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THE DESIGN AND IDENTITY OF BATIK TULIS PRODUCT SELECTED OF BATIK MANUFACTURERS IN KLANG VALLEY

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ABSTRACT

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Batik Tulis in the Klang Valley has motif and pattern design that identified its own identity. The purpose of this study is to find out the development of the *Batik tulis* industry in the Klang valley from year 2000 until 2018. Next, it also to study the design and identity of

the *Batik tulis* motif and pattern in the Klang valley from year 2000 until 2018. This study used several methods and approach for data collection consist of interviews, observations and photo documentation. Three *Batik tulis* manufacturers in Klang Valley have been identified in carrying out this study. The data were then analysed using analytical design approach. The findings showed that, each product of *Batik tulis* has a uniqueness in terms of subject matters as well as assertions in pattern and designs used. The development of the *Batik tulis* industry has been changed in terms of design according to the demand of batik users themselves who want differentiation in the design concept of batik products. Most of the batik products in this Klang valley are more focused on the concept of modern and contemporary design. It involves the use of colours, the type of fabrics and the selection of motifs characterized by flora and fauna in modern style. In conclusion, *Batik tulis* designs and identity in the Klang Valley from year 2000 until 2018 are still retain the originality of the flora and fauna motifs themselves but have made the design of the traditional style to a more modern and contemporary design. However, the design aspect of Hand drawn Batik products in the Klang Valley today needs to be disclosed to the public so that, it can maintain the textile arts, especially the *Batik tulis* as a Malay textile heritage.

Keywords: *Klang Valley, batik Tulis, Design, Manufacturer, Identity*

1. INTRODUCTION

1.1 Background

The Application of the *batik tulis* is popular especially among the Malay community. Researchers reviewed in terms of features and identity in the Klang valley this *batik*. researchers have chosen three producers of *batik tulis* in the Klang Valley the Master Wan Batik, Abas Sal Batik and also Chanting Creation. In the meantime, the three producers this batik tulis produced in early 2000 to today. Company Master Wan this Batik manufacturers batik in early 2000. In addition, Master Wan Batik is also as manufacturers, Dealers, suppliers and the *batik tulis* Stockist also in the Klang Valley this. the company's focus on *batik block* and *batik tulis* compared with stencils.

Batik manufacturer is Abas Sal Batik in the Klang Valley was established in the year 1999 this year many *batik tulis* in produce with such as Cloth products, Install Bracket but Shirt more traditional concept of identity to design more to flora with compact Arrangement. Further, the company is the manufacturer of the *batik Chanting* Creation was manufacturer in the Klang Valley with modern contemporary concept. The company more identity with an abstract, and Flora and Fauna with modern concepts. In the meantime, many companies focus on Chanting

Creation *batik tulis* product to the cloth Robes, and Men t-shirts. Design changes was in particular because it is in accordance with current needs and also time changing.

Overall, the adoption of *batik tulis* in the Klang Valley is still lacking identity exposures and new features concepts to the community. In terms of changes to design *batik tulis* in the Klang Valley still retain the identity of the flora and fauna motifs in modern contemporary concept. In addition, identity *batik tulis* in the Klang Valley this many ideas generated from flora motifs. In 2000 most of handmade is more to repeat design flora which many repetitions with no motive not more emphasis in the design. In the year 2004 to 2009 many designs almost the same design in 2000. Then, in 2010 design *batik tulis* in this more aggressive with a relatively harmonious use of colour and pattern that is more towards modern contemporary. In addition, also during the year, use of colour are also more modern design with a relatively prominent. Additionally, the design in 2015 to date it more to design flora with colours and modern products. Hand-drawn identity in the Klang Valley in the year 2015 until now is more focus on the value of uniqueness and aesthetics to the distinctive motifs of flora.

Currently, changes in design patterns from the year 2000 till 2018 also change according to the changes in a particular place in accordance with the requirements of the current market designs. In addition, hand-drawn identity in the Klang Valley is more concept concepts design not too meet the overall space on each product that *batik tulis*. Additionally, the identity and the concept of *batik tulis* in the Klang Valley is not only that in terms of the acceptance of the community is increasing than ever before who only know traditional *batik* was only popular in this era period to the year 2000. The batik patterns also existed in the Klang Valley are also quite clearly exhibited identity motif especially motifs of flora and fauna, but still have the elements of a modern contemporary concept.

1.2 Problem Statement

According to Sasaliza Mohd Sirin (2017), not many people in the community of Klang Valley know that they have their own *batik* identity if compared to Kelantan and Terengganu, batik in Klang Valley tend to bear more traditional features such as flora and fauna motif. Even though the time has change. Currently in Malaysia, the number of people wearing *batik* has reduced because not many make it a practice to wear traditional clothes. This is especially true in Klang Valley and the Federal District. In addition, those who live in the city don't get extensive knowledge about *batik tulis*. For government employees who work there are not many who promote the practice of wearing *batik* every Thursday.

Some of them may wear it because they already have a sense of love for their Malaysian heritage. Besides that, the availability of *batik* is also quite rare when compared to non-traditional clothing. In addition, those in the city may not be able to appreciate the fact that *batik* is a symbol of Malay heritage. In terms of designs and patterns, there have been changes in both, as well as colour, from the year 2000 till now. The availability of various colours and motifs can be used as leverage to commercialise *batik* in the market. But many who wish to highlight themselves with traditional *batik* clothing may find this difficult to do as, powered by the latest trends, Western brands continue to dominate and in turn, make it difficult for the batik industry to grow internationally. Normally, urban areas like the Federal Territory of Kuala Lumpur and Selangor not many people wear batik in their daily lives. In addition, this lack of presence will result in a lack of interest and understanding in batik for those who live in the city. The Malaysian *batik* industry is getting bleak and it is possible that it will uplift if there are no more vigorous efforts to restore its glory as a national heritage. This situation is certainly a nuisance not only for *batik* lovers, but also *batik* entrepreneurs who saw the dumping of their *batik* products in Klang Valley due to the less than favourable response. (Siti Aishah Yusoff, 2014) This problem exists because people view *batik* as traditional clothing that is only worn by elders. This is because the patterns and designs of *batik* are not up-to-date with current trends. Young people are more interested in more relaxed, trendy and modern styles. In

addition, the colours of *batik* today are also the same as before, that is, chocolate, black and white. (Hafiz, 2012).

1.3 Aim

To show the design identity and development of *batik tulis* in Klang Valley from 2000 until 2018.

1.4 Research Objective

1. To study the design development of *batik tulis* in Klang Valley from 2000 until the end of 2018
2. To identify the design concept and features of *batik tulis* in Klang Valley from 2000 until 2018

1.5 Research Question

1. What are the developments in design of *batik tulis* in Klang Valley from 2000 until 2018?
2. What are the design concept and features of *batik tulis* in Klang Valley from 2000 until 2018?

1.6 Statement of Significance

This subject is not only interesting and relevant to my studies. it is also my way of spreading love and appreciation for *batik tulis* to our current generation, especially those residing in the Federal Territory of Klang Valley. More than that, I want to show that Kelantan and Terengganu are not the only Malaysian states with attractive *batik* Klang Valley too produces batik with its own identity. In my review, I will highlight the value of every development made by the *batik* industry in the Federal Territory of Kuala Lumpur and Selangor. Batik in the Klang Valley produce *batik* with their own style and identity too. The motive behind this study is to examine the development of batik-making from 2000 till this very day. Research has identified that hand-drawn batik in Klang Valley has experienced changes up to modern times, so it is important to analyse the changes made from 2000 to 2018. is shows that not only Kelantan and Terengganu and produced with attractive *batik* identity but Klang valley also produces *batik* with its own identity.

As a result of *batik tulis* research in terms of the new concept and identity in Klang Valley it will create awareness to the community that in Klang valley this *batik tulis* have unique aesthetic value not only batik manufacturing from Kelantan and Terengganu. In addition, also as a result of this study will also give effect to agree to uphold the heritage in the community *batik tulis* as Malays. *Batik tulis* this also pioneered by designers who have the talent and experience to make *batik tulis* is known with the modern concept of identity with traditional elements. In addition, *batik tulis* in all three premises in the Klang Valley have identity and the concept of the following over time. the effects of the study obtained by researchers will impact awareness that hand-drawn batik is not clothes traditional bad times.

1.7 Limitation

This research will not be generalizable to all areas in Malaysia. Focus in Klang Valley areas using Interview, Observation and Photo documentation method to collect survey from three selected *batik tulis* industry in Klang Valley. In addition, researchers also focused on an area of Klang valley that it had a batik producer has long been based in the Klang Valley. This is because the place selected by the research company that has formed since the beginning of the year 2000 again. In addition, also the Klang valley is also the industry that produces products *batik tulis* sought-after communities in the Klang Valley. Researchers also want to

compare identity and concept of new *batik tulis* in the Klang Valley this is because there is still a lack of application of *batik tulis* in Klang Valley compared from Kelantan and Terengganu. In three manufacturer hand-drawn batik there have more experience about in batik making and have been operated scene ten years ago.

Klang Valley is also a place that many *batik* designers produce *batik tulis* them. In addition, also the Klang Valley also has many people who have ability to produce *batik tulis*. Researchers also choose *batik* premises in the Klang Valley which has extensive experience in the production of *batik tulis*. In the meantime, most of the designers' *batik tulis* this in the Klang Valley. The Klang Valley has a variety of premises batik with experience in the production of *batik tulis* in the Klang Valley. also be able to attract the community here to increase the adoption of *batik tulis* among them. In this area also the community not many know the identity and the new concept of *batik tulis* who became a symbol of Malay Heritage. Urban areas such as the Klang Valley also has a wide range of distinctive tastes in lifting dignity value uniquely hand-drawn batik in the Klang Valley on par with *batik tulis* in Terengganu and Kelantan. Researchers trying to research identity in terms of use of motifs and concepts in the design of *batik tulis* in three batik manufacturers.

1.8 Scope of the Study

In the scope of the study researchers have chosen year 2000-2018 because during the year during the year the company has been making changes to the concept of *batik tulis* in the Klang Valley. During the year many of these three companies that researchers' study was first established on the year. In addition, scope study taken from the year 2000 to 2018 will facilitate researchers to analyse the by year within each *batik tulis* issued by these three companies *batik tulis*. Besides that, also by making scope from 2000-2018 year will see changes to design *batik tulis* in terms of identity and the concept of time is now available at hand-drawn batik this in the Klang Valley. in the meantime, the company *batik* in Klang Valley began the change from the year 2000 with the traditional elements till the modern elements. However, the researchers will look at in the whole design hand-drawn in 2000 to 2018.

In addition, also in the year 2000 to 2018 is to appropriate year to see changes and design identity at *batik tulis* because it many influenced by request of the current design. In the meantime, *batik tulis* in the Klang Valley this element and its own identity in 2000 to 2018 in terms of identity that you are trying to get across the concepts through these *batik tulis* designers produce. In the year 2000 to 2018 many design company *batik tulis* released based on flora and abstract with modern and traditional features which form the demand among customers at the company's batik write this in the Klang Valley. They produce changes in terms of exclusive fabric with modern contemporary designs. In addition, researchers also would like to see the development of identity and the concept of changing over time but still retains the originality of *batik tulis* itself so that it is preserved as a heritage of the Malay community in the country. Researchers also see the change from the year 2000 to 2018 in terms of motive and identity design and *batik* 3 manufacturer selected.

2. LITERATURE REVIEW

There are many countries where batik has found a home in. For instance, the art of batik has been in Egypt and Persia for approximately 2000 years, whilst in Japan and China, it was first used in the 7th century. It has also long-existed in Indonesia, and has enjoyed growth in Malaysia since it surfaced in the country over a century ago. Kelantan and Terengganu are pioneers in the Malaysian history of batik. It began in Kota Bharu, Kelantan in 1914 when knowledge of the technique was learned in Java and brought over. Batik cloth in Malaysia was created by Haji Che Su and her friends when they worked at Batik Pelangi Enterprises, which was located at Jalan Gajah Mati, Kota Bharu. The batik industry also developed in other states in the country (Dr. Arbaiyah Aziz).

The word batik has two meanings. The word originates from Indonesia, and it means producing coloured patterns on white textiles by dyeing them. The second meaning is white cloth that is decorated with the use of wooden, copper or iron blocks, and for the areas that are to be left undyed, wax, rosin or resin is applied. Batik cloths are generally made out of cambric, lawn or voile. The art of batik is one of the cultural roots that forms the identity and raises the dignity of any given nation that batik has found a home in. The batik industry is one of the small to medium industries that form the backbone of the country. The purpose of innovating the local batik industry is to give it a chance to compete at a global level. (Batik Drawn In wax, Itie Van Hout, 2001).

3. RESEARCH METHODOLOGY

This study uses the Zakaria Ali approach which has five theoretical elements, finesse (*berhalus*), usefulness (*berguna*), unity (*bersatu*), contrast (*berlawanan*), and symbolism (*berlambang*). In this study, researchers have been in the interview with three *batik tulis* related manufacturers around the Klang Valley. In addition, qualitative methodology has been a suitable method for making interviews with three *batik tulis* manufacturers around the Klang Valley. Besides that, in conducting this interview a number of designers and *batik tulis* makers have been taken to be collected from the study data. Apart from that, some academicians have expertise in the *batik tulis* have been selected for the first objective. On the whole, convenience sampling was employed due to a small population in the Klang Valley area. The conceptual framework contains global themes such as uplift appreciation and awareness of local motif and design of *batik tulis* identity. All these batik studies will follow the theory founded by Zakaria Ali.

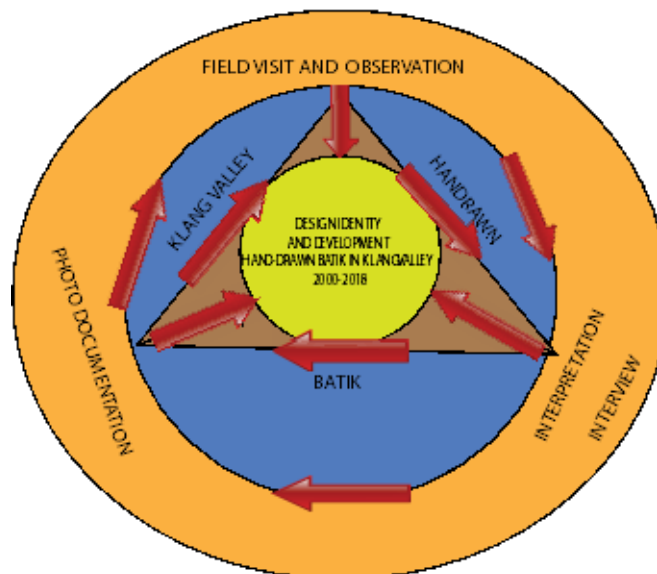
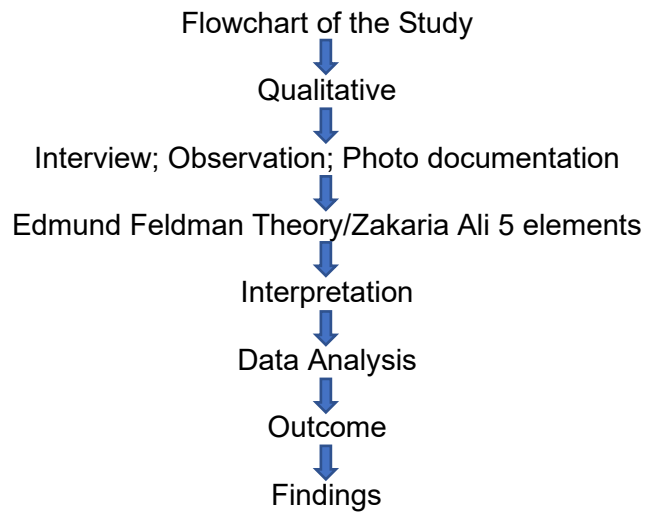



Figure 1: Research framework design identity and development *batik Tulis* in Klang Valley from 2000-2018

3.1 Flow Chart of the Study



4. DATA ANALYSIS

Respondents	Answer	Keywords	Similarities (Blue)
Master Wan Batik 1	Characteristic features of batik here more to modern contemporary with flora and abstracts as well as modern design	Abstracts	

Source: Master Wan Batik Collection

Abas Sal
Batik
2

In the company More to abstract and traditional motifs such as flora. Batik write request in the Klang Valley changes on demand return to motifs of flora and fauna

Motif flora



Source: Abas Sal Batik Collection

Chanting
Creation
3

Characteristics of batik here it much to the modern pattern of flora on demand customer of batik. In addition, the characteristics of the batik is also more to design batik fans want to abstracts at varieties every year.

Flora yang
moden



Source: Chanting Creation Collection

4.1 Result and Discussion

4.1.1 Master Wan Batik Collection



Figure 2: Batik Tulis Master Wan Batik 2000-2005

Based on the above batik designers using Peacock motif artwork above *batik tulis* fabric. Peacock also has an interesting pattern that is the pattern of fur with colours Blue, red, this is interesting. This is because the birds they are symbols of animals in this country. In addition, the Peacock was animal or subject matter that lives in Malaysia and countries such as Bangladesh, India and others. In addition, *batik tulis*, this pattern flaps peacocks reworked from original motifs. Designers have been making with the size different between canting outlines motif with lines in the motif. This is because the size of the canting sizes used showed the designer to emphasize in *batik tulis* this designer due to the statement Zakaria Ali, (1993) in the production of this art, many things should be taken into consideration to achieve fine arts such as shapes, structures, balances, compositions, colours and themes. In this writing explained that the designers emphasised the elements of composition between the left and the right at the figure section above.



Figure 3: Batik Tulis Master Wan 2005-2008

Batik pattern design more to in these *batik tulis* more to geometric-shaped for example. triangles, rounded, straight lines and undulating lines. In addition, these patterns of *batik tulis* rather have straight line and corrugated lines. This geometric motifs in spell because its requirement patience to manufactured by using the canting. This is because of geometric shapes require a very high concentration. In the product Master Wan Batik, batik designers this this using canting line style straight above this, as well as round, corrugated line.

In the production of this writing, it is more to the geometric pattern with various patterns of this pattern, however, it is more independent and more than not limited to the pattern of flora and fauna but also the pattern of more geometric with cold colour. and bright. Based on statement Moore (1942) It is suggested that the value of the beauty of the form can be measured by angle, i.e. objective and subjective. From the objective corner, the evaluated features are such a form of object or work. The form works more focused on real aspects based on design elements such as colours, outer shapes (shape), lines, texture, etc.

4.1.2 Abas Sal Batik Collection 2000-2018



Figure 4: Batik Tulis Abal Collection 2005-2009

In this designer using *batik tulis* subject matter of bamboo as an idea in the motif of *batik tulis* around 2005-2009. This *batik tulis* is with modern colours and still maintains the traditional concept that is a repetitive design. Designers use the subject matter as it is easy to find and also it has a uniquely distinctive in terms of appearance and attractive to be used as motifs in *batik tulis* at Abas Sal this *batik tulis*. In this subject matter to bamboo, batik motif support in this whole space in this batik. Colours used in batik are also modern colors. background color darker than the color motif would give an impact on subject matter that used this. the color used is the color purple, orange, green, yellow, purple, namely modern colors.

In these work *batik tulis* di Abas Sal Batik it is more susceptible to more organic ideas to plants, which are around us and it is easily reachable to our environment and also has an interesting look. This was also explained as Zakaria Ali, (1987) The natural ingredients of nature are the most important level of experience for the Malays. The rich and beautiful nature of the environment became the attraction to the Malay artist to make it necessary for their needs and to do things. The value of aesthetics produced is something that has an aesthetics value. The value of aesthetics produced in the crafts of these Malays is subtle, useful, united, fighting, and principles of the emblem so that they can provide satisfaction to the designer and craft of crafts and art.



Figure 5: Batik Tulis Abas Sal Batik 2015-2018

Design *batik tulis* in batik this company Abas Sal Batik more highlighting the concept of flora but have become the modern use of contemporary colors. In the meantime, this design hand-drawn batik at this bracket has been the shirt with brush techniques which are used as background on fabric this baju kurung. The designer batik in batik applied Abas Sal colours such as purple, yellow, green, pink, dark red *batik tulis* at this fabric using composition layouts at the bottom of the subject matter of this flora. the size of this Orchid flowers are also different and are arranged closely among each other.

Batik tulis in the Abal Sal Batik, this has a pattern of orchid flowers, which means the softness that reflects the pattern of attitude in our daily lives. This is because by Ku Zam Zam, (1984), The surroundings is something that is an important resource in the production of the Malay motifs. Most of the patterns produced by Malays usually have a connection between their lives and the environment. In relation to this, the production of Malay crafts is less than a sense of awareness of the needs of applied and aesthetics or life. It is therefore imperative that the idea of the environment has also played an important role in valuing flora and fauna as long as it is still because it is a inspiration source of designers and these artwork batik *tulis*.

4.1.3 Chanting Creation Collection 2000-2018



Figure 6: Batik Tulis Chanting Creation 2005-2009

In this designer took a hand-drawn batik inspiration from subject matter to flora to be used as motifs in batik shirt. Then, this *batik tulis* motif in this more towards users with modern colours. The designer also uses modern colour in this *batik tulis*. Colour in the *batik tulis* is more emphasized colours not like traditional batik but more to contemporary. In this designer using *batik tulis* details on subject matter this *batik tulis*. Designers use the subject matter of the main motif as motifs highlighted in this hand-drawn batik. Colour used also such as purple, orange, Brown, red and blue.

In these *batik tulis* design these use gentle colours as well as leaf motifs or flora that provide peace of colour that affects the psychology of the batik lovers and their favour. Pursuant to the statement Pooke & Witham, (2010) in the art of painting, visual elements including lines, shapes, colours and tones are embodied from the effects of the technique and media used by the artist. Meanwhile, Collingwood, (1984) to evoke certain feelings among observers such as the purpose of an artist arouse of certain kind of action.



