Malayan art. There is a lot of Malaysia's heritage believed to have originated in Kelantan, while they are later known as Malay heritage. As state by The Star (2017), Kelantan is regarded as the “cradle of Malay culture”. There is a lot of cultural performance that can be found in Kelantan such as Wayang Kulit (shadow puppet), Menora, Mak Yong and Dikir Barat. Apart from that, Kelantan also well-known with tradisional games and musical instrument such as gasing, Wau Bulan, keretuk, and rebana ubi. The uniqueness of Kelantan's culture, craft, and tradition amuses tourists' interest (Sufahani, Ismail & Muhammad, 2013). According to Tourism, Arts and Culture Ministry (MOTAC) minister, Datuk Seri Nancy Shukri, Kelantan was unique as it still preserved the different types of traditional arts and performances. She hopes that the art practitioners, as well as the local community, can play their role to preserve and develop this cultural heritage. The younger generation might contribute by using social media to

advertise the arts to a global audience as they can promote the numerous traditional art forms to a global audience by utilizing their expertise in digital technologies.

1.1 Tourism Promotion Approach

In order to promote Kelantan's cultural heritage, the governments, private agencies and media should all contribute fully. A variety of promotional techniques are needed to attract repeat visits by tourists to the state, including introducing or rebranding the advertisement visual promotion of Kelantan's cultural heritage (Mohd Nasir & Salleh, 2014). The cultural heritage will increase productivity through effective marketing and advertising strategies and by drawing more visitors to the locations of our cultural heritage. Even though Kelantan has many resources that might be used to develop into fantastic tourist attractions, the development of its tourism industry has not yet been completed. To maximise the performance of this tourism sector, the responsible parties were required to carry out a quick, brief development. (Sufahani, Ismail & Muhammad, 2013).

1.2 Advertising to promote Kelantan Cultural Heritage

Advertising is becoming a key component of the tourism sector, attracting potential travelers with information about the distinctiveness of culture and heritage. By using effective marketing and advertising strategies and luring more visitors to the locations of our cultural heritage, we can increase productivity (Gwati, 2017). According to Weng and Huang (2018), The widespread usage of advertising in the tourism industry has increased the focus on analyzing how advertising affects tourism. For its professional benefit, the tourism sector must employ advertising as its main tool. Each country's and state's successful tourism promotion is founded on its cultural norms and its advertising industry's comprehension of its principles (Salehi, 2014).

1.3 Kelantan Cultural Heritage

According to Aslan (2018), It is apparent that maintaining and passing down the cultural heritage is a key fact in order to maintain society since cultural heritage represents the diversity of customs, representations of traditional life, and values within a community. As stated by UNESCO at the beginning, intangible heritage is a collective endeavor that arises from a tradition-based culture. The folk culture of every kind, both traditional and contemporary, is involved. In any event, intangible heritage can be considered of as the non-material facets of culture that aid societies in recalling their past and traditions and in creating a feeling of identity, location, and community in the present (Harrison & Rose, n.d.).

Wayang Kulit, also known as shadow puppetry, is an old kind of theatrical performance that uses specially created puppets, a gamelan musical ensemble, vocals, and story-telling skills by the master puppeteer known as the Dalang, as well as a white screen, shadow and light. According to Jufry, Rahman and Hashim (2020), One of the classic theatrical performances with a distinctive individuality is Wayang Kulit Kelantan. Gambalan (shadow puppets) are used in this shadow play performance to portray the characters from the Hikayat Seri Rama (a repertoire of Wayang Kulit Kelantan).

Wau Bulan is a Malaysian moon-kite with an elaborate pattern. In the Malaysian state of Kelantan, it is historically flown by men and is usually ornamented with flowery themes. The kite is typically painted with recognisable patterns in contrasting colours, which makes it very visible when flown in the open blue sky. This adds to its distinguishing size and shape. The wau bulanis was chosen as one of Malaysia's national symbols because of its alluring and mesmerising beauty (Yusoff et al., 2019)

In Kelantan, a style of gasing known as gasing leper is popular. It is frequently played in accordance with how long it revolves. Kelantan Gasing Leper is a form of gasing with a low profile and a weight of roughly 8 kg. It measures roughly 48 cm in circumference and 6 cm in height. In Malay culture,

gassing is one of the traditional games. Society still engages in this traditional pastime in the present period. While a classic pastime, gasing is not an elite sport (Omar et al., 2015).