Figure 7: Batik Tulis Chanting Creation 2010-2014

Designers take inspiration subject matter of butterflies' fauna in batik motif as in collection of Chanting Creation produced in 2010-2014 here. Batik here in modern looks with modern colours with the colour tones on the subject matter of this butterfly. Then, the composition of this support motives also plays a role to not seem too lost space to the main motif in *batik tulis* this. The colour used is also modern and also harmony. *Batik tulis* is more identity to produce motive flora and in variation in the form of modern and contemporary. The designer also generates a motif by maintaining the concept of flora and fauna but be modern with focus on motive's main produce.

From Rabiatuladawiyah Mohd Kari et.al, (2018) researched stated is the philosophy of fauna in batik artwork has been affected. Globalization has affected the basic meaning of values, metaphor, and symbol, in Malay attire such as batik. Furthermore, butterfly, bees, bird motifs, cock, peacock, deer, and mousedeer are also other important included, whereby the motifs were changed in the organic style that had symbolic values.

In the 20th century, the making of Malaysian batik had introduced a new tradition to the Malaysians, whereby the batik types and motifs became the national symbol to retain its original values to be protect and inherited by the society that understands its values. Moreover, the awareness of the significance of *batik tulis* sustainability and preservation has contributed to the rapid progress of *batik tulis*. Besides, the manufacturers' batik, which is vital symbol that was completely threatened, and now protected by the government as all Malaysians have a similar understanding of *batik tulis*.

4.2 Findings from the Keywords of Interviews

Respondents	Answer	Keywords	Similarities
Master Wan Batik 1	Kelantan batik Terengganu over to a use of colour and design that design the old one too many flora and repetitive design. batik Klang valley there is assertion of contemporary design	Batik Kelantan more focused on many colours Batik Klang Valley there is assertion of batik design	Colour attestations
Abas Sal Batik 2	In addition, also write in Klang valley batik more to the modern use of colour, abstract, geometric and a bit of flora and fauna assertion at design batik this hand drawn. batik in Kelantan and Terengganu over to colour that stands out and not a lot geometric pattern to date.	Batik Klang Valley focus on abstract, modern use of colour and depth with design. Kelantan batik to more subtle colours	Modern echoes colour
Chanting Creation 3	Batik Kelantan and Terengganu use of colour more harmonious. batik in the Klang Valley this colour more to contemporary modern and more focus on batik shirt and products such as hand bag included batik pattern.	Batik Kelantan and Terengganu more use of colour harmony Batik Klang Valley focus on modern contemporary design	Colour harmony Modern contemporary

5. CONCLUSION

As a result of, this learning will identify identity concept of *batik tulis* at three premises of *batik* in the Klang Valley from the year 2000 to 2018. *Batik tulis* at three premises had a distinctive identity in terms of concepts, including the use of colour, fabric type, layout and composition of the subject matter. From this study *batik* designers also write in three other premises this produce identity concept motifs in *batik tulis* from year 2000 to 2018. As a result, all of the findings were analysed using the Theory approach of design Analysis, and interpretation. Production of *batik tulis* in the Klang Valley has changed from traditional patterns to modern concepts of identity. All three companies' *batik tulis* similarities identity concept from the year 2000 to 2018. Results from the study also researchers get identity *batik tulis* in the Klang Valley have a modern concept in which it still retains features motifs of flora and more modern use of colour composition also subject matter as the key motive in display on the product of *batik tulis* at three premises this *batik*.

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DEVELOPING USER INTERFACE MOBILE APPLICATION FOR TOURIST

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ABSTRACT

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Mobile phones have become full-featured mobile computers, and the usage of this technology were developed promptly. Interest towards the usages of mobile phone as an intervention in developing new application for user were also seem very promising.

Much has been discus about the role of mobile application nowadays. Mobile apps that been design and created by the genius content developers, mostly are the applications that try to solve the problem facing by the user out there. Design process that has been conducted earlier in the study has led towards the invention of Thru Eye Apps. The applications are focusing on user interface and usability, and this were a baseline in developing the Thru Eyes Apps. The Thru Eye apps were developed to ease and guide tourist while traveling. With the establishment of this application, user will able to travel easily even though they travelling for the first time. Thus, this research paper discusses the user interface design process of forming Thru Eye apps in assisting tourist while travelling.

Keywords: *Mobile Apps, Tourist, Touchscreen, User Interface*

1. INTRODUCTION

1.1. Background

Nowadays Malaysia's Tourism Industry is expanding rapidly. This will make Tourism a major industry in marketing Malaysia as a destination of excellence and a major contributor to the socio-economic development of the nation. Malaysia is a third world country. The tourism industry not only fulfils tourists from the European countries but also from the Middle East and some of the African country. Statistic showed that there are also first-time tourists to Malaysia and the number increases every year.

According to Ministry of tourism and Culture Malaysia, statistical review in 2018 showed that visitors' arrival in Malaysia have reached up to 25.83 million and receipts up to RM84.1 billion. Meanwhile, in 2019, visitors' arrivals in Malaysia were up to 28.1 million and receipts up to RM92.2 billion. This proved statistically that the tourism industry is one of the major economic contributors in Malaysia.

Together with this fast-growing industry are the support of enhancement of connectivity to the wireless internet through smartphones, where mobile tourism become a new trend and become highly demand. Most of the tourists use conventional printed guides such as brochures, printed maps and travel books as a guide and reference before travelling. This is not efficient and it's become more difficult for first-time tourists.

Wang (2012) mentioned how mobile technologies, especially through smartphones and mobile integration can lead to innovational products that may boost travel and tourism (Wang D. P., 2012). In 2011, the Hong Kong Tourism Board designed tourist mobile apps that allow tourists to find information and locations of points of interest (POI) and also promoting events and dining outlets in Hong Kong. This convenience does not only serve as a channel for travellers to find information but also allows the conception of travel products and services through video clips and graphical illustrations (Tsang, 2010). Along with smartphone penetration growth, mobile applications are also becoming more popular and being used widespread and more smartphone owners use these Apps for travel (Sinda Agrebi, 2014). As such it is debated that the integration of smartphones into daily habits have overflowed and start to influence modern travelling behaviour (Wang D. Z., 2014), thus making related activities a more integrated part of everyday habits. This in return sets the basis for users to actively use travel apps during the travel process. Studies indicate that mobile technology allows pre and post-trip activities to be executed on-site (Wang D. Z., 2014). Mobile apps have the potential to identify tourists' needs and requirements and use them strategically to recommend alternatives or solutions that are really personalized and exclusive to that person. Contents are adjusted to their changing travel contexts and this provides added value to the experience of tourists dynamically (Dimitrios Buhalis, 2015). These technologies have helped travellers with what they perceived the trip would be by defining their needs. This affects their travel behaviours remarkably.

Mobile applications were first made popular by Apple Incorporated when it introduced the App Store that came with the iPhones. Google then followed suit by incorporating Google Play Store into android smartphones. Both offered a chance for developers to distribute their apps to the mass since 2008. Mobile apps could significantly help ease traveling woes for travellers. This role can be attributed not only to the universality and portability of mobile technology but also for its many features and functions that are supported by context aware systems (Gavalas, 2011). Furthermore, a recent study on tourism says that smartphones play a significant role in mediating the tourists' experience (Wang D. P., 2012). Mobile Apps are an important part of the customers' experience. They use mobile apps not only to look for destinations and attractions, but also for other travel-based needs such as travel agencies, entertainment devices, translation services and checking-in for airline flights (Wang D. P., 2012). Tourists are also able to share travel experiences instantly with their social networks through the mobile social media (Wang D. P., 2012). Therefore, it is suggested that mobile technology alters tourism experience by disorganizing the borders of experiential learning through the anticipatory, experiential, and reflection stages of the tourism experience (Wang D. Z., 2014). This verified that apps for tourist or traveller are significant and are preferred by users that also give impact towards its usage.

Designing the application for tourists is challenging. Designers need to follow certain guidelines and design principles that have been established by experts. Mobile device interface design is more restrictive than desktop interface design because of relatively limited computing and communication power, smaller platform sizes, an always-changing context (Tarasewich, 2003). User interface and usability need to be considered when designing the application followed by user-needs, in this case the tourists or travellers itself. Interface designers should be able to aid users and reduce their complexity while using the application (Ali Darejah, 2013). An interface that is designed without paying attention to users' ability will make it confusing for users and create many problems in building up a correct conceptual model (Wagner, 2002). The principle of user-centred design stated that there is no single proper design that can cater for the needs of all groups of users. This makes it more important for a mobile app to be developed based on the needs of the target users' cognitive ability (Ali Darejah, 2013). Interface designers also need to be alert to the diversity of users, as what is mentioned by Costa (2006) that the user interface goes beyond regional boundaries, it may use different styles based on its environment (Costa, 2006)

Previous studies have been done but were more focused on the usability and technical perspective. Many studies that were carried out regarding the development of mobile technology for tourists focus on how to make mobile technology more intelligent and context-aware that it can in the future introduce more relevant recommendations to support tourists on the move (Gavalas, 2011). This paper is establishing the design process of Thru Eyes apps following the design principle and established guidelines to make it easier for tourist while traveling. This application is targeted to tourists that are planning to travel to Malaysia. Hence, this paper presents an overview of the process in designing this application to suit the users' needs.

2. TECHNOLOGY ACCEPTANCE MODEL (TAM)

TAM is a theoretical model used to help explain and understand the functional application of information technologies. Normally It is presented in different contexts (William R. King, 2006). The Technology Acceptance Model or TAM is an information system theory that models how a technology is adopted and used by users. The model represents one of the most influenced explanatory models of the human behaviour theories.

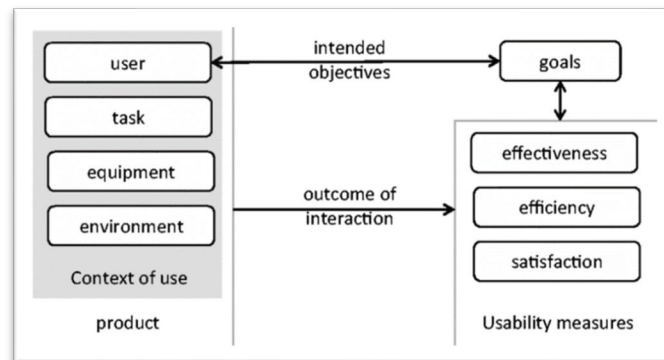


Figure 1: The ISO9241 usability definition framework.

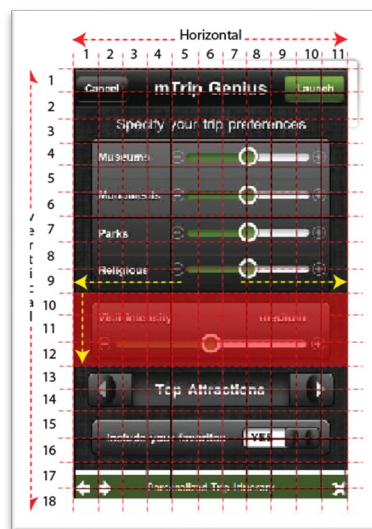


Figure 2: Interface usability calculation

2.1 Interface Usability Analysis

1. Firstly, design a grid/ panel on the interface (as shown above)
2. The box must be divided equally and of the same size
3. Next measure the Horizontal by Vertical boxes to get the total amount of boxes in the interface.
4. As an example; 11 Horizontal boxes by 18 vertical boxes = Total 198 boxes
5. To measure the percentage of the visit intensity button, count the vertical box by the Horizontal box = $11 \times 3 = 33$ box
6. Following this equation, $33 / 198$ (total box) $\times 100 = 16.7\%$ space used from total 100

2.2 Usability analysis on existing Interfaces.

Before starting the design of the user interface, a study on usability analysis on existing interfaces should be implemented to collect data that works for users and as a guideline to build ideas into the new designated interface. Usability analysis can determine possible usability problems but the mistakes are not indications of bad designs or incompetencies. Though even smaller problems regarding usability issues are worth emphasizing and need to be fixed promptly (Jacob Nielsen, 2002). In one of his studies, Mohd Firdaus Kamaruzaman (2016) stated that the existing interfaces chosen should be based on the similarity of intent and function of the application before making a reference to the construction of interfaces (Muhamad Fairus Kamaruzaman, 2016). As pointed out by Lewis (1993), this step is important because a good UI depends on how frequent users run the system as opposed to how often they run systems they are already familiar with (Lewis & Rieman, 1993).



Figure 3: Example Interface usability analysis

2.3 Comparative of Usability analysis finding

After the interface for the existing application's usability analysis is completed, the researcher will gather the interface usability data including for navigation, unused space, and how much space were allocated for buttons or icons in the existing application. This is to practically gather data for reference before the user interface design process take part. The chart below explains how the navigation menu should be given more priority when designing the interface design. Hence, the button and icon space menus are also important elements in the process. This allows the researcher to suggest an interface design guide using the data from the usability analysis findings.

Usability Analysis Findings

Application	Navigation	Title page	Unused space	Button icon	Operation System	Background image	Logo	Welcome site
mTrip main page	10%	3.4%	19.7%	38.8%	0%	25%	3.4%	0%
mTrip setting page	77%	6.4%	11.4%	0%	0%	0%	0%	5.2%
Layer	61.2%	10%	5.6%	11.9%	11.3%	0%	0%	0%
YELP	87.7	9.7%	0 %	0%	2.6%	0%	0%	0%
TOTAL	235.9%	28.5%	38.7%	50.7%	13.9%	25%	3.4%	5.2%
Total/100								
RESULT	58.975%	7.375%	9.175%	12.575%	3.475%	6.25%	1.6%	2.6%

Figure 4: Usability Analysis finding

2.4 Screen Flow Research

Before the researcher proceeds to the design process, a research on on-screen flow of an existing application should be implemented. This is important in order to gather the weaknesses and the strength of certain existing applications and where should the researcher improve according to the research objective. The researcher should select a similar existing application, then experience the application from main page and explore all pages and subpages in that application. At the same time, the researcher should grab all data such as screen title of each pages and see how the application works or the screen flow arrangement.

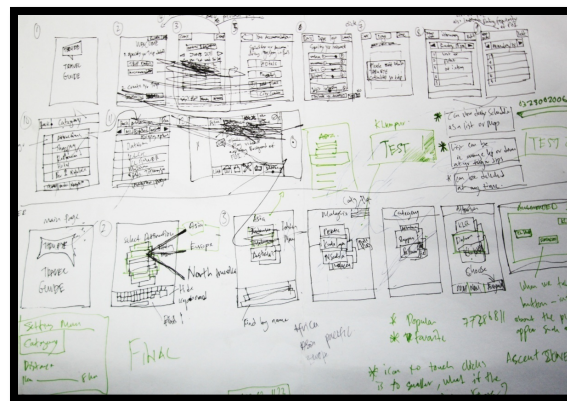


Figure 5: Research on Screen flow of existing application



Figure 6: Example on Screen flow from existing application

The figure above is an example of a screen flow from an existing application. This is what the researcher will do to study the weakness and strength of the existing application. From this study the researcher can find out the best feature to add to the new application that will be developed for this research.

2.5 Designing the Application



Figure 7: Interface Rough sketches

Before start designing the interface design, the researcher is required to roughly sketch the screen flow design to develop initial ideas on the content of the application. This step is to ensure the application contents are accurate before adding it into the application.

2.6 Colour Suggestion

Deciding colour for screen and interface design is crucial. The researcher referred to a colour combination website at www.colourcombos.com as a guide to get an overview of suitable colour combinations for the interface design.

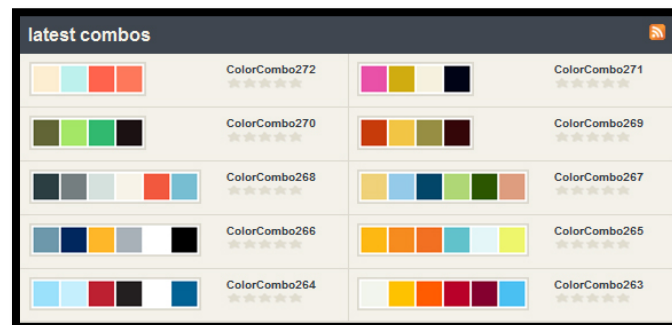


Figure 8: Colour combination chart by colour combos

Using colour combos, there are options to generate and choose multiple combinations of colours before start designing the application. Colour combos allow for the selection of significant colours to create a template for the interface by choosing what colour to apply and which locations the colour should be placed at. At the colour combos website, we can also make a 'text colour testing' in order to know what colour is suitable to be used for the text in this colour combinations.

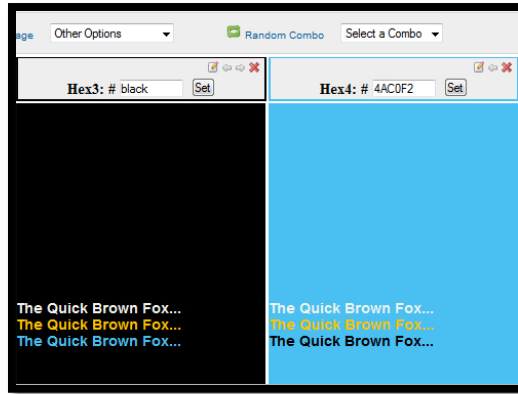


Figure 9: Text colour testing [www.colourcombos.com]

With all the data and input that were gathered in the earlier stage of this research, the next step is to start designing the interface design. The outcome from the screen flow research will be referred to as a guideline in the making process. The first screen for this application requires the design of a splash page or an introduction page that will pop up a few seconds before the user is brought into the application site. At this splash page there's a logo of the application and a short montage. This page will be designed using simple typography with minimum usage of images.

Users will enter the 'language selection' page. This may require users to select a language that they want to use while using this application. There are several selections of languages that can be chosen such as Malay, English, France, Japan and Chinese. This page requires users to scroll up or down in order to see the options of languages that are provided in this application. The title page has been placed at the top of the page to make it easier for users to know the current page they are on.

At the next page users will enter the destination selection. Here, users need to enter or select their destination such as Asia, Europe or other regions. At this point, the menu used is still the scrolling menu used for the previous page. The next page is to select the country. Users will enter the options page. Here, users can choose either to use the Map guide or the augmented reality guide option.

2.7 Flash Actions Scripts for Menu and Link

After all design process for the pre-test are completed, this design will be linked to Adobe Flash software so that all the pages can be linked. This is also done because the coding for the software uses Flash Action Scripts 3.0. This is to make sure the design and navigation such as scrolling menu, button menus and video files are working and properly connected before it can be tested by the users.

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INTERACTIVE GAME APPLICATION OF COOKING MALAY TRADITIONAL CUISINES TOWARD TEENAGERS IN MALAYSIA

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ABSTRACT

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The proposed interactive game application of cooking Malay traditional cuisines is a game designed to teach teenagers aged 12 to 24 years old in the cooking. There were a bunch of interactives cooking game applications on the internet, except for Malay cuisine games. This game is created to attract teenagers to making Malay traditional cuisine in interactive and fun ways. In this game, the user needs to follow the storyline in the game. Then, in the early game, they were given a list of ingredients to make some Malay cuisines. The player will be given the customer's requested food picture. Then the players need to click the right ingredients in making of the requested food by customer. If the player picks the wrong ingredients, then need to pick the ingredients from the start again. Next, this game concept is casual. With the time given, the players need to complete the order with minimum specific score to move forward to next stage. If they achieve the best result, the player will gain extra money and extra time bonus in the game. This game created with a different type of menus based on every chapter of the story. This game can attract teenagers to learn about cooking and the ingredients used in the food. This game is created to educate teenager yet entertain them at the same time.

Keywords: *Malay Cuisine, Cooking Game, cooking learning, mobile application*

1. INTRODUCTION

Online games for cooking learning are available on the internet. Users can choose whatever they want to buy it, or simply download it from the website. Game-based learning to learn some new cooking recipes can have an impact on teenagers. It's because the game contains elements of animation and imagination that can stimulate the mind and creativity of teenagers (Ryan, 2018). Games are the favourite hobbies of the teenagers to make good of their leisure time. Not only does this game accommodate their leisure time, it is also a simple and immersive way to learn how to cook traditional cuisine.

1.1 Problem Statements

There are lots of games applications available on the internet. But there is no Malay traditional cooking. Most of the games that are available on the internet are mostly being adopted through to Western and Italian style cooking for example, "Good Pizza, Great Pizza", "Delicious World", "Cake Mania" and many more. There is no Malay cuisine game available yet on the internet. This is a good opportunity to expand the knowledge of traditional Malay cuisine worldwide by playing games.

Besides, there are bunch of cook book of Malay traditional cuisines that are provided at any book outlets. One of disadvantage about the cookbook is very complicated and full of text than image. So much text is really hard to understand by teenagers since it was their first time learning to cook new recipes. The good cook book must provide with lots of details and images

of the menu's ingredients such as spices, vegetables, sauces, and many more. The less images of cooking and ingredients, the less teenagers' attraction to learn cooking. The images of ingredients and process of cooking is important (Chi, Chen, Chu, & Lo, 2008).

Despite minimal preparation of ingredients in Malaysia's television cooking program somehow confounding teenagers who due to short show time are also unable to catch up with the preparation. Most of the program does not demonstrate a proper ingredient preparation tutorial. As we know, the program "MasterChef Junior" is an example of an interactive way to attract teenagers to cook with their own ideas of creativity.

1.2 Objectives

In developing this Cooking Game-based learning there are some objectives that would be achieved. It is hoped that list of objectives for this project will help to achieve the goal of this project. The objectives of this project are stated below:

- a) To design a cooking game for teenagers.
- b) To interact teenagers how to cook Malay foods in interactive way.
- c) To use multimedia elements

1.3 Significant of the Study

This Learning Application is focused on interactive cooking tutorials for teenagers. It is because most of the game does not provide interactive ways to attract teenagers' attention to learn about Malay culture foods preparation. This study is to find the most teenagers' favourite and applicable interactive cooking game. Normally, some of the cooking games do not provide with Malay traditional food menus. The proposed project of interactive learning highlight factors is to make teenagers enjoy themselves yet learning at the same time. The researcher hopes this study can help and give benefit to the youth using this learning

2. LITERATURE REVIEW

This chapter of the literature review discusses immersive cooking game learning. The researcher also defines the related interactive learning literature in education such as the framework for mobile applications, media communication, style, and colour.