Rebana Ubi is a drum instrument that is often found in Kelantan and is played by the people. This is the only Rebana with a beautiful design on the body and face, and it is quite large, measuring 70 centimetres in circumference and standing one metre tall. Rebana is typically set up on a hillside and played at various tempos and rhythms to suit various requirements and purposes, such as marriage proclamation and hazard warning. Rebana is no longer played for recreational purposes in communities, except for ceremonial events (Shuaib & Olalere, 2013).

Table 1. Questionnaire Survey

| Type Cultural Heritage | List | Respondent's Preference |
|-------------------------------|--------------------------|-------------------------|
| Traditional Games | Gasing Leper | 4% |
| | Wau Bulan | 92% |
| | Wau Puyuh | 0% |
| | Wau Kikik | 0% |
| | Silat | 4% |
| Traditional Performing Art | Wayang Kulit | 46.9% |
| | Mak Yong | 9.2% |
| | Dikir Barat | 42.9% |
| | Menora | 0% |
| | Main Tteri (Main Puteri) | 1% |
| Traditional Music Instruments | Serunai | 32.3% |
| | Rebana Ubi | 60.4% |
| | Gedombak | 2.1% |
| | Rebab | 5.2% |

Before producing the digital illustration artwork, the student is required to answer the survey of their knowledge toward the Kelantan cultural heritage.

2. DIGITAL ILLUSTRATION AS VISUAL COMMUNICATION

Visual communication is a process of channelling information through visuals. It involves graphic design such as logos, animations, illustrations, photography, colours, symbols, emblems, corporate identity, advertising, multimedia and other creative design results. Therefore, visual communication plays an important role to help channel information effectively (Tahir, Baharom & Rashid, 2020).

According to Liu (2019), digital illustration is a form of art that uses digital techniques to combine human reason and creative inspiration. It is based on digital and new media technologies. With the advancement of information technology, digital illustration art is now ingrained in all facets of life. The creation of digital illustrations has been made possible by the use of computers. Digital illustrations are frequently created with a graphics tablet. This tablet connects to a computer through a pen and is used as a tablet. When an illustrator sketches on a tablet, the finished image is transferred to the device as a digital illustration. The two programs that designers most frequently use for digital illustrations are Adobe Illustrator and Adobe Photoshop. There are two types of digital illustration can be produced which is vector graphic and raster graphic.

A vector graphic is composed of pathways, which can be lines, squares, triangles, or curved shapes. These routes can be used to make straightforward illustrations, logos, maps, or intricate schematics. In the same file, vector images can be scaled down to the size of a business card or up to the size of a billboard. The creation of vector graphics frequently involves the use of object-based editing programmes like Adobe Illustrator (Shica & Gupta, 2015).

As state by Shica and Gupta (2015), Any image that uses pixels—tiny squares each capable of storing a colour value and an opacity to create the image as a whole is referred to as a raster, also known as a bitmap graphic. We can see how these minuscule square pixels combine to form the image when we zoom in on the raster graphic. Usually, the software used to product raster graphic is Adobe Photoshop. But there is also other software such as Corel Painter, Clip Studio Paint, Krita and Procreate can be used to produce the illustration artwork.

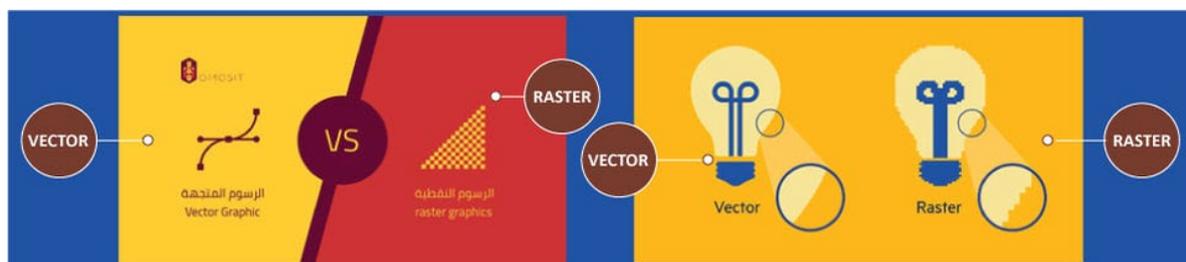


Figure 1. The difference between vector and raster
(Source: <https://www.psprint.com/resources/difference-between-raster-vector/>)

3. RESEARCH METHODOLOGY

Content analysis was used to analyze the College of Creative Art’s artwork from University Technology MARA (UiTM) in Kelantan. Undergraduates are the next generation who will become heir to the graphic industry. They only study the fundamental of elements and principles of design where they are still in the early education level in university and have minimal exposure and experience. Consistently, the student will develop their skill in producing digital illustration which influences by their reference’s illustrator based on their ability.

The finalized artwork must be completed full colour in digital, finished and already go through the consultation process by the lecturer as per the requirements of the subject. In order to fulfil the research, the subject of Creative Digital Illustration has been chosen. The subject focuses on produce the digital illustration application on advertisement posters. Kelantan was chosen as the state has a lot of uniqueness cultural heritage that can be explore by the student to choose as the main subject matter in the advertisement poster.

Table 2. Sampling Details

| No | Items | Detail of Sampling |
|----|--------------------|---|
| 1. | University | University of Technology MARA, Malaysia |
| 2. | Institute Category | Institusi Pengajian Tinggi Awam (IPTA) |
| 3. | Branch | Kelantan (Machang Campus) |
| 4. | Faculty | College of Creative Art |
| 5. | Level | Diploma level (undergraduate) |
| 6. | Course | Graphic Design and Digital Media |
| 7. | Subject | Digital Illustration |
| 8. | Task | Vector & Raster Project |

For the analysis, both task of creating a vector and raster artwork have been analyse by the researcher. It is to compare which digital illustration artwork are most appropriate to visualize in advertisement poster to promote Kelantan cultural heritage.

4. FINDINGS AND DISCUSSION

After go through the visual research, develop a few sketches and consult with the lecturer, the students able to produce the digital illustration artwork to fulfil the task that have be given under the subject of creative digital illustration.

Table 3. Content Analysis of Student's Artwork (Vector Illustration)

| Criteria | Vector Illustration | | | | | |
|---------------------------|---|---|---|--|---|---|
| Artwork |  |  |  |  |  |  |
| Characteristic | Design 1 | Design 2 | Design 3 | Design 4 | Design 5 | Design 6 |
| Subject Matter | Gasing | Makyong | Nasi tumpang | Wayang Kulit (Siti Dewi) | Menora | Gasing |
| Type of Cultural Heritage | Traditional Games | Traditional Performance | Traditional Foods | Traditional Performance | Traditional Performance | Traditional Games |
| Concept | Geometric Vector | Geometric Vector | Geometric Vector | Geometric Vector | Geometric Vector | Geometric Vector |
| Software | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator |

| Criteria | Vector Illustration | | | | | |
|---------------------------|---|---|---|--|---|---|
| Artwork |  |  |  |  |  |  |
| Characteristic | Design 7 | Design 8 | Design 9 | Design 10 | Design 11 | Design 12 |
| Subject Matter | Rebana Ubi | Makyong | Rebana Ubi | Wau Bulan | Wayang Kulit (Seri Rama) | Silat |
| Type of Cultural Heritage | Traditional Music Instrument | Traditional Performance | Traditional Music Instrument | Traditional Games | Traditional Performance | Traditional Games |
| Concept | Geometric Vector | Geometric Vector | Geometric Vector | Geometric Vector | Geometric Vector | Geometric Vector |
| Software | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator | Adobe Illustrator |

For the first task, the students are required to produce vector illustration with colourful geometric shape. All 12 artworks have been produced by using Adobe Illustrator with the inspiration from Wedha Pop Art (WPAP) concept. From the artwork produce, the subject matter of Kelantan cultural heritage has been stylised to geometric shape. The real shape simplifies and turn to be geometric element. Design 1,4, 5, 6, 8, 9, 10, 11 and 12 used the vibrant colour. While design 2, 3 and 7 used pastel colour in the digital illustration artwork.