2.1 The Advantages of Interactive Learning

They're able to be open-minded in trying something new in the early stage of a child. The greatest effect on learning is the perception of sight and sound. Learning platform can improve the quality of digital media learning, and other resources can be a strong teaching tool (Ho, Chung, & Lin, 2012). Interactive platforms can provide enjoyable learning environment (Morgan, 2010). Based on the learning process of multimedia (Mayer & Clark, 2011), Images and pictures can help teenagers gain the awareness of details.

An interactive approach to modern methods can inspire teens to use traditional methods, (Terreni, 2010). These modern day, mobile application has grown rapidly over the years. (Nazruddin, 2012) says that mobile apps can be a powerful asset to the learning tool that allows teens to learn without any difficulty in places and times. This can have a major impact on adolescents' education and entertainment.

3. METHODOLOGY

This chapter, as shown in the title, contains the study's methodology on the game of Malay traditional cuisines. The researcher discusses in more depth the research technique, research

process, research techniques, data collection methods, sample selection, research procedure, type of data analysis, ethical concerns, and project research constraints. The method used in this study is online surveys.

4. FINDINGS AND DISCUSSION

4.1 Gender

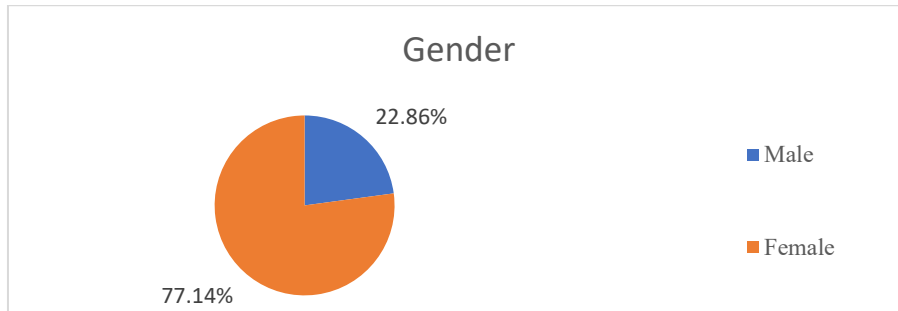


Figure 1: Percentage of gender

Based on Figure 1, there were total 35 respondents participated in this online survey, they are divided into two genders which female is the lead in the result with 27 participants and male with 8 participants.

4.2 Age

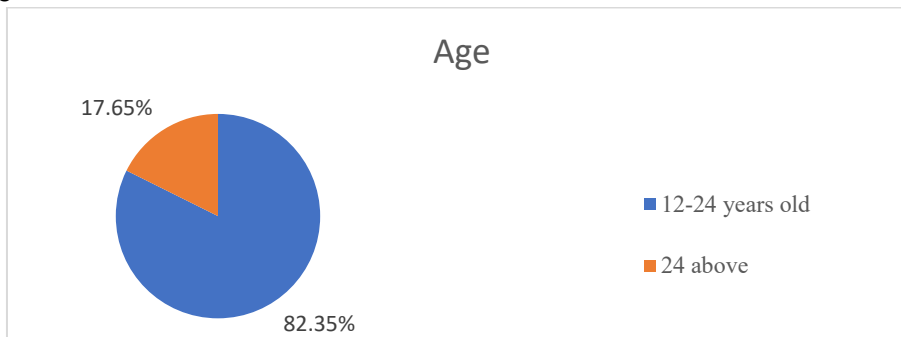


Figure 2: Percentage of age

Figure 2 recorded the participants' average age. There are 28 participants with an average age of 12-24. Meanwhile, participants with adult average age 24 above are 8 people.

4.3 Food Type

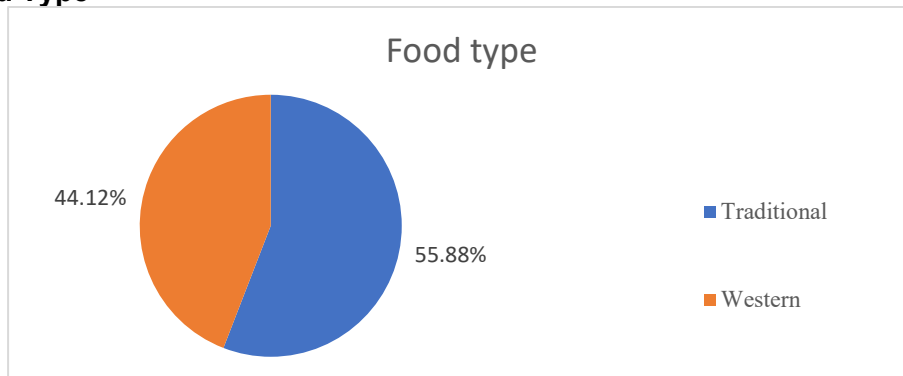


Figure 3: Percentage of food type

Based on Figure 3, 19 participants cannot cook Malay traditional foods and 15 participants cannot cook Western foods.

4.4 Foods' Name

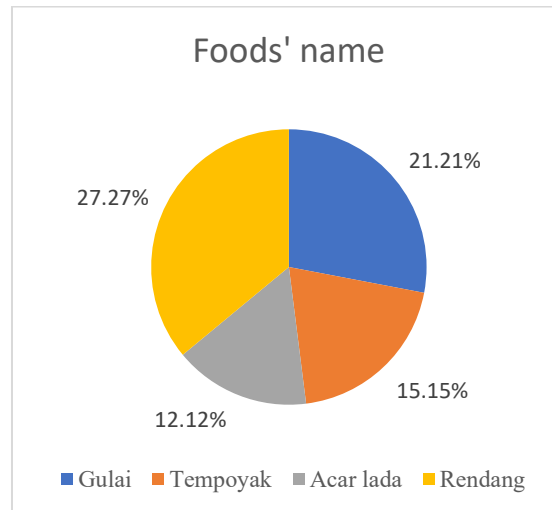


Figure 4: Percentage of foods' name

All the data on which kind of Malay traditional food that teenagers mostly don't know how to cook are recorded in Figure 4, *rendang* menu is the highest voting with a total of 12 participants. The second highest is *tempoyak* menu which was voted with a total of 8 participants. Meanwhile, the other 7 and 6 participants voted for *gulai* and *acar lada*. *Sup* is the less voted with no one voting for the menu.

4.5 Type of References

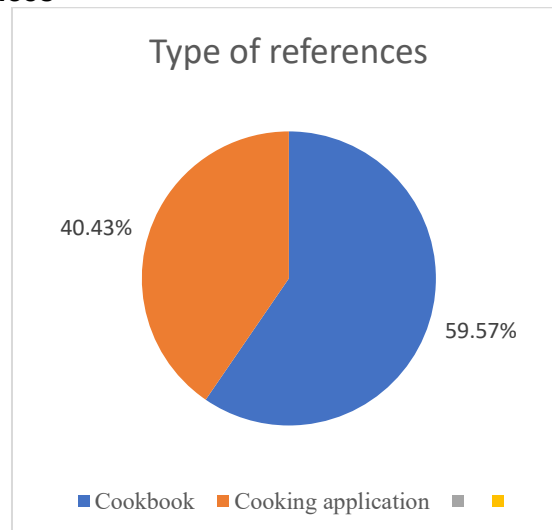


Figure 5: Percentage of type of references

Figure 5 recorded most of the teenager don't like to use cookbook instead using the cooking application. 28 participants don't like using cookbooks when learning the new recipes while 19 participants don't like using the cooking applications as a reference when learning the new recipes. Cookbook got the highest vote in this data.

4.6 Reasons Answer Cook Book

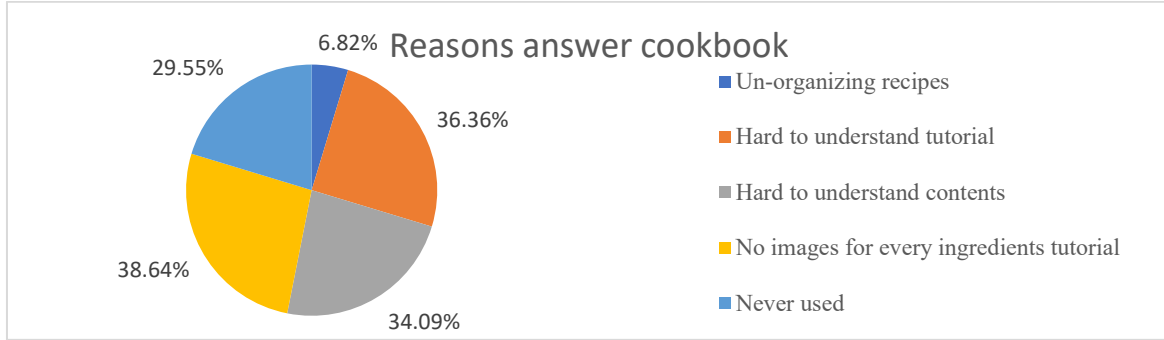


Figure 6: Percentage of reasons answer cookbook

Data from Figure 6 goes further detail in asking the respondents why they don't like using cook book rather than cooking application. These are what the respondents think about the disadvantage of the cookbook. The higher to the less vote from the participants are no images for every ingredients tutorial with a total of 17 voters, hard to understand the tutorial with the total of 16 voters, hard to understand contents with 16 voters, while 13 voters voted for never used cookbook, and lastly un-organizing recipes contents with 3 voters.

4.7 Logo Design

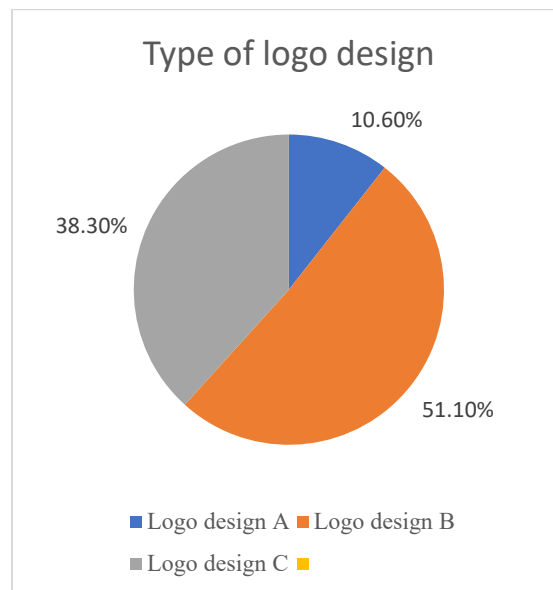


Figure 7: Percentage of logo design

Based on Figure 7, logo design B has the highest vote for the logo for The Malay Traditional Cuisine Game with 24 voters. The logo design A and logo design C have a total of 5 and 18 voters.

4.8 Characters Design

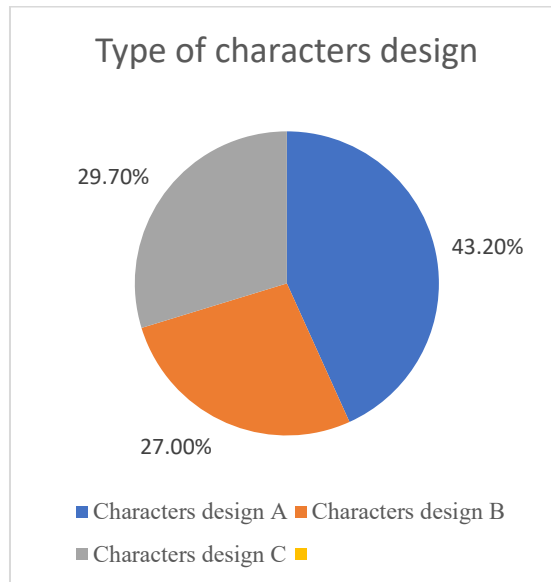


Figure 8: Percentage of characters design

For Figure 8, the question is about the voting of characters design concept. The question was prepared with 3 different design concept which is Characters Design A, Characters Design B, and Characters Design C. most voted for the character concept is Characters Design A with 16 voters. While for Character Design B and C voted by 11 and 10 participants.

4.9 Reason Answer Characters Design A

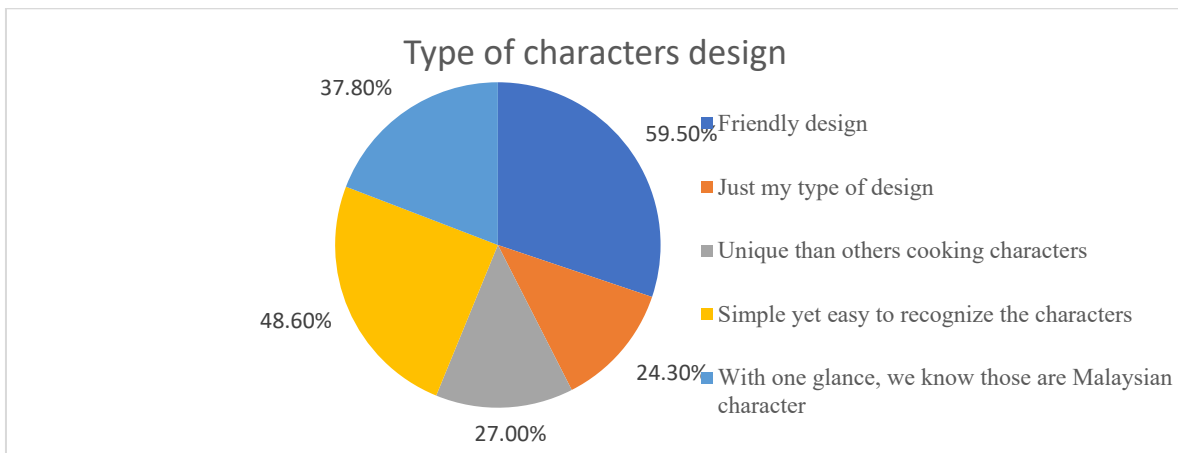


Figure 9: Percentage of answer characters design A

Figure 9 show the data of teenagers' view about the characters concept. They opinions about the design was 22 voted with friendly design, 18 voted for simple yet easy to recognize the characters, 14 voted for iconic Malaysian character, 10 voted for the unique design than others cooking characters, and 9 voted for their type of design concept.

4.10 Background Design

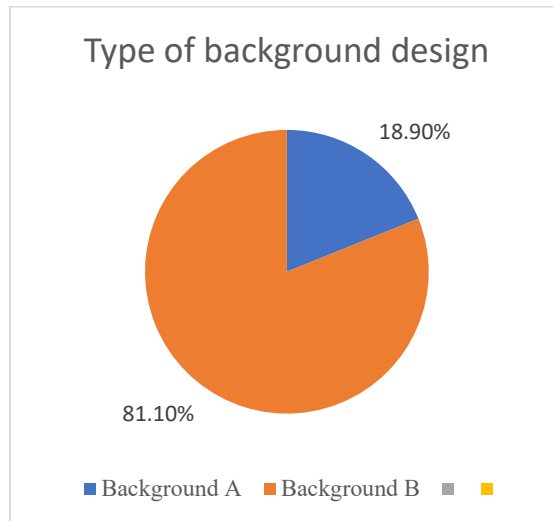


Figure 10: Percentage of background design

This question data about counter designs are shown in Figure 10. Counter design B style won for the most voted by teenagers with 30 voters, while counter design A was voted by 7 teenagers.

4.11 Interface Design

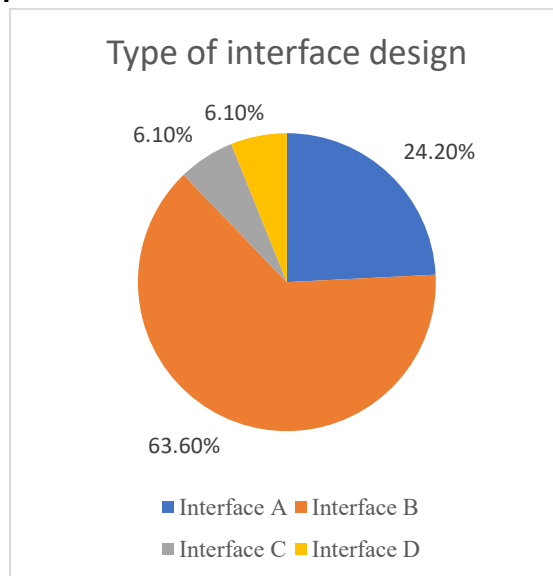


Figure 11: Percentage of interface design

Based on Figure 11, the question is about data of interface design in the game. Majority of the participants voted for interface B with 21 voters. Meanwhile, eight voters voted for interface A. Interface C and interface D have the same total of voters, which is 2 participants.

4.12 Loading Animation Design

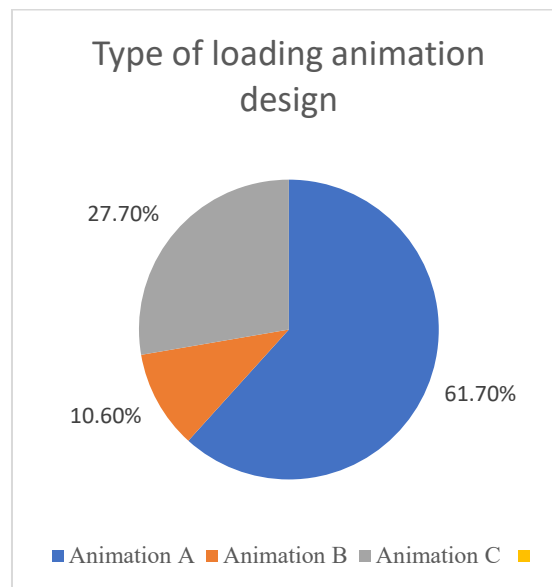


Figure 12: Percentage of loading animation design

For the last questionnaire, which is Figure 12 show the data of loading icon animation images. Animation A is the highest vote with 29 voters by teenagers. While, Animation B voted by teenagers with 13 votes and animation C voted by teenagers with 5 votes.

5. CONCLUSION

In the introduction section of this paper, the main objective of this project is to identify the factor that can lead an interactive way to interact with teenagers with the improvement of cooking skills. From the result of the inferential analysis, (refer to Figure 3) it shows that Traditional food leads the teenagers to suffer the lack of cooking skills.

The second objective of the project is aimed to create interactive ways of teaching cooking skills among teenagers. From figure 5, it is clear that most of the teenager doesn't like to use cookbook instead using cooking application when learning new recipes. Both objectives of the study have been achieved.

This study will focus more on the aspect of game designing, designing based on teenager preference, and how it will be implemented in the game layout design. Based on the analysis and data discovery, it can be concluded that this study has been able to establish. The guideline by TapBlaze, in designing the characters and Kak Yatie icon (ambassador of Adabi) that has been applied to create the game layout design is very effective and very adaptable to ensure a successful character design.

PERANAN KOMUNIKASI VISUAL SEMASA PANDEMIK COVID 19

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ABSTRAK

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Proses kemajuan dan perkembangan komunikasi telah bermula sejak berkurun lama dan melalui pelbagai fasa perkembangan dari masa ke semasa mengikut pengaliran zaman. Pelbagai kaedah telah terhasil untuk memudahkan aktiviti berkomunikasi.

Kemeriahan dan keseronokan aktiviti berkomunikasi berlaku seolah-olah tiada had masa. Komunikasi menjadi aspek penting untuk memenuhi keperluan kehidupan seharian. Tiada istilah berehat, berhenti sebentar atau 'tidur' bagi komunikasi.

1. PENGENALAN

1.1. Sejarah Umum Komunikasi

Menurut Syerif Nurhakim (2015), perkataan komunikasi berasal daripada bahasa latin iaitu *communicare* yang membawa maksud berbagi, menyampaikan berita, pesan, informasi dan perasaan kepada orang lain. Komunikasi merupakan suatu aktiviti interaksi penyampaian dan penerimaan maklumat yang berlaku di antara satu pihak penyampai dengan satu pihak penerima. David Crowley dan Paul Heyer (2011), menyatakan bahawa komunikasi adalah pertukaran informasi dan maklumat iaitu ianya suatu aktiviti yang telah dipraktikkan sekian lama dahulu menerusi pertuturan dan juga pelakuan isyarat.

Komunikasi bukan hanya terhad melalui pertuturan dan bahasa isyarat sahaja, ia juga dijalankan secara visual. Dahulu kala, manusia mula berkomunikasi di antara satu sama lain dengan bercerita dan berhubung secara terus. Manusia pada masa tersebut akan menggunakan apa juga kaedah yang dirasakan bersesuaian asalkan dapat menyampaikan ataupun menerima maklumat. Justeru itu, kaedah komunikasi menggunakan lakaran, contengan, huruf-huruf, imej serta simbol-simbol mula wujud dan berkembang dari masa ke semasa. Lukisan-lukisan dan lakaran-lakaran yang dikenali sebagai Piktograf dan Hieroglif mula wujud.



Rajah 1: Komunikasi visual pada zaman dahulu

Rajah 1 menunjukkan visual simbol dan lambang Hieroglif diperolehi daripada lorekan di permukaan batu. Lorekan tersebut menggambarkan maksud imej asal atau objek realiti sebenar. Ia secara asasnya adalah bertujuan untuk menyampaikan maklumat tertentu dan memudahkan manusia untuk memahami maksud penceritaan apabila melihatnya. Peter Dorman (2019) menyatakan bahawa visual Hieroglif perlu dilihat dengan teliti bagi memahami apakah jalan cerita yang hendak disampaikan.

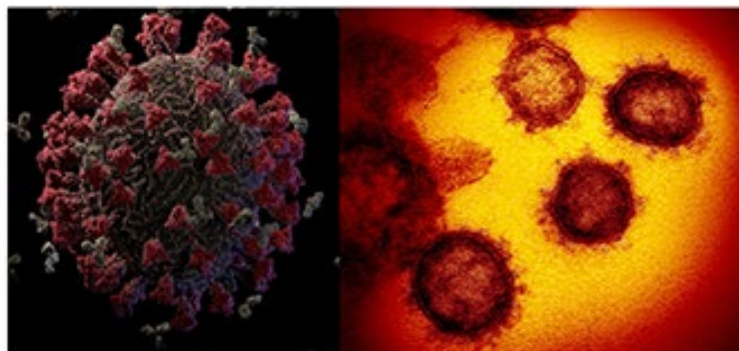
2. KOMUNIKASI VISUAL

Komunikasi visual adalah suatu proses menyalurkan maklumat melalui visual. Ia melibatkan rekaan grafik seperti logo, animasi, ilustrasi, fotografi, warna, simbol, lambang, identiti korporat, pengiklanan, multimedia dan lain-lain hasil rekaan kreatif. Menurut Faridah (2012), komunikasi visual ialah konsep komunikasi dan ungkapan kreativiti yang melibatkan elemen-elemen reka bentuk grafik iaitu gambar, huruf, warna, komposisi dan paparan reka bentuk. Semasa seluruh negara di dunia bergelut dan berhadapan dengan pandemik Covid 19, komunikasi visual menjadi kaedah yang begitu hebat sekali dan digunakan secara meluas dalam menyampaikan maklumat. Komunikasi visual telah membantu orang ramai untuk mengenalpasti arahan, panduan serta tindakan yang perlu dilakukan untuk pengawalan serta penularan penyakit Covid 19. Banyak info-info grafik mengenai Covid 19 direka dan dihasilkan sebagai komunikasi visual bertujuan untuk mencapai objektif menjelaskan, mendidik serta memudahkan kefahaman. Kepentingan orang ramai memahami komunikasi visual amatlah penting agar maklumat sebenar yang disampaikan dapat dicapai. Suatu kajian yang dilakukan oleh Nur Idayu Yusi (2017), menyatakan kepentingannya literasi visual untuk pengajaran dan pembelajaran agar kefahaman terhadap visual dapat dicapai dengan baik.

2.1. Komunikasi Visual Berperanan Untuk Menjelaskan

Kementerian Kesihatan serta Majlis Keselamatan Negara mula menghebahkan garis panduan kepada orang ramai bagaimana untuk membendung, merawat dan mengawal penyakit Covid 19. Pentingnya untuk tidak menimbulkan suasana panik dikalangan semua masyarakat, beberapa SOP diperkenalkan dan dilaksanakan. Komunikasi visual mula memainkan peranan penting terhadap pelaksanaan SOP yang sarankan oleh kerajaan.

Masyarakat pada umumnya tertanya-tanya bagaimanakah gambaran virus Covid 19. Imej grafik telah banyak membantu berkomunikasi secara visual menjelaskan gambaran bagaimanakah rupa bentuk virus Covid 19. Visual imej grafik virus Covid 19 telah diperkenalkan, diperjelaskan dan dihebahkan kepada orang ramai bagi menggambarkan bahawa inilah rupa bentuk virus Corona atau dikenali sebagai virus Covid 19 seperti yang ditunjukkan dalam Rajah 2.



Rajah 2: Visual Visual Corona Virus/Covid 19

Melalui komunikasi visual, orang ramai berupaya mengenali rupa bentuk virus dan pandemik Covid 19 yang menakutkan ini. Rajah 3 memperlihatkan simbol, lambang dan juga

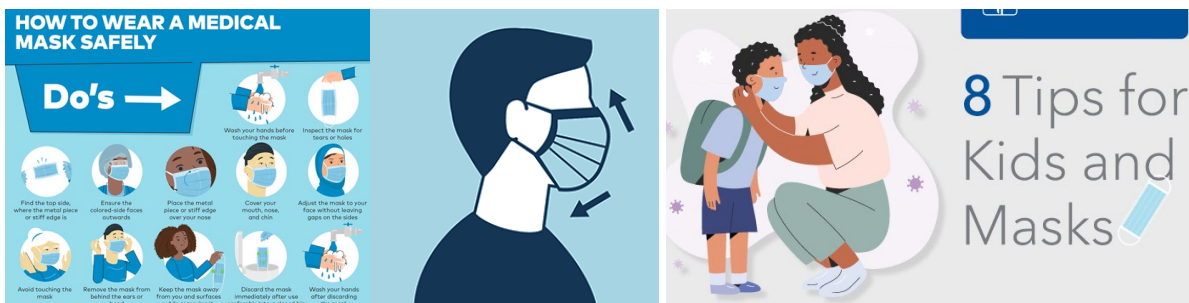
warna merah digunakan sebagai imej grafik bagi menggambarkan Covid 19. Imej grafik tersebut direka berdasarkan daripada visual asal Covid 19 yang bertujuan agar ia lebih mudah dikenali dan mudah untuk dijelaskan kepada orang ramai mengenai virus ini.



Rajah 3: Simbol dan lambang visual Corona Virus/Covid 19

2.2. Komunikasi Visual Berperanan Untuk Mendidik

Ilustrasi, imej grafik, logo dan info grafik mula membanjiri ruang platform media cetak dan media massa. Lambakan komunikasi visual samada di televisyen, suratkhobar, majalah, media sosial, poster dan sebagainya dihebahkan semata-mata untuk mengajar orang ramai apa yang patut dilakukan dan apa yang tidak patut dilakukan. Pada masa ini betapa pentingnya komunikasi visual terhadap semua lapisan masyarakat tidak kira muda atau tua didedahkan dengan informasi-informasi visual agar orang ramai semua dapat memahami segala SOP yang harus dipatuhi disetiap masa dan di setiap tempat. Sebagai contohnya, info grafik visual mengenai pemakaian pelitup muka (*facemask*) dengan betul untuk pelbagai peringkat umur. Ia seperti yang ditunjukkan dalam Rajah 4. Bukan hanya jabatan-jabatan kerajaan malahan NGO juga turut membantu mengeluarkan garis-garis panduan tersebut agar dapat mendidik orang ramai mengenai informasi Covid 19 yang perlu diketahui.



Rajah 4: Info grafik pemakaian pelitup muka

2.3. Komunikasi Visual Berperanan Untuk Memudahkan Kefahaman

Selagi pandemik Covid 19 belum berakhir, selagi itulah orang ramai perlu didedahkan dengan informasi semasa. Kefahaman mengenai visual membantu mengurangkan tekanan 'stress' orang ramai dalam menjalani kehidupan seharian dan hari-hari yang bakal ditempuhi. Apabila terjadinya keperluan dan ketetapan orang ramai untuk duduk di rumah (semasa PKP) orang ramai perlu faham apakah SOP yang harus dipatuhi. Maklumat perlu sampai kepada orang ramai dengan tepat dan sepantas yang mungkin. Justeru itu, komunikasi visual berperanan penting untuk membantu menyalurkan maklumat dengan berkesan.

Komunikasi visual terutamanya semasa Covid 19 berupaya mempercepatkan lagi kefahaman mengenai apa yang hendak disampaikan oleh Kementerian Kesihatan serta Majlis Keselamatan Negara. Rajah 5 menunjukkan contoh kepentingan visual dalam membantu untuk berkomunikasi dengan lebih berkesan bagi memudahkan kefahaman orang ramai mengenai pematuhan dan panduan ketika menjalankan kehidupan harian. Visual yang dipamerkan ini amat mudah difahami yang mana maksudnya menjelaskan keperluan penjarakkan sosial perlu diamalkan.



Rajah 5: Komunikasi visual penjarakkan sosial

Rajah 6 pula menunjukkan visual mengenai aturcara kaedah-kaedah amalan kebersihan dan jarak sosial jika bergejala. Visual yang ditunjukkan ini adalah bertujuan untuk memudahkan orang ramai memahami dengan lebih cepat dan jelas. Susun atur visual memberi gambaran yang jelas mengenai situasi sebenar yang perlu dipraktikkan semasa pandemik Covid 19. Ia mudah untuk difahami oleh semua peringkat umur.



Rajah 6: Komunikasi visual aturcara kaedah amalan kebersihan dan jarak sosial

Secara kesimpulannya pandemik Covid 19 telah memberi tamparan luar jangkaan kepada seluruh negara. Ia memberi suatu cabaran yang hebat terhadap aspek komunikasi. Ketika setiap negara bergelut untuk memerangi pandemik Covid 19, aspek komunikasi menjadi elemen terpenting bagi setiap individu di setiap situasi, setiap masa dan setiap tempat. Orang ramai dilanda kekeliruan dan kebingungan dengan situasi ini. Justeru itu, komunikasi visual berperanan penting membantu menyampaikan maklumat dan informasi penting mengenai Covid 19. Perhatian serius perlu diambil kira terhadap aspek komunikasi visual agar ia berupaya untuk memberi peranan yang berkesan. Tidak dapat dinafikan bahawa komunikasi visual juga turut menjadi penyumbang terpenting terhadap pengawalan pandemik Covid 19 selain daripada pengiktirafan dan pengorbanan daripada ‘*frontliners*’ seperti Kementerian Kesihatan dan Majlis Keselamatan Negara.

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UTILIZATION OF SOCIAL MEDIA PLATFORM INSTAGRAM AS PARTICIPATORY DESIGN TOOLS IN INDONESIA

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ABSTRACT

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Indonesia as the biggest archipelago country in the world has problem for the implementation of participatory design, especially due to the poor communication infrastructure and the distance between host and users. On the other hand, Indonesia has more than 100 million of internet users. In addition, Indonesian also social media savvy with Facebook, Instagram and Twitter serve as the top 3 social media platform in Indonesia. This study explores the potential of Instagram to serve as Participatory Design tools through experimentation method. The outcome of this study is conclusion that will serve as guideline for any Participatory Design initiative in the future.

Keywords: *Instagram, Participatory Design, Indonesia*

1. INTRODUCTION

Participatory Design (PD) is a design methodology in which the future users of a design participate as co-designers in the design process (Christina, 2014). It is often used by experienced designers who recognize difficulties in correctly understanding cultural, social, or usage scenarios faced by their users. C. K. Prahalad and Venkat Ramaswamy received appreciation for bringing joint creations / designs together to the minds of people in the business community by publishing their 2004 book, *The Future of Competition: Co-Creating Unique Value with Customers*. They propose:

"The meaning of value and the value creation process is rapidly shifting from products and company views to personalized consumer experiences. Consumers who are informed, networked, empowered and actively increasingly create value with the company."

Dominik Mahr, Annouk Lievens, and Vera Blazevic through their research argue that the buyer or user is the focal point of a design process, so understanding their needs and listening to their opinions will lead to successful design results (Mahr, Lievens, and Blazevic, 2013). This is in line with the Human Centered Design trend that is being widely echoed in the professional design and scientific world lately.

Whereas Cecilia Oyugi, Jose Nocera, Lynne Dunckley, and Susan Dray concluded in their research that the implementation of Participatory Design in third world countries experienced problems mainly due to poor communication infrastructure, low interest in reading, distribution of distant dwellings, and the distance between hosts and users (Oyugi, Nocera and Dray, 2008).

Indonesia, as one of third world countries has a problem with communication infrastructure and the distance between host and users. However, Indonesia also one of the countries with significant numbers of internet users, with around 119 million users [4]. In addition, Indonesian

also quite social media savvy with Facebook, Instagram and Twitter as the top 3 platform that being use by Indonesian according to Statista (Statista Research Department. 2019). This could compliment the problem of communication in the context of participatory design.

This study aims to investigate the possibility of social media platform Instagram as a tool for participatory design in Indonesia. The study will contribute to the literature of participatory design in Indonesia.

2. METHOD

Experimental method was identified as the most suitable method for this particular research because it provides a high level of control in order to find accurate results that specific and validated (Srinagesh, 2005). This could be beneficial for Indonesian demographic where design is still unpopular.

The experiment in Instagram was conducted in author's personal account with the address (@fitorio) with 1266 followers, through Instagram Stories feature. Most of the followers are Indonesian while the rest are foreign citizens. The experiment was conducted from March 6th - March 18th 2020.

3. RESULT & DISCUSSION

Indonesian is a social media savvy, with Facebook and Instagram as the top 2 social media platform in Indonesia. However, Instagram overcome Facebook in term of user's engagement. A social media engagement study report that Facebook has 0,09% engagement rate while Instagram has 1,6% of engagement rate (Rival IQ, 2019). Therefore, considering the importance of participation in a participatory design, Instagram has chosen as the platform for this research.

Just like other social media platform, Instagram also has several features in order to attract users. One of its features is Instagram Stories. Instagram Stories is a feature where user can post related images and/or video content in a slideshow format.

In order to gain an objective result, the experiment was conducted in 4 attempts with various design works, from product, graphic, until service. This experiment will cover tangible and intangible design works. First attempt was designing stool that being shared in Instagram Stories with Polling feature. The respondents were asked to choose the amount of the legs, the material of the legs, then the detail of the legs, and finally the color application. In this experiment, the limitation was the time limit for each step for only 30 minutes. Therefore, the number of participants for this first experiment wasn't that many and from various professional background. In average, there were 34 participants per polling.

The lesson from this experiment is:

- (1) The enthusiasm and level of participation for participatory design quite high, probably due to the polling feature that quite easy.
- (2) The time limit was too tight that could affect the objectivity of the polling.

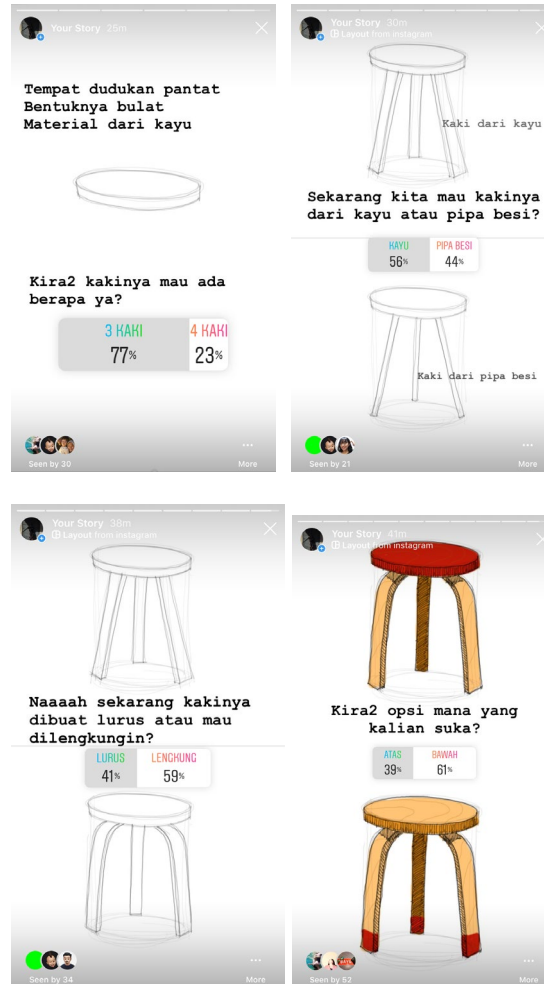


Figure 1: The experiment for stool design session. (Sources: Author)

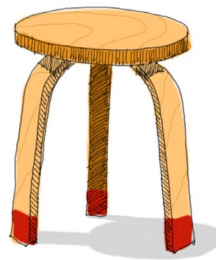


Figure 2: The final result for Stool Session. (Source: Author)

Based on the evidences from first experiment, the second experiment was conducted with longer time frame, which is range from 1-3 hours. The object chosen was still a 3D object because the data that wants to be extracted was the interest of the respondents with the relation of the time limit. Therefore, the object was still same with the previous experiment in order to get the same benchmark.

The number of respondents that participate in the second experiment increased exponentially. In average there were 82 respondents per polling. This experiment show that the length of the time has direct correlation with the number of participants, which indirectly will increase the objectivity of the polling.

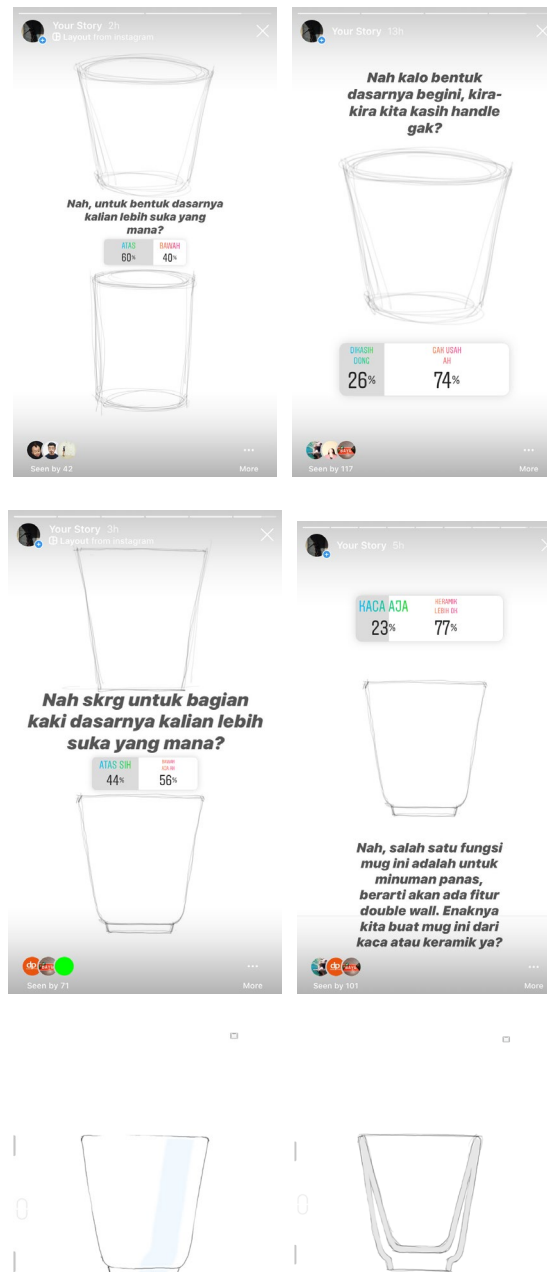


Figure 3: The experiment for Drinkware Session. (Source: Author)

After two experiments with 3D product, the third experiment was conducted with 2D design in the form of logo design. This outcome was to testing if 2D design could get tested with similar method. In addition, in previous experiments, the tool that being used was only Polling, which quite convenience for the participants. In the 3rd experiment, the author adding the feature of Question in order to testing whether the participants would participate if the interaction is more than just a tap but answering the question.

The brief for this experiment was designing a logo for an organic fruit shop called MURNI. Therefore, the design should be able to communicate the business concept. The number of participants for this experiment were slightly increased comparing with previous experiment. In average there were 104 participant per polling, with the exception for Question tool when participant should write their answer, the number of participants decreased significantly, there were only 12 people who participated in the Question. This shows that the participants prefer an easier experience such as polling instead of question.

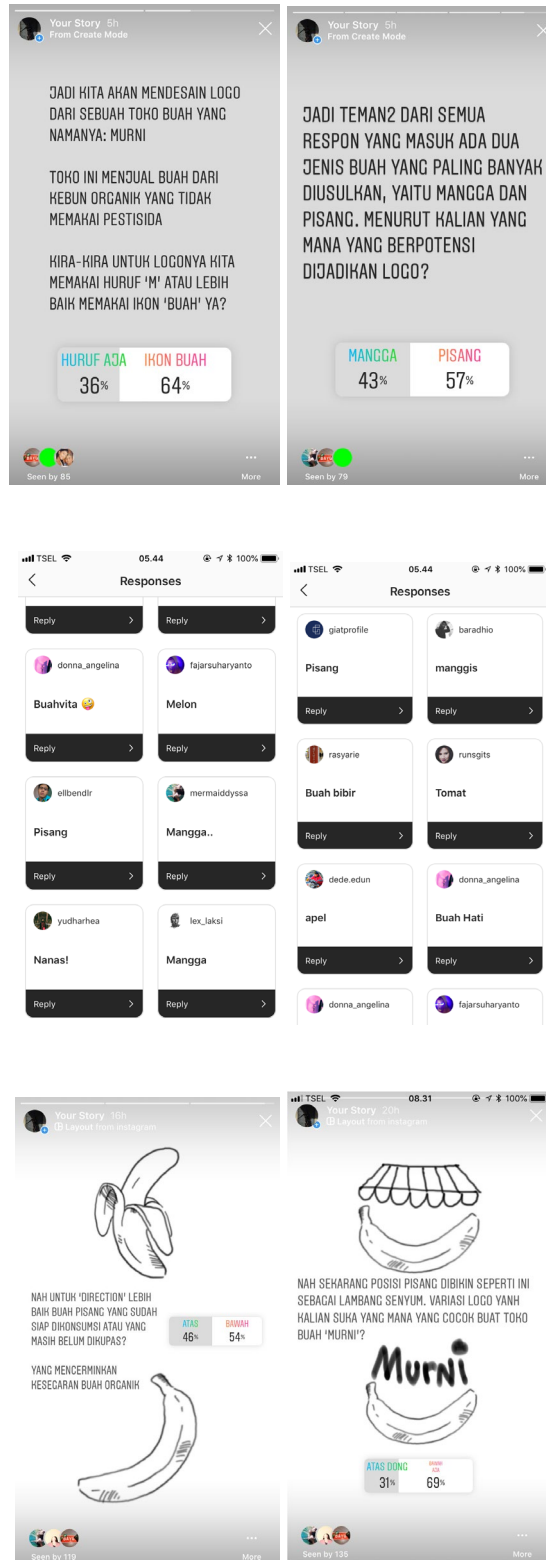


Figure 4: The experiment for Logo Design Session. (Source: Author)



Figure 5: The final result for Logo Design Session. (Source: Author)

The last experiment would be done with intangible design project, in particular a service design. This experiment was quite challenging due to the object was different from all previous experiments where the object was tangible, which mean participants could see the visual of it. The object of the experiment is the service of Gojek, the first Indonesian unicorn. The participants were asked to mention one of their favourite Gojek's services. Since the object of discussion was an intangible object, therefore there was no visual elements that being used. The participants were forced to engage in discussion.

The number of participants during the last experiment was decreased significantly. The average of participants for every question was 10 people. This result was similar with the last session of the previous experiment.