Meanwhile, for the next task, the students are required to produce digital illustration in raster. The detail of the outcome digital illustration can be analysed as below.

Table 4. Content Analysis of Student's Artwork (Raster Illustration)

| Criteria | Raster Illustration | | | | | |
|---------------------------|---|---|---|--|---|---|
| Artwork |  |  |  |  |  |  |
| Characteristic | Design 1 | Design 2 | Design 3 | Design 4 | Design 5 | Design 6 |
| Subject Matter | Gasing | Makyong | Nasi Tumpang | Wayang Kulit (Siti Dewi) | Menora | Gasing |
| Type of Cultural Heritage | Traditional Games | Traditional Performance | Traditional Food | Traditional Performance | Traditional Performance | Traditional Games |
| Concept | Semi-Realistic | Semi-Realistic | Semi-Realistic | Semi-Realistic | Semi-Realistic | Realistic |
| Software | Adobe Photoshop | Adobe Photoshop | Adobe Photoshop | Adobe Photoshop | Paint Tool Sai | Adobe Photoshop |

| Criteria | Raster Illustration | | | | | |
|---------------------------|---|---|---|--|---|---|
| Artwork |  |  |  |  |  |  |
| Characteristic | Design 7 | Design 8 | Design 9 | Design 10 | Design 11 | Design 12 |
| Subject Matter | Rebana Ubi | Makyong | Rebana Ubi | Wau Bulan | Wayang Kulit (Seri Rama) | Silat |
| Type of Cultural Heritage | Traditional Music Instrument | Traditional Performance | Traditional Music Instrument | Traditional Games | Traditional Performance | Traditional Games |
| Concept | Semi-Realistic | Semi-Realistic | Semi-Realistic | Semi-Realistic | Semi-Realistic | Semi-Realistic |
| Software | Adobe Photoshop | Procreate | Adobe Photoshop | Adobe Photoshop + Procreate | Adobe Photoshop + Procreate | Procreate |

For the second task, the students are required to produce raster illustration. They are free to explore any software to produce the raster artwork. Design 1, 2, 3, 4, 6, 7, and 9 have been use Adobe Photoshop to produce the digital illustration. Other than that, design 5 explore Paint Tool Sai to produce the subject matter of Menora. There are 2 of the students use and explore Procreate Apps in iPad to produce the digital illustration. Above all, design 10 and 11 used combination software to finalize the artwork. From the raster artwork that have been produce by 12 students, the digital illustration looks smooth by using the brush and shading technique. The detailing of the subject matter can also be emphasized by using

raster. All the pattern and motif in each of the subject matter of cultural heritage can be enhance and highlight in the artwork.

5. CONCLUSION

Finding proves that, the student can learn about the Kelantan cultural heritage through the implementation of subject matter in digital illustration artwork. The design process that they have learned in the subject of creative digital illustration can help them develop their skill to produce digital illustration artwork. In a conclusion, digital illustration can be used as visual communication to promote Kelantan cultural heritage in the future. The new and fresh design idea needs to be applied in the advertisement instead of just using the actual photo in the advertisement of Kelantan cultural heritage as the previous year.

ACKNOWLEDGEMENT

The authors acknowledge the College of Creative Arts, Universiti Teknologi MARA (UiTM Kelantan Branch) and Universiti Teknologi MARA (UiTM Shah Alam) for the research data. Special thanks to those who contributed to this project directly or indirectly.

FUNDING

This research is not funded by any organization it is individual expenses.

AUTHOR CONTRIBUTIONS

Both authors played equal roles in the production of this paper.

CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

REFERENCES

- Cultural_heritage (1)*. (n.d.).
- Dayana Mohd Jufry, F., Kipli Abdul Rahman, M., Shuradi Nor Hashim, N., Pendidikan Sultan Idris, U., & Malim, T. (n.d.). Feminine Identity in Refined Male and Female Characters of Wayang Kulit Kelantan Pjace, 17 (6) (2020) Feminine Identity in Refined Male and Female Characters of Wayang Kulit Kelantan. In *Journal of Archaeology of Egypt/Egyptology* (Vol. 17, Issue 6).
- Firdaus Sufahani, S., & Muhammad, M. (n.d.). *An Analysis of International Tourist Behaviour Towards Tourism Sector in Kelantan Analysis of Landsat 5 TM Data of Malaysian Land Covers Using ISODATA Clustering Technique View Project Fluid flow fractional models (first second and third grade fluid) in the stenotic porous channel with external electric and magnetic field. View project.* <https://doi.org/10.13140/2.1.5138.1766>
- Gwati, A. A. (n.d.). *Promoting Underdog Cultural Heritage Sites Through Marketing and Advertising, So That They Can Share the Same Treatment with Great Zimbabwe And Motopos, In Zimbabwe. Case Study Chiremba Balancing Rocks and Ngoma Kurira National Monuments.*
- Harrison, R., & Rose, D. (n.d.). *Chapter 7 Intangible heritage.*
- Liu, Y. (2019). On Computer Digital Illustration Design. *Journal of Physics: Conference Series*, 1302(2). <https://doi.org/10.1088/1742-6596/1302/2/022063>

- Mohd Nasir, M. R., & Salleh, I. H. (n.d.). *Kota Bharu Islamic City-The Concept of a New Cultural Tourism Product*. <https://doi.org/10.1051/C>
- Omar, N. F. M., Yusoff, M. F., Rusman, M. S., & Zainol, A. S. (2015). The Sustainability of Gasing as an Icon of Malaysian Heritage Product to Promote Tourism Industry. In *Proceedings of the International Symposium on Research of Arts, Design and Humanities (ISRADH 2014)* (pp. 267–278). Springer Singapore. https://doi.org/10.1007/978-981-287-530-3_27
- Salehi, H. (2014). TOURISM ADVERTISEMENT MANAGEMENT AND EFFECTIVE TOOLS IN TOURISM INDUSTRY Morteza Farahbakhsh Contribution/ Originality. In *International Journal of Geography and Geology journal homepage: International Journal of Geography and Geology* (Vol. 3, Issue 10). <http://www.pakinsight.com/?ic=journal&journal=10>
- Shica, S., & Gupta, Dr. K. (2015). Various Raster and Vector Image File Formats. *IJARCCCE*, 268–271. <https://doi.org/10.17148/ijarccce.2015.4364>
- Shuaib, A. A., & Kelantan, M. (2013). *The Kelantan Traditional Arts as Indicators for Sustainability: An Introduction to its Genius Loci*. <http://ssrn.com/abstract=2246406><http://centrefexcellence.net/J/JSS/Vol2/No2/JSS2%281%29Apr%202013.htm>Electroniccopyavailableat:<https://ssrn.com/abstract=2246406>
- Tahir, M. M., Baharom, H., Rashid, S. N., & Ideology, M. S. (2020). The Role of Visual Communication During Covid Pandemic 19 Peranan Komunikasi Visual Semasa Pandemik Covid 19. In *Journal* (Vol. 5, Issue 2).
- Unique to the cradle of Malay culture | The Star*. (n.d.). Retrieved June 29, 2022, from <https://www.thestar.com.my/news/nation/2017/04/24/unique-to-the-cradle-of-malay-culture>
- Weng, L., & Huang, Z. (n.d.). *ScholarWorks@UMass Amherst A Study of Tourism Advertising Effects: Advertising Formats and Destination Types A Study of Tourism Advertising Effects: Advertising Formats and Destination Types* (Vol. 8). https://scholarworks.umass.edu/ttra/2018/Academic_Papers_Oral/8
- Yusoff, N., Samsuri, N., Ayob, S., & Chang, T. Y. (2019). Emotional expression of the Malaysian Chinese towards the Malay cultural heritage visualization. *Journal of Ethnic and Cultural Studies*, 6(3), 53–63. <https://doi.org/10.29333/ejecs/259>