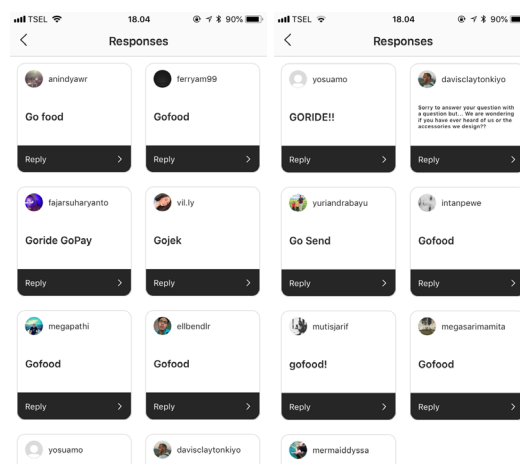


Figure 6: The experiment for service design session (Source: Author)

CONCLUSION

Instagram, as one of the most popular social media platforms in Indonesia has a potential to serve as the tool for participatory design through its Instagram Stories feature. This platform could help to gather participants from all over the archipelago with minimal cost. However, this method has some limitations.

1. The questions should be in the form of multiple choices; this will make participants easy to choose option A or option B.
2. The option should have visual element in order to help participants to choose.
3. The timing should be chosen based on the user behaviour of Instagram. Usually it was during lunch time or after office hour.
4. The time limit for every question should be 24 hours in order to gain maximum participants.
5. The project should be a tangible design, as proven from the last experiment about service design. An intangible project would make the participants more difficult to participate.

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ADAPTASI CERITA FABEL NUSANTARA DALAM PERTUNJUKAN SIRKUS

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ABSTRACT

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Along with the times, traditional arts slowly began to fade. So, it is with traditional folk tales. It is important to keep traditional stories known and understood by children. Introducing the arts, especially performing arts, can be done from an early age, carried out by parents, teachers, to certain communities. For children, of course, an easy and interesting way is needed so that they can be enjoyed until a show is over. The concept of the show 'The Fabulous Fable Show; Circus and Theater' is a concept that was initiated as a form of love for the local culture of the archipelago, collaborated with circus performances as one of the main branches of the performing arts. Circus shows generally feature attractions such as juggling, spinning, acrobatics, or attractions that use animals such as lions, tigers, elephants, and others. To make this show even more interesting, the concept maker included a theatrical element by bringing up the fable story from Indonesia. The fable story was chosen because the characters used were taken from animals and made children interested in the play that was performed. From there, children can recognize emotional expressions, such as joy or sadness that arise from a dance movement or song that is played.

Keywords: *Circus, Fable, Indonesia, Performing Arts*

1. LATAR BELAKANG

Seni merupakan bagian dari kehidupan manusia dan masyarakat. Dalam masyarakat Indonesia baru atau modern, seni pertunjukan adalah kegiatan di luar kegiatan kerja sehari-hari. Dalam masyarakat Indonesia sekarang, yang dimaksud dengan seni, & Jaeni, 2001, p.1-3).

Menurut Sedyawati (2012;289) seni pertunjukan pertunjukan dapat terdiri dari seni tari, seni teater, seni musik, seni pantomim, seni baca puisi dan lain-lain (Sumardjo, Dwimarwati merupakan sesuatu yang dipertunjukkan kepada khalayak banyak untuk memberikan hiburan yang dapat dinikmati oleh para penontonnya. Seni pertunjukan dibagi menjadi dua bentuk format penyajiannya, bentuk yang pertama, seni pertunjukan dengan pendekatan tradisional dan bentuk kedua adalah seni pertunjukan dengan pendekatan modern atau seni pertunjukan yang muncul dan berkembang belakangan ini yang biasa diistilahkan dengan seni pertunjukan kontemporer.

Memperkenalkan kesenian, khususnya seni pertunjukan dapat dilakukan semenjak usia dini. Peran memperkenalkan hal tersebut dapat dilakukan oleh orang tua, pengajar, hingga komunitas tertentu. Pada anak-anak tentunya diperlukan cara yang mudah serta menarik sehingga dapat dinikmati hingga sebuah pertunjukan selesai.

Fungsi dari seni pertunjukan bukan hanya pada penajaman rasa berkesenian saja tetapi dapat juga menjadi medium dalam menyampaikan pesan nilai moral. Pemahaman akan moral yang bersifat abstrak akan menjadi lebih mudah untuk dipahami apabila diberikan dalam

bentuk cerita dalam nuansa anak-anak serta format yang modern (kekinian). Dengan kemajuan bentuk animasi, teknologi, serta beragam sumber informasi maka pendekatan kepada anak menjadi lebih beragam.

Pemahaman akan modernisasi tentunya jangan ditekankan pada alur cerita saja, tetapi pada pengemasan dari seni pertunjukan. Hal ini menjadi penting untuk tetap menjaga cerita tradisional yang dikenal dan dipahami oleh anak-anak. Cerita tradisional yang terkadang terkesan kuno dan tidak menarik menjadi sebuah tantangan tersendiri bagi penggerak seni untuk dapat menyiasati kondisi tersebut.

Kehidupan dan perkembangan kesenian baik secara luas dan seni pertunjukan secara khusus sangat dipengaruhi oleh faktor lingkungan, pendidikan, politik serta teknologi. Faktor-faktor tersebut akan menuntun selera dan kecenderungan setiap bagian masyarakat dalam berkarya dan juga dalam menikmati karya seni budaya yang ada dan hidup.

Dengan kemajuan zaman, perkembangan seni pertunjukan dapat dilakukan melalui panggung *indoor* seperti teater, seni tari, dan seni musik. Sedangkan panggung *outdoor*, antara lain opera dan sirkus cukup jarang ditampilkan di Indonesia walaupun keduanya merupakan pertunjukan yang sangat menarik. Hal tersebut kemungkinan terjadi disebabkan budaya barat yang cukup kental melatar belakangi keduanya.

Sehubungan dengan memperkenalkan seni kepada anak-anak, salah satu yang cukup menarik adalah pertunjukan sirkus. Di Indonesia Sirkus dapat disaksikan di beberapa tempat dan waktu tertentu, seperti yang diadakan di pusat perbelanjaan atau di tempat rekreasi kebun binatang. Penonton yang mayoritas orang tua dengan membawa anak menjadi hal yang menarik untuk menjadi perhatian. Mulai dari anak-anak, remaja hingga orang dewasa, tak ada yang mengaku tak terhibur sehabis menonton aksi akrobat yang membuat hati berdebar dan tingkah konyol badut yang membuat penonton terpingkal (CNN Indonesia, 2018).

Rizqi (2018) mengatakan salah satu cara untuk mendukung perkembangan anak-anak adalah dengan mengajaknya menonton pertunjukan, baik itu opera, sirkus, pentas binatang atau tarian. Hal tersebut akan bisa membantu anak belajar banyak hal. Anak-anak dapat mengenal ekspresi emosi, seperti gembira atau sedih yang muncul dari gerakan tari atau lagu yang diputar. Selain itu, mereka juga bisa belajar beradaptasi dengan lokasi pertunjukan yang cenderung besar, dengan banyaknya properti dan kebisingan penonton lainnya. Mengamati kondisi tersebut nampak bahwa ada celah tertentu yang dapat dilakukan dengan menggunakan media sirkus.

Istilah sirkus, yang berasal dari kata latin, ***circus*** atau ***circulus*** yaitu lingkaran, yang mengacu pada pertunjukan hiburan, termasuk akrobat di arena yang berbentuk lingkaran (Pengertian Sirkus, 2014, n.d.). Para pemain sirkus menampilkan pertunjukan yang interaktif dengan kemampuan kelenturan tubuh dan luar biasa yang tidak semua orang bisa melakukannya. Beberapa pertunjukan sirkus juga seringkali melibatkan hewan-hewan terlatih dengan seorang pawang yang profesional.

Pertunjukan sirkus yang biasa ditampilkan di Indonesia memiliki alur pementasan yang terbagi-bagi secara segmen. Setiap pembagian memiliki tema tertentu seperti menyadur budaya dari negara dari mana atraksi berasal atau asal dari hewan tertentu. Penyampaian pertunjukan tersebut masih dapat dikembangkan khususnya dalam memaksimalkan faktor teatral yang menggabungkan dengan konsep penggunaan tokoh binatang yang mewakili sebuah karakter atau biasa disebut Fabel.

Fabel adalah cerita yang dibuat dengan menggunakan hewan sebagai tokohnya yang menggambarkan karakter manusia (Zaidan, 2007; Nurgiyantoro, 2010). Cerita Fabel dalam

proses pembentukannya mengandung nilai-nilai dan ajaran moral yang dimana manfaatnya dapat dirasakan langsung oleh pembaca terutama anak-anak (Ampera, 2010).

Pengamatan pada fenomena pengenalan seni tradisional menggunakan media sirkus menjadi sangat menarik untuk dikembangkan. Melalui studi ini ingin dicari bagaimana cerita rakyat yang dikemas dalam fabel serta dipertunjukan dalam sirkus dapat membangun kesadaran serta ketertarikan anak-anak pada budaya lokal. Selain itu melalui studi ini dapat membentuk ketertarikan pada penelitian yang fokus pada seni pertunjukan kolaboratif dari berbagai budaya yang digabungkan.

2. METODE DAN PEMBAHASAN

Hidayat (2018) dalam portal berita Antara – Jambi mendeskripsikan sirkus adalah sekelompok orang yang berkelana untuk menghibur penonton dengan atraksi akrobat, badut, binatang terlatih, aksi trapeze, berjalan di atas tali, juggling, sepeda roda satu, dan hiburan-hiburan lainnya. Biasanya dipadukan dengan musik atau efek suara lainnya.

Sirkus dianggap sebagai hiburan terpopuler di dunia pada abad ke-19. Sirkus lahir pada tahun 1768, oleh seorang penunggang kuda dari Inggris. Di Perancis, sirkus juga dipimpin oleh seorang penunggang kuda bernama Alexis Gruss, Jr. Selanjutnya, setelah melihat peningkatan sebanyak 12 persen setiap tahunnya, Amerika ikut mendirikan sirkus yang diawali oleh munculnya Ringling Bros. dan Barnum & Bailey Circus. Setelah itu, sirkus-sirkus tipe baru mulai bermunculan.

Tahun 80-an, sirkus mulai berubah dari sekedar karnaval menjadi sebuah budaya dan teori kritis tentang sirkus pun bermunculan. Selama tahun-tahun awal, belum ada kelas khusus yang membahas teori sirkus atau *Analyse du Spectacle* dikarenakan teori tersebut memang belum dibuat. Pada masanya, buku-buku tentang sirkus seperti yang bisa ditemukan di perpustakaan Baraboo, Wisconsin, merupakan buku yang berupa narasi, memoir, sejarah dan fiksi, bukan berupa pemaparan analitis (Wall, 2013).

Di dalam karya tulis elektronik Kompas mengenai kejayaan sirkus di Indonesia, diperlukan adanya manajemen pertunjukan untuk mengatur keberlangsungan pementasan dari awal sampai akhir acara. Manajemen pertunjukan tidak hanya dibutuhkan dalam satu proyek saja, melainkan disetiap proyek pementasan untuk mengemas pertunjukan menjadi lebih menarik. Mengutip artikel dari laman circusnow.org, Panolih (2020) mengatakan sirkus merupakan sebuah kesenian yang digunakan untuk menunjukkan keindahan dan ekspresi diri melalui teater, tarian dan atraksi yang dilakukan.

Manajemen seni pertunjukan merupakan hal yang penting untuk diperhatikan karena menunjang efektivitas dari pelaksanaan pertunjukan. Efektif memiliki artian dapat menghasilkan karya seni yang berkualitas sesuai dengan keinginan senimannya dan penontonnya. Selain hal tersebut juga dalam menggunakan sumber daya secara rasional dan hemat, tidak ada pemborosan atau penyimpangan.

The Event Safety Alliance dalam buku yang berjudul "*The Event Safety Guide*" mengatakan bahwa *'the process for planning an event can be considered in separate parts'*. Beberapa orang merasa lebih mudah untuk melihat proses perencanaan sebagai perkembangan acara dengan melaksanakan tahapan-tahapan yang ada. Seiring berjalannya waktu, penyelenggara acara mengembangkan proses *multiphase* agar pembagian tugas setiap bagiannya lebih jelas. Dalam hal ini, disebutkan ada empat fase yaitu, *Planning, Pre-Production, Production, dan Post Production*.

Melalui studi ini akan menggabungkan dua teori manajemen pertunjukan dan konsep manajemen *event*. Proses tersebut harus dijalani dengan baik oleh orang-orang yang terlibat

di dalamnya berdasarkan pekerjaan masing-masing mulai dari perencanaan, pengorganisasian, pengarahan dan pengendalian.

2.1. Planning (Perencanaan)

Planning merupakan tahapan pertama dalam membuat sebuah *event*. Pada tahap ini terjalin keterkaitan antara pihak-pihak penyelenggara acara, pembuatan dan persetujuan anggaran, pencarian dana dan termasuk pemilihan tempat acara dan perizinan. mengumpulkan ide dan membuat perencanaan-perencanaan awal seperti perencanaan biaya produksi, merencanakan pengorganisasian, menentukan target audiens, membuat *timeline* produksi, menyusun perencanaan promosi.

Penentuan target pengunjung diperuntukkan sebagai tolak ukur keberhasilan acara yang diselenggarakan. Bertepatan dengan visi dan misi yang telah disebutkan dalam poin sebelumnya, maka pembuat karya mengklasifikasikan target pengunjung *event* sebagai berikut:

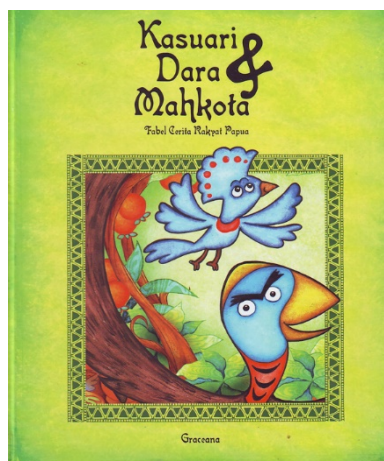
- i. Usia : 6 - 35 tahun
- ii. Jenis kelamin : Pria dan Wanita
- iii. Kelas sosial : A dan B
- iv. Pekerjaan : Pelajar, Pengusaha, Wiraswasta, Pemerhati Seni, Penikmat Seni
- vi. Geografis : Jabodetabek

2.2. Pre-Production (Pra-Produksi)

Fase *Pre-Production* merupakan masa di mana penyelenggara acara mempersiapkan segala sesuatunya sebelum acara diselenggarakan. Dalam tahap *Pre-Production*, penyelenggara acara mengembangkan desain akhir, memilih vendor, perencanaan kesehatan dan keselamatan, perencanaan logistik, pertolongan pertama pada kecelakaan, penanggulangan kebakaran dan lain sebagainya. Pembuatan tabel *production plan* yang berisi penjabaran kebutuhan setiap adegan seperti properti panggung, warna lampu, suara, *blocking* dan lain-lain yang nantinya akan digunakan sebagai acuan produksi.

2.2.1. Langkah Penulisan Naskah

Untuk menghadirkan unsur teatrikal, pembuat karya mengangkat dua cerita rakyat dari Indonesia yang diadaptasi menjadi sebuah alur pertunjukan sirkus. Adapun cerita yang akan dipertunjukkan adalah cerita fable berjudul 'Burung Kasuari dan Dara Mahkota' yang berasal dari Papua.



Gambar 1: Kasuari & Dara Mahkota

(Source: <http://graceana-home-made.blogspot.com/2011/05/traditional-fables-1.html>)

Cerita yang dipilih memiliki nilai-nilai yang dapat diterapkan dalam kehidupan sehari-hari sehingga dapat dipergunakan sebagai pembelajaran bagi khalayak yang menonton. Pembuat karya menyusun alur tersebut ke dalam sebuah naskah pertunjukan yang dibuat melalui beberapa tahapan.

2.2.2. Membaca Karya Asli

Pembuat karya terlebih dahulu membaca dan memahami karya asli yang telah ditulis sebelumnya. Membaca karya asli menjadi penting untuk dapat memahami maksud dan tujuan dari cerita yang dipilih sehingga ketika menyadur menjadi bentuk dan tidak akan menghilangkan makna utama dan ciri khas tertentu.

2.2.3. Menulis Sinopsis Adaptasi Karya Asli

Menulis inti cerita sesuai dengan pemahaman dan pengembangan yang dikehendaki sehingga menghasilkan sebuah karya baru yang merupakan hasil adaptasi dari karya sebelumnya.

2.2.4. Menulis Naskah dengan Pengembangan Hasil Adaptasi

Mengembangkan sinopsis hasil adaptasi menjadi sebuah naskah skenario dan menentukan jumlah babak. Pada studi ini penyesuaian struktur penulisan naskah panggung dibantu dengan *software* penulisan naskah Celtx.

2.2.5. Studi tentang watak yang akan dibawakan oleh peranan

Pada perencanaan kostum ini pembuat karya membaca naskah untuk mengetahui jumlah pemain, karakter, dan alur cerita pada naskah yang dibuat.

2.3. Production (Produksi)

Fase Produksi merupakan tahap di mana acara yang diselenggarakan berlangsung. Tahap ini dimulai ketika acara pertama sudah berlangsung di tempat acara dan berkelanjutan sampai pada akhirnya seluruh elemen acara berjalan keluar panggung.

Pada studi ini dirancang konsep pembelajaran akan cerita tradisional melalui acara *'The Fabulous Show: Circus and Theater'*. Merupakan sebuah pagelaran sirkus yang dikemas dalam sebuah plot atau alur cerita. Konsep ini berbeda dari pagelaran sirkus pada umumnya. Keunikan yang ditawarkan adalah mengangkat adaptasi dari cerita fabel dari Papua berjudul *'Kasuari dan Dara Mahkota'*, yang dilengkapi dengan suguhan ciri khas tradisional Indonesia pada riasan dan pakaian yang dikenakan oleh para pelakunya. Seluruh pemain akan bernyanyi, menari, dan berakrobat.



Gambar 2: Materi Publikasi ‘*The Fabulous Fable Show*’
(Sumber: Olahan Penulis, 2016)

Pertimbangan pemilihan fable adalah mengacu pada ketertarikan anak-anak pada binatang. Cerita binatang dipilih karena dekat dengan kehidupan anak-anak. Binatang yang dipilih nantinya akan mencerminkan karakteristik tertentu yang disesuaikan dengan ide cerita. Cerita binatang secara umum tidak panjang, didalamnya terdapat pesan moral dan budi pekerti yang secara nyata disampaikan di akhir cerita (Sutherland, 1991: 108). Jadi, dengan cerita binatang diharapkan anak-anak akan memperoleh cerita yang mengasyikkan dan menghibur.

Cerita binatang yang memiliki pesan moral dan nilai-nilai budi pekerti, diharapkan dapat mempengaruhi pendidikan karakter kepada anak-anak yang datang menonton pertunjukan sirkus. Megawangi (2003) mengatakan bahwa, terdapat 4 unsur yang harus dilakukan dalam model pendidikan karakter:

1. *Knowing the Good* (mengetahui hal baik)
2. *Reasoning the Good* (alasan melakukan hal baik)
3. *Feeling the Good* (merasakan hal baik)
4. *Acting the Good* (melakukan hal baik).

Penyampaian karakter melalui tokoh binatang juga memiliki manfaat sosial, dimana seorang anak dapat belajar dari cara tokoh-tokoh tersebut berinteraksi satu sama lain untuk saling tolong menolong, bekerja sama, melakukan aktivitas bersama, toleransi, dan bermain bersama. Dari sana mereka juga dapat mengembangkan aspek bahasa yang mereka miliki, dan berguna saat mereka berinteraksi dengan orang-orang disekitarnya.

'The Fabulous Fable Show; Circus and Theatre' binatang yang dipilih adalah:

2.3.1. Burung Kasuari



Gambar 3: Burung Kasuari
(Sumber: dongengceritarakyat.com)

Mewakili karakter Kasuari dalam cerita 'Kasuari dan Dara Mahkota'. Pemilihan kasuari didasari dengan perawakan burung kasuari yang besar dan tinggi, dilengkapi oleh bulu-bulu hitam tebal yang menutupi tubuh mereka. Di atas kepala ada semacam 'mahkota' berwarna coklat muda. Dimana melambangkan sifat asli yang dipahami oleh anak-anak yaitu gagah, sombong, menakutkan, suka bertengkar dan mencari keributan, serta suka merendahkan orang lain.

2.3.2. Burung Dara Mahkota (Mambruk)



Gambar 4: Burung Dara Mahkota
(Sumber: versesofuniverse.blogspot.com)

Mewakili karakter Dara yang memiliki sifat pemberani, cerdas, berjiwa kepemimpinan, serta memiliki kepercayaan diri yang tinggi.

2.3.3. Burung Hantu



Gambar 5. Burung Hantu
(Sumber: sultantv.co)

Mewakili karakter Pak Burhan yang bijaksana. Sifatnya yang tenang namun disegani oleh orang-orang disekitarnya, menambahkan ketegasan dalam pengambilan keputusan dalam permasalahan yg ada di cerita ini.

2.4. Post-Production (Pasca Produksi)

Fase *Post Production* adalah masa setelah berlangsungnya acara, di mana setiap divisi menyelesaikan laporan akhir mereka yang nantinya akan dijadikan satu dalam *Final Report*.

Dalam pembuatan seni pertunjukan akan ada banyak keperluan yang harus dipenuhi dari segi penataan artistik dan penataan non-artistik. Kedua aspek tersebut merupakan aspek-aspek yang harus diperhatikan dalam menggarap sebuah pertunjukan. Untuk penataan artistik yang dibutuhkan seperti, penulisan dan pemilihan naskah yang akan dipanggungkan, penyutradaraan, penataan busana, penataan rias wajah dan rambut, penataan suara dan musik, serta penataan artistik panggung. Sedangkan, untuk penataan non-artistik bertugas memfasilitasi dan membantu agar impian dari bagian artistik dapat terwujud seperti, mencari dan memilih tempat latihan, mengurus konsumsi, mengurus promosi, penjualan tiket, mengurus publikasi (membuat poster, brosur, atau *leaflet*), serta mencari sponsor. (Riantiarno, 2003, p.112-113) Untuk evaluasi pada konsep pertunjukan kolaborasi sirkus dengan kearifan lokal nusantara, pembuat karya akan melakukan pematangan konsep sehingga nantinya konsep ini dapat dipergunakan oleh pihak yang akan memakai konsep yang pembuat karya tawarkan.

Evaluasi sebuah acara adalah proses untuk mengetahui, menilai, dan mendapatkan informasi apakah kegiatan yang digelar telah terwujud dengan baik atau tidak. Evaluasi bermanfaat untuk dengan akurat dan efektif menentukan apakah tujuan pembuat konsep, yaitu, 'The Fabulous Fable Show: Circus and Theatre' mencapai hasil yang diinginkan.

2.5. Evaluasi

Evaluasi pertunjukan ini dapat dilakukan dengan cara:

2.5.1. Box Polling Kepuasan Penonton

Setelah menonton, para pengunjung akan diminta untuk mengisi *polling* kepuasan penonton kedalam *box* yang ditempatkan di sekitar pintu keluar tenda sirkus. *Polling* yang disediakan terdiri dari dua pilihan yaitu, puas dan tidak puas.

2.5.2. *Media monitoring*

Pihak penyelenggara melakukan *media monitoring* untuk memantau media yang menyoroti acara ini sebagai bahan evaluasi pertunjukan yang telah dilaksanakan. Keterlibatan media yang telah menjadi rekanan resmi dalam pertunjukan ini diharapkan turut mempromosikan dan hadir untuk meliput sesuai dengan penawaran yang telah disepakati bersama. Tidak hanya rekanan resmi media, tetapi juga tidak menutup kemungkinan untuk pertunjukan ini mendapatkan sorotan dari media lain.

Adapun yang diawasi dalam *media monitoring* ini adalah umpan balik yang diberikan oleh media-media dari apa yang mereka tulis mengenai pertunjukan ini, apakah bersifat positif atau negatif.

Media monitoring untuk media cetak dilakukan dengan mengamati media yang terlibat di dalam acara, kemudian membaca artikel yang dikeluarkan oleh media tersebut mengenai pertunjukan yang diadakan.

Publikasi dari Media *online* dapat diawasi dengan menggunakan bantuan *search engine* *Google* menggunakan *keywords* nama pertunjukan yaitu, 'The Fabulous Fable Show; Circus and Theatre'. Alternatif lain untuk melakukan pengawasan media *online* adalah dengan melakukan pencarian pada media sosial menggunakan *hashtag* resmi dan kata kunci lain yang memungkinkan digunakan dalam publikasi pertunjukan ini, seperti:

- 1) #TheFabulousFableShow
- 2) #TFFShow
- 3) #TFFSCircus

2.5.3. *Kuisisioner Online*

Penonton yang memesan tiket secara *online* akan menerima email berupa link kuisisioner singkat yang dapat diisi sampai hari ke-7 setelah acara berlangsung.

2.5.4. *Media Sosial*

Hal-hal yang berkaitan dengan 'The Fabulous Fable Show; Circus and Theatre' yang diunggah oleh para pengguna media sosial dapat serta menjadi evaluasi untuk penyelenggara. Dalam periode 1 minggu pasca pertunjukan, materi *posting* yang diunggah oleh penonton pertunjukan dipantau guna mempertimbangkan segala kekurangan dan kelebihan yang telah dicapai oleh pertunjukan ini.

Setelah ide-ide mengenai konsep rancangan pertunjukan kolaborasi sirkus dan kearifan lokal budaya nusantara yang berjudul 'The Fabulous Fable Show; Circus and Theatre' dituangkan dengan menjelaskan konsep, struktur organisasi, target sponsor, target pengunjung, perencanaan keuangan, materi promosi, *campaign*. Pertunjukan ini masih bisa ditingkatkan lagi.

Untuk menyelenggarakan pertunjukan ini, sebelumnya dapat diadakan sebuah *intensive workshop* untuk mempersiapkan dan meningkatkan sumber daya dan kemampuan pemain sirkus muda Indonesia yang bisa melakukan atraksi sirkus sekaligus menari dan bernyanyi.

Pada bagian evaluasi, dilihat apakah perencanaan acara yang dibuat, dapat diadaptasi untuk digunakan pada pertunjukan lainnya. Konsep pada pertunjukan ini juga dapat digunakan dengan judul cerita rakyat lainnya yang dikisahkan. Pertunjukan jenis ini juga dapat diadaptasi menjadi sebuah pertunjukan internasional dengan bahasa asing yang diadakan di dalam negeri maupun dalam bentuk tur keliling dunia, untuk memperkenalkan budaya-budaya Indonesia keluar negeri.

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EARLY SYMPTOMS OF MODERNISM IN TRADITIONAL BALINESE PAINTING BEGAN IN NORTHERN BALI

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ABSTRACT

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The history of significant changes in traditional Balinese art towards modern art took place in the 1930s in the village of Ubud, South Bali. Visual changes in Balinese art are unlike changes in modern art in the West or in Indonesian modern

art. The visuals show a strong traditional style, although signs of modernity as this paper will argue, can be found. Modern Balinese art in Ubud in the 1930s actually started in North Bali in the 1870s. It was the role of two Dutchmen named Van der Tuuk and W.O.J. Nieuwenkamp, a linguist and academic artist, who contributed to the introduction of modern art to North Balinese artists. The interaction between the two Dutchmen and the local artists gave birth to arts that are slightly different from traditional arts in Bali. This paper will discuss the shift from traditional to modern painting done by Balinese artists in this early period that resulted in the transition of traditional to modern art through the changes in techniques and media; and themes and functions of these visuals. As such, this marks a shift from art that are no longer spiritual but lean more towards the profane.

Keywords: *painting, modern, North Bali*

1. INTRODUCTION

The island of Bali is part of the central Indonesian archipelago. Known as the "Island of the Gods", the island of Bali has many "temples" or places of worship for the Hindus of Bali. Geographically, Bali is divided into two regions, South Bali and North Bali, which are separated by mountain ranges stretching from west to east with a peak called Mount Agung. South and North Bali have different characteristics with regard to society; the North Balinese are more egalitarian and open, unlike society from South Bali which is more closed and still holds many feudalistic values.

North Bali has an earlier historical civilization than South Bali. The centre of the first kingdom was in Singhamandawa, North Bali (Ardika, Parimarta, Wirawan. 2015: 107). Thus, contact with foreign cultures and foreigners also first occurred in North Bali. This condition is supported by the presence of large ports along the coast of North Bali, as it is a strategic area for global trade routes and spice routes in the eastern region of the Indonesian archipelago.

During this time, historians in the history of Balinese art mentioned the milestone of the radical transformation of Balinese traditional painting to modern painting that was marked by the establishment of an art organization called Pita Maha in 1935. Pita Maha, was pioneered by two European artists, namely, Walter Spies and Rudolf Bonnet, and was supported by Puri Ubud Royal- Cokorda Gede Raka Sukawati and his younger brother Cokorde Gede Agung

Sukawati. This organization was established as a forum for Balinese artists to gather, study and learn more about modern art (Neka, Kam, 1998: 19).

This art organization developed and gave birth to three streams of style in new or modern Balinese painting. The three art genres were named according to the environment, and the community of artists and their activities. They interact with each other, both with artists in their village and other village artists. This involved mutually imitating each other and due to the development of styles by individual artists, works that have similarities or portray the region were created. That gave birth to three styles in accordance to the names of the regions, namely, Ubud style, Batuan style and Sanur style. At the same time, traditional Balinese puppet painting still continues.

After North Bali was controlled by the Dutch in 1849 through the Jagaraga war, the centre of colonial government and economy was located at Singaraja Buleleng, North Bali. Since then, many foreigners have arrived, especially European scientists and artists who visited Bali. European immigrants and tourists are basically interested in the nature and culture of Bali, especially information about the ritual called *mesatya* which involves the sacrifice of a wife or empress and their concubines when the king dies in war (Warsika, 2017: 141).

The arrival of Europeans, especially the Dutch to Bali, as scientists, was a separate mission from the colonial government to learn and understand Balinese society and culture as well as to learn how the colonial government could control the whole of Bali and gain economic control through trade which is still controlled by several kingdoms in Bali. The scientists sent to Bali were widely spread around and blended in with the lower classes of society as part of an effort for their research to look deeper into the lives of Balinese people.

Two Dutchmen, Van der Tuuk and W.O.J. Nieuwenkamp, who came to Bali although they did not come together at the same time, brought changes to the conventions of Balinese artists in their artistic practices. Van der Tuuk was a linguist sent by the Dutch kingdom, while W.O.J. Nieuwenkamp was an adventurer with a background in art. W.O.J. Nieuwenkamp liked to create drawings and paintings about Balinese nature and culture while traveling from one place to another. These activities were carried out at the island of Lombok. During these activities, there was an indirect interaction with the community and Balinese artists with regard to the practice of modern art. The way Nieuwenkamp worked was easy to imitate by Balinese artists, because Balinese people are known to be reliable imitators.

In a book written by Hinzler (1986: 4), a picture dictionary project that was produced by Van der Tuuk describes the artistic works of fourteen artists from various places in the Bali region. Nine of them came from North Bali. The rest are believed to be from South Bali, specifically around the Tabanan and Badung areas. In the making of the Balinese-Kawi-Dutch dictionary, the Balinese artists were given paper, watercolours and other drawing equipment. Van der Tuuk tried to give media stimuli to Balinese artists to make drawings according to their artistic conventions. Images could be annotated with writings to clarify what was made. While completing the three-language dictionary project, hundreds of images of “wayang” and shadow puppets from North Balinese artists were successfully collected.

Artist W.O.J. Nieuwenkamp (1874-1950) was the first Dutch person to make prints and drawings of Bali for Western audiences. He came to Bali in 1903. Before going to Bali, Nieuwenkamp studied Balinese paintings collected by Van der Tuuk. Nieuwenkamp imitated and studied the paintings made by I Ketut Gede from Sawan. After his arrival in North Bali, he met with Ketut Gede, and he then travelled to southern Bali, where he met with Kamasan artists and collected their works. Besides Bali, he also visited the island of Lombok. Due to the fact that he was happy with the nature and culture of Bali, he repeatedly came to Bali and witnessed the birth of New Balinese art (Modern Balinese Art) in 1937 (Vicker, 2012: 336).

The role of two Dutchmen in North Bali brought changes to traditional Balinese puppet painting. The technological advances introduced by them, such as paper, watercolour, oil paint and canvas, encouraged the acceleration of Balinese artists' work. Paper and cloth made it easier for Balinese artists to create paintings that were previously done on coarse cloth and bark. Paper was used to create pictures like portrait drawings. With just one puppet figure on one sheet of paper, the narrative characteristic of traditional painting was eliminated. This one scene marks the beginning of the change in traditional Balinese painting.

This study looks at the extent of the changes or adaptations of modern art practices in traditional Balinese painting due to the modern influences brought by two Dutchmen --Van der Tuuk and W.O.J. Nieuwenkamp. Modern characteristics that are shown in traditional puppet painting that will be discussed in this paper can be seen in the themes, composition, techniques and media, and the change in the function of the painting itself. What themes or styles were adopted by Balinese artists so that the paintings made are different from traditional paintings? What are the modern characteristics that can be observed in these works? How have these works changed in terms of function?

2. RESEARCH METHODS

This paper discusses several selected traditional Balinese artworks through observation, interviews, literature studies and visual analysis. These qualitative methods, according to Bogdan and Taylor in Ratna (2016: 95), do not merely describe the data but more importantly, could help us in finding the meaning behind the artworks as there may be a hidden meaning that cannot be deciphered by quantitative methods.

This paper will explore and discuss the historical and social background of the people of North Bali behind the physical appearance of art objects, which in this case are traditional paintings. The background of these traditional paintings can be obtained through literature study, and various documentations in the Museum of North Bali Buleleng related to the development of the early history of art; the characteristics of the people of North Bali; the colonialism period; and the adaptation of the people of North Bali to the influences of foreigners or foreign cultures entering Bali.

The discussion in this paper was done by referring to several Van der Tuuk collections from a catalogue produced by Hinzler. Some visual examples that will be discussed here as the main studies are works that show and denote these visual changes. Then, these works are discussed in the context of the practices and properties of modern art by focusing on the extent or how far modern influences have been adapted into traditional Balinese puppet painting.

Research into this historical background requires artefact data as research subjects. The artefacts are in the form of art objects, namely, paintings and drawings. The paintings that were selected in this study are traditional puppet paintings which were the result of the work of Balinese artists involved in the Balinese-Dutch dictionary project undertaken by Van der Tuuk. Some of these works can be seen in the Buleleng Museum at Singaraja, North Bali.

3. TRADITIONAL BALINESE PAINTING

Traditional Balinese puppet painting is also known as Kamasan classical puppet art; the term "classic" is often used as a reminder that this art has its roots in classical Hindu heritage during the reign of Dalem Waturenggong, which was around since 1460-1550 AD and when Balinese art was in its heyday or at its golden peak. This classic art is the basis or a benchmark of traditional art in Balinese society until now. The word "classic" denotes a convention of rules that have been developed from generation to generation, both in the process and its performance (Irfansyah, 2013: 206, Putra, 2019: 131).

The word “Kamasan” refers to a village in Klungkung where the art of puppet painting is still being practiced, both for religious ceremonies and to create handicraft products. The Balinese are more familiar with the Kamasan puppet as a traditional painting than in other forms. Thus, traditional Balinese puppet painting is attached to the word Kamasan, even though puppet painting activities in Bali can be found in all regions in Bali, all with their own respective characteristics (Vicker, 2011: 14).

Puppet imagery can be traced on *lontar prasi* which is a type of comic illustration made on the palm leaf of ‘tal,’ a type of palm tree. This comic illustration is made by making incisions using a small knife made specifically for this purpose (*temutik*), then rubbing the incisions with ink made from hazelnut oil. *Lontar prasi* is used to illustrate a story called Mahabharata and Ramayana, which was popular in Bali, as well as a fable called Dyah Tantri. Other than entertainment purposes, classic puppet imagery can be seen on long cloths positioned at the edge of the roofs of *bale-bale* buildings and mounted for a religious ritual called *pengider-ider* in temples. Puppet paintings are called *parba*, which serve as a backdrop to the stories of mythological deities and religious symbols, and are mounted behind beds (*bale*). Traditional calendars (*palelintangan*) are also usually installed behind beds. *Palelintangan* is used to determine the merits of the day. The images usually used are classic religious ritual instruments called *kober* or *lelonte* or banners, which are a type of cloth that extends upward on bamboo poles (Adnyana, 2018: 74).

Classical puppet paintings can be found on *langse*, a type of mosquito curtain on *bale-bale* or Balinese houses. The forms of traditional puppet figures can also be found on the walls (*penyenger*) of temples in the form of relief carvings combined with traditional ornaments. The pictures were considered mystical and to have supernatural powers—these pictures are usually drawn on specific media such as palm leaves, cloth, pottery, bricks and tattoos. In *rajahan* (figural) form, puppet figures usually illustrate astral beings with Balinese or Javanese ancient writings that contain certain spells.

Regarding the iconography of puppet painting figures, it actually refers to the puppet performance art (shadow puppet), where these forms have similarities to the depictions of figures in the reliefs of East Java during Majapahit's reign. The close relationship between the puppet form in the relief and the puppet form in Bali, considering that Bali was once conquered by Majapahit, means that all aspects of life use Majapahit's rules. When Majapahit collapsed due to the strong emergence of Islamic empires in Java, remnants of Majapahit culture were left behind in Bali ((Yudoseputro, 2008: 124) in (Putra, 2019: 133)).

Historically, Balinese modern art was part of the development of Indonesian modern art. However, Balinese modern art is often identified as a form of development that has its own plot, which is different from other fine arts or modern art in Indonesia. Balinese art had a rather separate development that occurred around 1930. Modern Balinese art uses more traditional sources, but is no longer intended for rituals as it is now an economic commodity (Lombard, 1996: 182).

Sudarta (1975: 27) revealed that the current painting style is modern Balinese painting which is an evolutionary development of the Kamasan puppet painting style, as it has developed into a more realistic style in terms of theme, colour and technique. It seems that Balinese painting has now found its form or has reached the highest quality, which is difficult to be swayed by the influence of modern painting

The characteristics of modern art such as novelty, innovation, rationality and individuality seem to have been introduced to Balinese artists. However, the awareness about this in Balinese artists has not yet been identified (Jim Supangkat, 1996: 52). This is because Balinese society does not have the concept of “art” and “artist”. Art is the property of its people, and art serves the interests of religion and ceremonies.

4. THE ROLE OF TWO DUTCHMEN

North Bali yielded to the Netherlands in 1849 through the Jagaraga war. The people of North Bali (Buleleng), led by I Gusti Ketut Jelantik, carried out *Puputan* which was an all-out war, which resulted in the defeat of Buleleng. After the defeat, the North Bali government was automatically handed over to the Dutch colonial power. During the reign of the Dutch East Indies government, many European scientists and writers were sent to study Balinese culture. Even European academics and artists followed suit and went as far as even residing in Bali.

Introductions of Balinese people to modern imageries had already occurred long before Bali was conquered by the Dutch. Around 1579, the first Dutch envoy to arrive in Bali was named Cornelis de Houtman. One of de Houtman's messengers met with the king of Bali and showed him a map or the visual of a Dutch territory. In addition, the Balinese, especially the North Balinese, were accustomed with images carried by Chinese traders. Bear in mind that North Bali is a coastal area and has large ports such as Sangsit and Buleleng. Before the arrival of European or Dutch traders, North Bali was controlled by Chinese, Mandar and Bugis traders. They traded as far as the interior of North Bali, so the Balinese knew about illustrated paper money, porcelain and ceramics from Chinese traders, and colouring materials such as *ginju* (red ink obtained from the merchant). The influence of Chinese cultural elements on traditional Balinese painting has also triggered changes in themes and richer aesthetic expressions.

The Dutch scientist who was very instrumental in changing Balinese traditional painting was Herman Neubronner Van der Tuuk, a language scientist and anthropologist who succeeded in creating a Javanese-Dutch dictionary. He was born in Malacca in 1824, right when the Dutch were going to hand over Malacca to the British. Van der Tuuk grew up in Surabaya, East Java, and began living in Bali from 1870 onwards until he died in a hospital in Surabaya in 1894. Smart and well-educated, Van der Tuuk rarely spent time socializing and was seen as eccentric by his fellow Dutch friends. Van der Tuuk adopted Balinese attire and a Balinese lifestyle, and used to go barefooted around the beach during the day wearing pyjama pants and native clothes without a hat, while carrying rough and heavy batons (Vicker, 1989: 83).

Hendrik Neubronner van der Tuuk was originally appointed by the Dutch Bible Society to collect data for the Balinese-Dutch dictionary project. To make the dictionary project more complete, Van der Tuuk wanted to add visual materials to his dictionary. He had done this kind of project before for Toba Batak in North Sumatra. While collecting words, Van der Tuuk involved several Balinese artists so that the pictures could be illustrated with information in Balinese script to provide visuals of important situations, ideas or objects. Fourteen Balinese artists were selected and involved in producing the dictionary; as mentioned in the early part of this paper, ten were from North Bali, while the rest were from Badung and Tabanan. Most of the people who helped in the making of the dictionary drawings were nameless and even their villages was not mentioned. There are only three people with names written on the picture, namely, Ida Putu Hema from Griya Pratoda, Badung; Ida Made Griya Tlaga from Sanur, South Bali; and the third, I Ketut Gede from Griya Sawan Buleleng, North Bali. The name I Ketut Gede is known thanks to the notes from W.O.J. Nieuwenkamp (Hinzler, 1986: 3).

Van der Tuuk did not come to Bali alone; he was accompanied by F.A. Liefrinck, and they arrived in Bali around 1870. Both of them focused their research on Balinese culture. They arrived in Bali when northern Bali had become a Dutch power with the first Dutch bureaucrat in Singaraja named P. van Bloemen beginning to reorganize the North Bali government. Both Liefrinck and Van der Tuuk continued their interest in accumulating and documenting knowledge about the life and culture of the Balinese, a practice that was first initiated by Baron van Hoeffel in 1840 and Raffles at the beginning of the century. Their investigation included

a deeper search for people in the Indies, scientifically, with the idealistic goal of helping indigenous people through welfare policies by the colonial government. Van der Tuuk and Lienfrinck contributed to the new perspective on Bali, especially in terms of its culture in the Indies community (Vickers: 1989: 83).

Van der Tuuk has broad insight not only on European classical literature, but also Indian literature and mystery novels. Like Raffles and Friederich, Van der Tuuk thought that the Brahmins were the real source of information and cultural carriers. He compared the Balinese to the Bataks in Sumatra, where he had lived before, and concluded that "so far the Balinese make me happier than the Batak people". But he did not mean all the Balinese; only the priestly castes he regarded as fellow scholars. "The Brahmins here are highly cultured and friendly in character. It is unfortunate that the government does not pay attention to them, let alone our civil servants ignore the savagery of the king" (Vicker, 1989: 84).

W.O.J. Nieuwenkamp was born in Amsterdam in 1874, and died on 23 April 1950 in San Domico di Fiessole in Italy. He was a Dutch painter, wood carver, graphic artist, illustrator and collector. He also created many books and paintings of the nature and culture of Bali and the island of Lombok. Nieuwenkamp was the person who visited Bali most often in 1904, 1906, 1916-1917 and 1935-1937 (Hinzler, 2013). He had witnessed the birth of the Balinese modern art movement and the Pita Maha organization. During his arrival in 1906, Nieuwenkamp was surprised to see himself depicted cycling on one of the reliefs at Pura Madue Karang in the village of Kubutambah North Bali (Adnyana, 2018: 15).

Nieuwenkamp's relationship with Balinese artists was very brief, and there was no exchange of ideas, and no introduction to new ways of drawing, painting or carving. He was very impressed by the way Balinese artists made paintings and sculptures, which he obtained from the Van der Tuuk Collection. Nieuwenkamp then learned and was influenced by Balinese drawings. His paintings have similarities with Balinese paintings and many were published in his book *Bali en Lombok*.

Nieuwenkamp was the first Westerner to produce Balinese prints and other drawings for Western audiences. He studied the work of Ketut Gede in the Netherlands before going to Bali in 1903, and then met with Ketut Gede and the artist who helped Van der Tuuk with his dictionary. Nieuwenkamp then went to southern Bali, where he met with Kamasan artists and collected their works, and imitated some of their paintings. He continued to visit Bali until 1937, and thus could also witness the birth of a modern art style on the island (Vicker, 2012: 336).

There was interaction between the two Dutchmen and Balinese artists, albeit in a different way. Van der Tuuk interacted with Balinese artists by way of inviting them to his residence. Meanwhile Nieuwenkamp interacted whilst he travelled around by bicycle, riding horses on even when he went for a walk to paint and draw the panorama and the Balinese people that he encountered. The interaction with the artists by Van der Tuuk was more on his introduction to techniques and media commonly used in Europe, such as paper, watercolours, inks and pens. The introduction of media and watercolour techniques seem to have provided a new experience for the Balinese artists. Balinese artists, in the making of traditional images, usually use natural colouring materials. The use of paper media in small sizes limits Balinese artists in making narrative puppet paintings.

How was the introduction of modern art carried out by Nieuwenkamp? He often went around and made paintings of objects that he saw both in nature and in people's homes. Indirectly, what was done was imitated by Balinese artists, because the Balinese are basically reliable imitators. Imitators in the sense that not all of what is imitated must be similar or the same but there are aspects for interpretation that give birth to work with a personal style.

Direct and indirect interactions indicate that the attitude of North Balinese artists was very open to new ideas outside of their religious life as Balinese people. This open attitude also became an important foundation for dialogue between the two cultural elements brought by foreigners and the Balinese artists. The interaction and adaptation of cultural elements will be seen in the paintings made. The signs of visual changes in classical Balinese puppet painting will be described in the next discussion.

5. EARLY SYMPTOMS CHANGES IN TRADITIONAL PAINTING TOWARDS MODERN ART IN NORTH BALI

What is meant by signs of these modern elements in traditional Balinese painting, is the existence or the use of methods or techniques that are commonly used in making drawings and paintings in modern (Western) art. Does the painting have modern characteristics that refer to aesthetic problems (autonomous art) and style? These signs are traced from works produced by these fourteen Balinese artists who assisted Van der Tuuk in the making of his visual dictionary. Some selected works discussed here are able to present and show modern changes such as themes, styles, compositions and others.

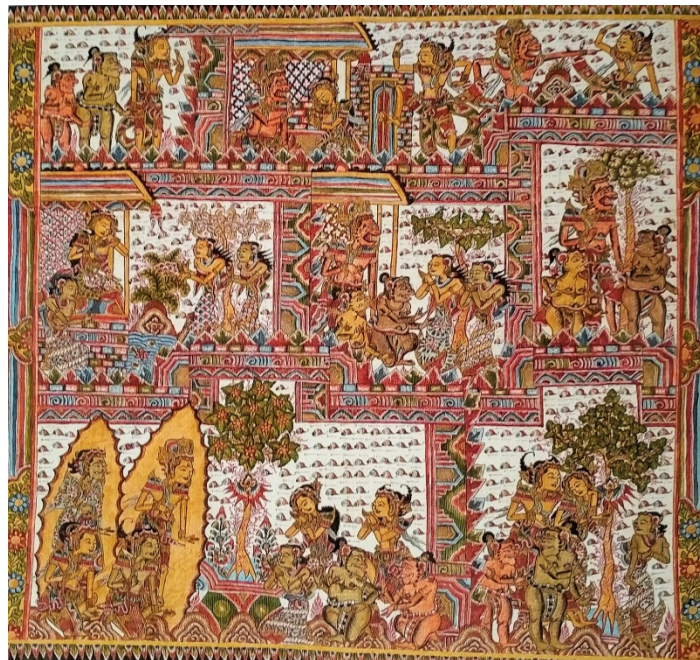
As also revealed by Vicker (2012: 122), the singular form or portrayal of the puppet or figure itself is made on a piece of paper. In the context of traditional painting, this is never done. The creation of a puppet painting always consists of several figures or characters in one story scene. The painting was made up of several scenes that continued so that the narration of the story remains intact (See Table 1).

Table 1: Traditional Balinese wayang painting

Single scene, there is only one puppet figure



One panel, there are several stories to connect, read from the bottom up



Source : Hinzler, 1987: Or.3390-232

Source: Vicker, 2014: 24

There are also thematic changes and shifts in traditional Balinese wayang painting. Usually, Balinese traditional wayang paintings use story themes from elements of Hindu-Indian culture, such as Mahabharata and Ramayana, in addition to Balinese folklore and legends such as Calonarang, Panji and Cupak-Grantang, and popular fable stories by Dyah Tantri. Thematic shifts using or highlighting the theme of everyday life has become a source of ideas for painting. This is an interesting thing to note, as artists had begun to make recordings of what happened in the social life of the community at that time. Trade events, lively religious ceremonies, dances, and not infrequently, Balinese artists also recorded Dutch colonial life in Bali.

The characteristics of the North Bali region as a multicultural area is also reflected in the work made by I Ketut Gede, the artist who had worked with Van der Tuuk the longest. His painting shows two Chinese figures watching a ritual offering to demons (butha) called *mecaru*. The ritual offerings are placed on a woven square of bamboo. There is a person holding a machete to cut a black chicken as a complement to the ceremony. In the middle of the painting, there is a figure of a Muslim reading a book and three people who are listening. The painting depicts the existence of activities the Chinese people and Muslims had interacted with in the life of the local community. The Chinese, and Muslims such as the Mandar and Bugis were the economic (trading) rulers in North Bali at the time. I Ketut Gede and other North Balinese artists were very explorative in responding to environmental situations, which were used as the theme of paintings. This condition was very different from before the arrival of the two Dutch scientists (see Figure 1).



Figure 1: Themes about daily life including ethnic diversity became a source of new ideas for North Balinese artists

Source: Hinzler, 1987: Or.3390: 256b

Traditional Balinese puppet paintings with distilled forms with black contour lines made with a pen display a strong decorative and ornamental aspect. When Balinese artists were introduced to watercolour techniques, they got new experiences with the watercolour medium. Watercolour practice was applied in puppet painting, creating a combination of two deep techniques in puppet painting. The watercolour technique of expressive brush strokes was imitated and applied to puppet paintings, especially in painting leaves and the sky. The combination of techniques caused the decorative aspects of the leaves and sky to change slightly towards realism (see Figure 2). The technique of making leaf covers like this is still being done in the puppet painting on glass practice in Nagasepaha Village, Buleleng. The habit of making trees and leaf covers was influenced by the European style of painting in the 19th century which depicted objects of scenery, whereas in Indonesia, especially in Java, it was called the *mooi indi* style in the early 20th century (Burham, 2013).



Figure 2: The technique of painting leaves and sky is influenced by European and "Mooi Indi" landscape painting styles in Indonesia

Source: Hinzler, 1987

In some of Van der Tuuk's collections, the works of Balinese artists still show their strong traditional wayang painting styles although there have been changes in themes and techniques. They are also unique and distinctive in terms of the combination of figures in these puppet paintings and the new figures created by these Balinese artists. As an example, a painting made by Putu Hema shows that the figure of Arjuna is a figure from the Mahabharata epic combined with several foreign figures.

The painting (see Figure 3) shows that on the left, there is a figure wearing a black cone-shaped headgear tapering upwards, which is called *apit surang*. The attribute indicates that Arjuna is the central figure in the Mahabharata story. Arjuna is shown with one of his hands held straight ahead with open fingers as if signaling someone to stop what they were doing, while the other hand is raised upward. In front of Arjuna at the bottom, there are three figures, namely, a bearded male figure wearing a hat, who is holding the chest of one of the two female figures who are sitting on their knees. The two forms of female figures with such attributes are symbols of palace maids. The scene in the painting tells how Arjuna tried to stop the indecent acts committed by strangers against palace maids.

On the right side of the painting, there are three male figures, who are standing under the roof of the house (*bale-bale*). One of the figures is wearing a hat similar to that worn by the figure holding the servant's chest. The other two figures are wearing hats and clothes, and have slanted eyes. The shape of the narrow eyes usually denotes a Chinese person. Thus, these figures are foreigners, namely, two Europeans (Dutch) and the other two Chinese. The appearance of foreign figures in puppet painting was a new thing that had never been done before. This shows changes in the Balinese artists who broke away from the grip of traditional art. The existence of individual freedom is a feature of modern art.



Figure 3: Balinese artists enter new figures (2 Chinese and 2 Dutch) in their traditional paintings.

Source: Hinzler, 1987.

Of the fourteen Balinese artists who were members of the Balinese-Dutch dictionary project by Van der Tuuk, three had signed on the paintings. The artists were Ketut Gede from Griya Sawan Buleleng, Ida Made Telaga from Sanur, and Ida Putu Hema from Badung. This shows that Balinese artists had begun to follow the ways of European artists in the sense that the outcome of works of art has become personalized. This is in contrast to the traditional understanding of Balinese painting, which is seen as the property and expression of its people. Individual signatures however, indicate a personal approach or style rather than a collective outcome (Adnyana, 2018: 13).

In addition, there were efforts by Balinese artists to explore techniques such as those of European artists who were painting with watercolour techniques. Balinese artists no longer use sketches with pencils or pens. As a result, they tried to directly apply watercolour and ink techniques in making drawings and paintings while still using puppets as the subject matter. The Balinese artists made an effort to create paintings that are more expressive than previous decorative paintings, resulting in a difference between the art of puppet painting in north Bali and southern Bali, which are more orderly and patterned (see Figure 4).



Figure 4: Ornament art is usually very decorative, made more spontaneous and expressive
Source: Hinzler, 1987.

The adaptation of modern art practices carried out by the North Balinese artists was not only done in their paintings, but was also shown in their shadow puppet performances. The puppeteer Banjar named Ida Putu Sweca (1898), made a *bondresan* or funny puppet figure out of existing classic puppet characters (Hinzler: 2013: 18). In terms of form, it does not follow the form of puppets in general, but more on personal creations with forms leaning towards cartoons. The puppet forms in the form of funny figures or servants are usually called *punakawan*. The shape of his creation is an imaginative form with a human-shaped horse head wearing full clothing and shoes. His creation was named Gede Baag (see Figure 5).



Figure 5: New cartoon figure (bondres) in puppet performance.
Source: Hinzler, 2013.

6. DISCUSSION

The early signs of modern art displayed in traditional wayang paintings in North Bali were due to the role of these two Europeans and the intervention of the Dutch government which had a significant impact on the traditional arts. North Bali, which is also considered a marginal area, is more open and egalitarian, in contrast to South Bali which is more inland and feudal in nature. North Balinese people are more open, adaptable, creative and accepting of new things that they think are good (Vicker, 2009: 5).

The process of forming traditional Balinese puppet painting was done through a process that lasted for centuries by way of various outside cultural influences and acculturation to produce a *pakem*, standard or a common convention. Thus, traditional painting can be understood as having different collective elements from individual modern art. The aesthetic diversity of traditional art is influenced by the dominance of Hindu-Javanese cultural elements that came by through the conquest of the kingdoms in Bali. Likewise, Chinese culture can once in a while be seen complementing the aesthetics, and in the techniques and media used. The introduction to elements of Chinese culture in Balinese society was made through trade, with evidence of the use of *uang kepeng* as a symbol in transactions, which was also used in ceremonies.

Visual changes from Balinese traditional puppet art to modern painting are marked by these subtle signs. Puppet painting still shows a still strong decorative aspect or puppet style. The 'modernization' is limited to the technique and the use of its media. As such, it can be said that modern art has not yet changed the understanding and the artistic approach of the artists as a whole, though traces of these transfers of modern knowledge could only be seen as discussed in this paper. Nevertheless, the knowledge transfer has at least changed the perspective of the people or artists of North Bali.

The painters can be seen as imitating the use of techniques and methods of drawing by European academics, but it must be argued that Balinese artists are more likely to use imaginative processes which resulted in a style that is not in accordance with what is prevailing in the West. They rely more on intuition rather than mathematical, scientific-analytic calculations, as do most European painters.

In terms of realistic and anatomical understanding, Balinese artists do not fully follow modern norms. Instead, they continue to follow the prevalent style of painting puppet characters. To illustrate, the face is stretched to elicit three quarters, the legs are depicted to appear from the front, and certain parts of the anatomy are made based on estimated calculations. Lighting, if any, is not based on reality like impressionist paintings, but it is instead based on their imagination. The paintings still emphasize flatness or plane and do not show depth. They draw humans based on what they can memorize and mostly based on stereotypical forms (Djelantik, 1990: 120).

The introduction of modern art by Van der Tuuk and WOJ. Nieuwenkamp to Balinese artists was not done by way of direct intervention as in through a formal education. Balinese artists were free to make art according to instructions given by Van der Tuuk, following the entry of his dictionary. The function of traditional art which was for the sake of religious ceremonies was shifted towards the profane. It has gone from the function of sacred art to more pragmatic art, i.e., art for the special purposes of the dictionary and as a practical information medium. Besides that, commodity practices emerged, and in turn, Balinese traditional art was slowly being sold as products that were exhibited abroad and were also collected.

7. CONCLUSION

The initial emergence of paintings with new features in North Balinese society could not be separated from external factors due to the influence of two European scientists and the intervention of the colonial government. The interactions of the Europeans and the community that taught directly or indirectly, led to changes and new values in the arts. The active role of the Balinese artists in responding to the influence of modern art accelerated the influence of this process of change. The adaptation and change in the transfer of knowledge in practice and ideology resulted in a unique style of traditional painting. Although Balinese artists have used the media and modern techniques, their understanding of modern art is very limited so that shows that they are still producing works that visually adhere to traditional puppet figures.

Balinese traditional painting has since then adopted and adapted new modern forms introduced by Europeans. The paintings became innovations or imaginative creations in comparison to the previous tradition, which still retains its decorative properties. The initial change in painting during the 1870s was a unique and sudden adaptation of the creativity and the strength of the traditions of Balinese artists, who were confronted by the rules of modern art from Western painters and scientists who came to Bali.

Although these "modern" elements were introduced, North Bali at that time could not be said to be "modern", only showing "modern phenomena" because the traditional visual tendencies were still very thick, and thus had not yet shown a striking change. The decorative style of puppets still appears; the changes made by Balinese artists were limited to experimentation, in understanding the new media and techniques known at that time.

The process of art from communal or collective practices to individual practices is not yet fully developed. Nevertheless, as discussed in this paper, signs of paintings moving from what is intended for the sake of sincere (*yadnya*) to accompany religious ceremonies, has moved towards the direction of the profane, which has a more economic nature or could be seen as a commodity for the benefit of the other.

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THE CHALLENGES FACED BY VISUAL IMPAIRMENTS IN BUYING CLOTHES AND HOW TO WEAR CLOTHES

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ABSTRACT

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The basis of this project is to make clothing tags using an appropriate font with a braille touch that is specially designed with complete clothing details and a guide to wearing clothes. The purpose of this study is to overcome the challenges of buying and wearing clothing. This study was conducted with an interview method that focuses on the target age range 25 to 35 years in the area of Brickfields, Kuala Lumpur.

Keywords: *Visually Impaired; Vision Impaired; Visual Disorder; Low Vision; Blind; Braille Touch; Clothing Tags*

1. INTRODUCTION

Eyes are a major physical asset used in everyday life. This vision problem is a serious problem and limiting the visually impaired people to perform various jobs at the same time and sometimes this group needs help in doing things.

This group has the right to live as normal human beings in life. Therefore, the needs and facilities that they need in going through the passage of today's sophisticated era. Not only in terms of physical help but also in the form of product creation or manual for their future use.

Clothing is the basic necessity for everyone not to be excluded from the visually impaired people. So, the facility in buying clothes and how to wear clothes needs to be emphasized because it is the daily use. It may not cause problems for ordinary people to buy clothes and wear them, but it is difficult for these visually impaired to buy their own clothes without help and wear them without knowing the details of the front and back or outside and inside.

The existing facilities do not meet the needs of the visually impaired people and not all user friendly, especially for the people of the veteran group. When these needs and facilities can be fulfilled, the visually impaired people can purchase their own clothes without assistance and find out the details of clothing such as size, colour, and how to care for it.

It will help those who do not like to rely on others but more independent in doing various activities. Various things need to be emphasized to enable these visually impaired people to enjoy life like normal people. This paper will determine the need for visually impaired people related to clothing.

1.1. Background

Visually impaired or blind is a condition of impaired vision or loss of vision. Visual disorders can occur between various ages and different levels of interference. Various scales are erected to reflect the level of vision impaired and define the blindness.

The completely blind is entirely a thorough defect of all the senses of light and medically recorded (clinical) as NLP, which is a short form of ‘no light perception’. For partially blind, the vision is blurred and very unclear. This means those who are certified partially blind have to stand 20 feet away from an object to see what normal people can see at a distance of 200 feet.

Blindness or visual impairment is defined as visual acuity less than 3/60, or equivalent loss of visual field of fewer than 10 degrees. The definition given by the World Health Organization (WHO) according to the International Statistical Classification of Diseases, Injuries, and Causes of Death is blindness and limited vision.

For blindness, an individual is said to be blind when having visibility in the best eye after correction is less than 3/60. For limited vision, an individual is said to have a limited vision when the visibility of the vision in the best eye after correction is less than 6/18 to 3/60 or the field of vision is less than 10 degrees from the fixation point.



Figure 1: Industrial Revolution: Timeline from 2005 to 2017 (Khairi Karim, 2020).

Nowadays, various challenges and obstacles are faced by visually impaired people in terms of clothing. For example, there are not many facilities that can help them get clear and complete details about clothing while shopping. In this study, the braille touch and the appropriate font writing on the clothing tag play an important role to overcome this problem. Various technologies are available to help the visually impaired namely Voxcom Message, Touch Colour, Finger Reader, Blind Memo, etc.

1.2. Description of Issues

In the daily activity of people with disabilities, the self-management of each individual is definitely different as it depends on the physical deficiencies he or she is experiencing. But when it involves the lack of visibility, many things limit their movement that involves daily obligatory activities.

Referring to surveys through the internet, these visually impaired people will ask for help from shop workers or their own family members or friends in choosing clothes when shopping or wearing them.

But they are also exposed to today’s technology that can provide information only through the fingertips by scanning the goods to obtain information. Even in the passage of this increasingly modern age, not all visually impaired people can follow it and have a shortage of using this automated method.

Eventually, they will back to a manual method that applies since first. For example, purchased clothing will be encoded using buttons, pins, or patterned stickers to distinguish front and back, outside and inside, color, and pair of clothing.

Here can be seen that the differences in the way of self-management for each individual of the visually impaired people depend on age, the technology sector, and the constraints faced that force them to follow the automatic method or back to a more conventional manual method.

In this study, by creating a special design of clothing tags that are effective and easy in receiving information on clothing details can help the visually impaired people to manage their daily activities better.

1.3. Product Review



Figure 2: Self-navigating designs by Chiriboga in June 2017.

Camila Chiriboga, a graduate of Parsons School of Design, and began researching and designing special clothing for the blind. She participated in the “Disrupt Aging Design Challenge” and the American Association of Retired Persons (AARP) in exploring design that is rewarding, rethinking that combines the needs of fashion users to inspire design based on the concept of troubleshooting. She designs a wide variety of jackets and sweaters, all reversible, and can be matched with any outfit. She also created a tagging system, where each garment label contained a colour code (in braille) and a QR code that could be scanned to produce an audio description of the outfit. Finally, she won the competition by receiving an appreciation prize of \$5000.

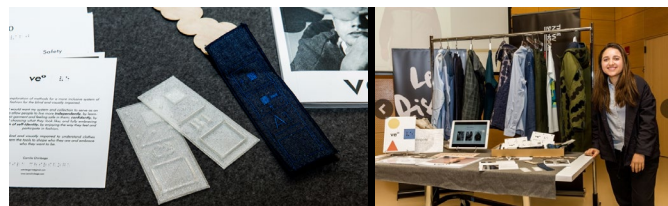


Figure 3: Each tag contains a colour code and a scanned QR code.

2. METHODS

In this study, there were four organizations in Brickfields, Kuala Lumpur to obtain factual information namely the Malaysia Association for The Blind (MAB), National Council for The Blind Malaysia (NCBM), Society of The Blind in Malaysia (SBM), and Malaysian Foundation for The Blind (MFB). In Malaysia, these visually impaired people are very difficult to find and their group is very limited. So, with these special organizations, all the latest and valid information can be obtained.

This study uses a descriptive method that is conducting interviews with respondents. First, identify and examine the problem through the internet and look around to prepare the questions that will be asked about it that is happening in Malaysia.

Through this descriptive method, relies on data collection to interpret the results of the interview. The selection of this method is because the data collection process is easier to understand by interpreting facts. It is also easier to analyzed and explain.

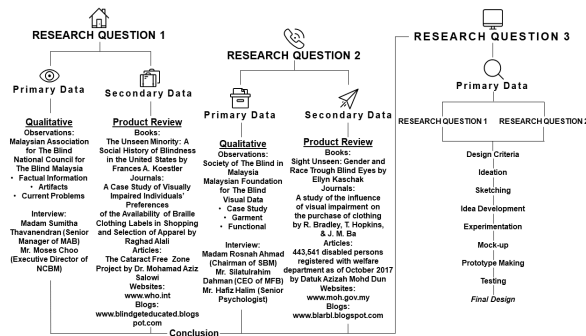


Figure 4: Research design of the study (Khairi Karim, 2020).

This study uses primary and secondary data methods to gather the necessary information. For primary data, observations were carried out to study the challenges faced by visually impaired people to buy their clothes and how they wearing clothes.

The qualitative method will be created by interviewing visually impaired group aged 25 to 35 years. This study is concentrated in urban areas as their population is more than in rural areas. For secondary data, the collection of information is by using books, journals, articles, newspapers, websites such as blogs and social media.

3. ANALYSIS AND FINDINGS

Based on this study, visually impaired people have difficulty managing their daily activities without assistance. Indirectly, it relates to clothing that is already worn on a daily basis and at all times. In general, it can be seen that these visually impaired people will go through challenges when shopping for clothes as well as how to wear them and manage clothes such as washing and ironing.

With special facilities, it can help them identify the entire details of clothing. But every convenience that exists now, all come from foreign countries such as in the West, Japan, and China. Therefore, it has to be purchased online and this will incur high costs to pay for the product or application in addition to the delivery cost.

Not only that, but the organization or association of the visually impaired groups in Malaysia also does not have a fund that can accommodate the purchase to provide the gadget for each of their members personally. No more special gadgets or applications designed for them from Malaysia. Therefore, they still use the manual method to choose, wear, and buy clothes until now.



Figure 5: Braille tag with the information of size, price and care label (Khairi Karim, 2020).

The purpose of this study is to assist the visually impaired group to undergo daily activities related to clothing to facilitate the process of wearing clothes, how to identify clothes and activities to buy clothes. Perhaps this study still maintains the manual method but it is still relevant to use. In addition, it remains closely related to the latest technology in its manufacturing process.

In addition, it actually makes it easier for visually impaired people to use this method without having to take time to learn because they have used the manual method before. Undoubtedly the gadget or application technology is now introducing an automated method easier, but it is actually time-consuming to install it when they want to use, need to choose the right option before scanning and there are some gadgets or applications that need internet control at the same time for the process it.

Other than that, it also uses a battery and needs to be charged before using it. So, in the convenience and sophistication of technology today, it is also difficult for the visually impaired to use it. By using the manual method, it is a very practical approach in helping them dress up and at the same time teaching them to live independently in the future.

4. CONCLUSION

Vision is the main use in the human body. Loss of vision will have a huge impact on the individual. Most of the visual impairments are caused by illness and malnutrition. According to WHO estimates, most causes of blindness worldwide are cataracts (47.8%), glaucoma (12.3%), uveitis (10.2%), age-related macular degeneration (AMD), trachoma (3.6%), optical corneal obstruction (5.1%) and diabetic retinopathy (4.8%), among other causes.

In Malaysia, blindness to all levels accounted for 0.2% and low visibility covers 2.44% (based on National Eye Survey 1996). Most of the visually impaired people can still see a little in a fuzzy or vague situation. While some of them use sticks (blind wand) as a guide, it does not mean they are totally not able to see anything.

The dressing is a major necessity on a daily basis for each individual. The care of clothes also plays an important role to clean it. It may be easy to manage by normal people, but the difficulty faced by visually impaired people in terms of buying clothes and wearing clothes.

In this study, clothing tags specially designed to help the visually impaired people receive complete details in terms of clothing type, material, price, size, colour, and care. The tag contains braille touch and information with the appropriate font size for those who can still read even in vague or blurry conditions. At the same time, the tag can be scanned using a suitable application for them to get information from clothing tag details.

This study is to document for future use. Through this study, it can be used in overcoming other problems that are also faced and become a challenge for the visually impaired people. Not only clothes but also other items that are the main use for our daily life such as food, drinks, and household products. In order for this study to be a continuation and reference for researchers.

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INTEGRATING MALAYSIAN AND JAPANESE TEXTILE MOTIFS THROUGH PRODUCT DIVERSIFICATION: HOME DÉCOR

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ABSTRACT

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Malaysian textile motifs especially the Batik motifs and its product are highly potential to sustain in a global market. The integration of intercultural design of Malaysian textile motifs and Japanese textile motifs will further facilitate both textile industries to be sustained and demanded globally. Besides, Malaysian and Japanese textile motifs can be creatively design on other platforms not limited to the clothes. Therefore, this study is carried out with the aim of integrating the Malaysian textile motifs specifically focuses on batik motifs and Japanese textile motifs through product diversification. This study focuses on integrating both textile motifs and diversified the design on a home décor including wall frame, table clothes, table runner, bed sheets, lamp shades and other potential home accessories. In this concept paper, literature search was conducted to describe about the characteristics of both Malaysian and Japanese textile motifs and also to reveal insights about the practicality and the potential of combining these two worldwide known textile industries. The investigation was conducted to explore new pattern of the combined textiles motifs. The new combined pattern is visually presented as an outcome of this study. An integration of Malaysian and Japanese textile motif aims to strategize the coverage of Malaysian and Japanese textile motifs in a global market. This idea may also contribute to the new opportunities for Malaysian and Japanese textile producers in expanding their design not merely on the clothes fabric but also towards the home decor fabric design. This will turn into additional profit making and increasing economic growth of both countries as well as expanding the traditional textiles industry.

Keywords: *Malaysian Textile Motifs, Japanese Textile Motifs, Batik Motifs, Home Decor*

1. INTRODUCTION

In a view of Malaysian textile motifs, Batik is one of the most dominant textile industries. Thus, in this study the Malaysian textile motifs are specifically focused on the batik motifs as to represent the most dominant textile motifs. Malaysia holds a potential batik industry that has long established as a domestic industry which being crafted by the local people. This domestic industry is expected to benefits the batik producer to increase their monthly income and living standard. However, existing literature reveals this potential industry are still using conventional promotion strategy through exhibitions and personal selling on their batik product which mostly focuses on garments (Muhammad Fitri, et.al. 2019; Rahab et al., 2013). There is still limited marketing strategy which conventionally carried out by most of craftsmen which targeted among the local people. Thus, greater marketing strategy and promotion should be extended to other medium or platforms to reach a wider targeted audience, even towards inter-

industry marketing including the interior design, automotive or any other potential sector. Likewise, sustainable issues of batik production can be addressed by extending its motifs on the new platform. These days with the advancement of innovation and creative ideas, batik industry is also highly potential to be expanded in a global market. Past study concluded that Batik motif has high potential to be applied on other medium not limited to the garments (Muhammad Fitri, et.al. 2019, Wardani & Sitindjak. 2014). Previous studies have proposed the diversification of batik motif on various medium including applying the natural batik motifs in porcelain wares (Ahmad Sayuti, et.al. 2018), batik motifs as interior design of Malaysia public transports (Muhammad Fitri, et.al. 2019) and integrating Batik motifs into the design structure of the Persian carpet (Tanha and Amad, 2013).

Meanwhile, intercultural study has been in high interest topic among researchers and batik is one of the interest areas. This includes a previous study that was conducted by Kundharu Saddhono, et.al. (2014) which focus on integration of Indonesia Batik and Japan Kimono in fashion industry and also in Tanha and Amad, (2013) study that integrates Batik motifs into Persian carpet design. Past study revealed a potential cultural interaction on Asian countries that support cultural product exchange (Kundharu Saddhono, et.al. 2014) and with batik supremacy the marketing of its product can be expanded internationally (Kundharu Saddhono, et.al. (2014); Supriyadi & Sariatun, (2016)). Considering its potential, batik handicraft will bring a significant contribution towards district income (Supriyadi & Sariatun, 2016) as well as national income. Therefore, there is a potential of batik intercultural study that should be emphasized in developing product collaboration for future prospect global market. Thus, this study aims to integrate the Malaysian and Japanese textile motifs through product diversification and its design on a home décor.

1.1. Development of Batik Industries Malaysia

Batik Industries in Malaysia has started with a small – scale operations which later turns into a profitable batik fabrication, also as a national endeavour. Malaysian batik is among the famous product both domestically and abroad. Batik is the most well-known craft brand in Malaysia, among every residents and visitors, whether male or female tourist. Moreover, among the corporate buyers, batik is 1/3 in popularity, after pewter and wooden craft products. Malaysian batik is supported by Malaysian Handicraft Development Corporation (Malaysian Handicraft) that serves as governmental efforts to promote batik manufacturing, its advertising and exporting handicraft merchandise.

In the states of Kelantan and Terengganu, where the Batik sector was first provided in 1910, Malaysian Handicraft registered more than 320 batik entrepreneurs with the perfect concentration of batik producers. However, due to its special characteristics, the successful merchandising of Malaysian batik has led to the overseas batik production that imitates Malaysian batik. The national economic system has been affected due to this infringement of the designs and production methods of Malaysian batik by foreign batik producers (Malaysian Handicraft, 2009). Global manufacturers, including batik factories in China, started to create batik printing that mimicked a batik style of Kelantan. China batik fabric, which is normally made of polyester, is documented to cause losses of around RM3 million per year to 200 batik operators (Malaysian Handicraft). Malaysia batik industries are declining as overseas batik is supplied at a lower rate than Malaysian batik's cost. The main reason for its lower rate is that foreign batik manufacturers use printing presses to create the fabric diagram. It makes the production of giant portions of Malaysian batik imitation in a short time as compared to locally hand-painted batik.

1.2. History of Batik

Early declaration shows that batik has a long-established position in the Malay Archipelago's clothing culture. Mijer (1919) highlighted that, Javanese Island batik sarongs are predominant and also dominant in other countries including Malaysia. Since 1402 – 1511, where Malacca is known as the capital of the Malay Kingdoms, there has been various sort of materials was brought from Asian countries which includes cotton, silk and gold thread that were utilized for the venture.

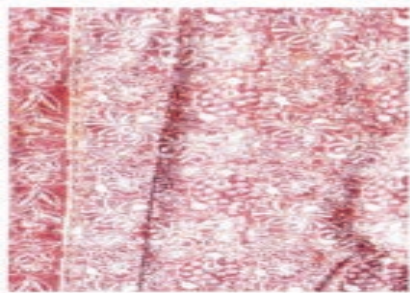

Batik refers to the fancy textures containing more than a couple of shades and designs. The term 'BATIK' is inferred from the Javanese state 'tick'. The other term was derived from 'Ambatik' which mean to sketch, write, paint or drip. Batik designs can be created with the use of a carved block, a screen and hand stroke. These days, Malaysia have produced batik pattern not only for a local garment but also for a variety of batik products. Malaysian batik artisans use hand-drawn techniques which refers to the application of canting on the stretch cotton cloth. Then, the process of design continues with heat wax and fill up with colour to create a texture that suits for the design. The most common motif found in Malaysia are nature and geometric.

2. LITERATURE REVIEW

2.1. Batik Motifs

Motifs for cloth design have a decorative role, which serves to produce patterns contributing to the object or artefact's aesthetic characteristics. In the Malay handicraft format explored via Ismail (1997) it used to be considered that in batik sarong design 'motifs are composed in two patterns – organic (plants, herbal element, birds, animals) and geometric (pucuk rebung/triangle) and Dong-son geometry' (p. 229). Following the work of Ismail (1997) and Hussin (2006), researched the kind of natural motifs that commonly used in batik and songket.

Table 1: Type of Batik Motif

Figure	Type of Motif
	<p>Floral Motif</p> <p>Malaysian batik sarong with the daun sirih (betel leaf) motif. The motif that's inferred from plants is constituted from different parts of plants. The magnificence and highlights of plants are chosen from particular components, such as blooms, clears out, shoots, ringlets, natural products and stems. Blooms with their distinctive shapes and colours are favoured motifs.</p>
	<p>Geometric Motif/ Malay Dessert Motif</p> <p>The "badan kain" (the body) filled with the "potong wajik" (sweet glutinous rice cuts – Malay dessert) themes. Malay conventional cuisine could be a source of motivation for motif creation. A few persistently utilized sorts of motif are those that delineate rice, the Malaysian staple nourishment, and Malay pastries. The "bentuk potong wajik" (diamond-shaped cuts of the Malay sweet glutinous rice dessert) were found on a few samples of the batik sarongs.</p>



The morning glory motif

The motif is set at the “apit kain” the “tepi kain” (the mounting border) and (the upper and lower edges). Within the format of batik sarongs, there are motifs organized in vertical path, recognized as the “apit kain” (the surrounding border). They are put to isolated the “kepala kain” (the central board) and the “badan kain” (the bigger cleared out and right boards).

*Photo and drawing by Legino, R. (2012)

2.2. History of Bingata / Japanese Textile

Among the longest known Japanese Textile art is known as Bingata. The history of Bingata and also the history of its production originated in Okinawa, located in the southern tip of the Japanese peninsula. Okinawa was once known as the old Ryukyu kingdom. In ancient times, Bingata was an exclusive textile that could only be used by the royal family. When the Ryukyu Dynasty collapsed, Bingata's production also declined. But over the years, it has become a symbol of Okinawa's resilience in the face of Okinawa's anger against the US after the World War II.

Bingata a textile art using tie and dye technique. Usually the colours used are bright colours and are only used by certain class. For example, yellow can only be used by the King, the same rule as the use of yellow only for the nobility of the time of the Malay kings in ancient times. Causes of motive often use subjects from nature such as fish, trees and flowers. According to history, the Ryukyu Dynasty has trade history with China, Korea, Japan and Southeast Asia. Therefore, the motifs used had a significant effect, resulting from the assimilation of trade with the former empire outside the southern Ryukyu archipelago.

2.3. The patterns of Bingata

The aristocracy wore Bingata made by "Chirimen" (Crepe silk cloth) or "Rinzu" (Satin cloth) with beautiful layers of color, with white or light yellow. For the common people, the type of fabric allowed to wear is a 'oboro-gata' cotton cloth dyed in 5 colors (iro-oboro) or 2 colors (indigo and black). Social class status during the Ryukyu Dynasty was differentiated by wearing formal attire. It is determined by size, pattern, and even color differences also determine one's position at that time, including age and gender. Large size patterns for the royal family, while the smaller size is used by Shizoku (warrior). Today the use of clothing using Bingata textiles is widely used in performing arts and historical re-enactments. In particular, yellow Bingata can only be worn by royal families and aristocrats for ceremonies and entertainment occasions. A designer will be hired by royal family to create their own patterns by using the official colors of the royal house. Usually, the pattern that is created will only be used once, so Bingata designers will need to come up with new patterns all the time.

Table 2: Type of Bingata Motif

Figure	Type of Motif
	<p>Detail of watansu with plum and cherry blossoms, maple leaves, snowflakes, and handballs on a yellow ground.</p>



Detail of woman's robe with pine bark, chrysanthemum, wisteria, swallows, mountains, and flowing water on an aqua ground. Usually, a nobility family wore pale blue.



Detail of "tanashi" with waves, cranes and cherry blossoms on a light indigo ground.



"Dujin" (inner robe) with cranes, pine, plum blossoms and chrysanthemums on a multicolour ground.

*Photo by Okinawa Churashima Foundation, n.d.

2.4. Iconic Malaysian Batik Motif

2.4.1. Leaves and Flowers Motif

The foremost prevalent motif are leaves and blooms. Malaysian batik portraying people or creatures are uncommon since Islam standards restrict creature pictures as enhancement. However, the butterfly subject may be a common exemption. The Malaysian batik is additionally famous for its geometrical plans, such as spirals. The strategy of Malaysian batik making is additionally very different from those of Indonesian Javanese batik, the design is bigger and less difficult, it rarely or never employments canting to form complex designs and depend intensely on brush portray strategy to apply colours on textures. The colours moreover tend to be lighter and more dynamic than profound coloured Javanese batik.



*Photo by Zatul Akma, 2019



*Photo by Penchan Pumila, n.d.

Figure 1: Leaves and flowers motif

2.4.2. 'Pucuk Rebung' Motif

'Pucuk rebung' is a unique Malay motif that had been utilized for long time back and still applying it as a conventional Malay motif. 'Pucuk rebung' may be a fauna motif that impact by the 'rebung' which is known as bamboo shoots. Bamboo shoots are the eatable shoots (unused bamboo culms that come out of the ground) of bamboo species bambusa vulgaris and phyllostachys edulis. They are utilized in various Malay dishes and broths. 'Pucuk Rebung' motif is exceptionally celebrated in Malaysian batik making, a part of batik producers utilizes 'Pucuk Rebung' as their trade marks in planning batik material. Underneath are a few near up of bamboo shoots.



*Photo by Pelapak, n.d.

Figure 2: 'Pucuk Rebung' motif

2.5. Iconic Japanese Textile Motif

2.5.1. 'Seigaiha Wave' Motif Furoshiki

The seigaiha or wave could be a design of layered concentric circles making curves, typical of waves or water and speaking to surges of great good fortune. It can moreover imply power and strength. The wave image or theme was initially utilized in China on antiquated maps to delineate the ocean. In Japan its most punctual appearance was on the clothing of a 6th century haniwa (funerary earthenware clay figure). It proceeded to be utilized as an image on clothing, especially kimonos, for over a thousand years. All through Japan's plan history it has been utilized on kimonos, ceramic product, lacquerware, then later in graphics design.



*Photo by kyotocollection.com *Photo by Danai Pateli, 2019 *Photo by farm4.staticflickr.com

Figure 3: 'Seigaiha Wave' motif furoshiki (traditional Japanese wrapping cloth)


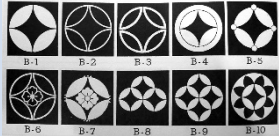

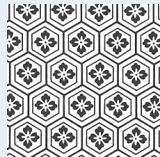


3. METHODS

This concept paper used literature search which was conducted to reveal insights about the practicality and the potential of combining two worldwide known textile industries which are Malaysian textile motifs (represented by batik motifs) and Japanese textile motifs. The literatures were searched from various online databases including Scopus, Science Direct, Research Gates and Google Scholars with the keyword searched includes “Malaysian Textile Motifs”, “Japanese Textile Motifs” and “Batik Motifs”. The literature searched was leads to the findings of the integration Batik design from past studies as presented in Table 3. The analysis from past studies revealed the potential integration of Batik design into other medium not limited to the garments. This paper is grounded by the result from past studies which reveals the potential of batik integration on various platforms. Then, the visual analysis was also conducted to extract the most iconic motif applied in both Malaysian Batik motif and Japanese textile motif as presented in Table 4. The investigation was further conducted to explore new composition of the combined textiles motifs. The draft idea and design sketches were sent to one of the appointed Batik producers to materialize with the actual results as presented in Figure 5. Finally, the new combined design is visually presented as an outcome of this study.

Table 3: Summary of Integration Batik Design

Author	Year	Integration Idea
Muhammad Fitri, et.al.	2019	Batik motifs as interior design of Malaysia public transports
Ahmad Sayuti, et.al.	2018	Applying the natural batik motifs in porcelain wares
Aizat Khairi, et.al.	2018	Batik Application in the development of the fibreglass boat
Tanha & Amad	2013	Integrating Batik motifs into the design structure of the Persian carpet

Table 4: Visual Analysis

ICONIC MALAYSIAN BATIK MOTIF		ICONIC JAPANESE TEXTILE MOTIF	
<p>Pucuk Rebung</p> <ul style="list-style-type: none"> an original Malay motif that had been used for long time ago and still applying it as a traditional Malay Motif. influence by the 'Rebung' which is known as bamboo shoots Commonly used in numerous Malay dishes and broths 		<p>Shippō (Seven Treasures)</p> <ul style="list-style-type: none"> Circles overlapping in quarters resemble petals and each center forms a shining star regarded as auspicious for the prosperity of descendants, good relationships, and for bringing harmony. 	<ul style="list-style-type: none"> The simplified beauty of nature is seen on fabrics, crafts, and many other places in Japan two categories, one is a geometric pattern derived from natural phenomena another based on the designs of animals and plants. 
<p>Leaves & Flowers</p> <ul style="list-style-type: none"> The magnificence and highlights of plants are chosen from particular components, such as blooms, clears out, shoots, ringlets, natural products and stems. Blooms with their distinctive shapes and colours are favoured motifs. 		<p>Diamond Flower (Hanabishi) & Tortoiseshell (Kikkou) Pattern</p> <ul style="list-style-type: none"> pattern of four flower petals in a diamond shape Kikkou literally means “tortoiseshell” in Japanese hexagon pattern and it represents longevity 	
<p>Geometric Motif/ Malay Dessert Motif</p> <ul style="list-style-type: none"> “potong wajik” (sweet glutinous rice cuts – Malay dessert) themes. Malay conventional cuisine could be a source of motivation for motif creation. “bentuk potong wajik” (diamond-shaped cuts of the Malay sweet glutinous rice dessert) were found on a few samples of the batik sarongs. 		<p>Sayagata (Manji) Pattern</p> <ul style="list-style-type: none"> also knows as Manji was introduced to Japan along with Buddhism from China Manji originated in India and was spread along with Buddhist teachings throughout Asia 	

3.1. Integration of Malaysian & Japanese Textile Motif

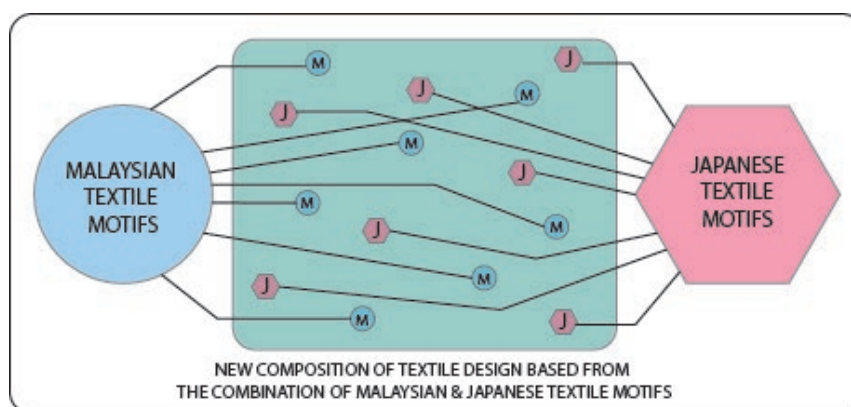


Figure 4: The proposed Integration Concept

Considering the potential of intercultural study on batik, this study focuses on developing the integration idea of two textile industries. The proposed idea is crafted to expand the textile industry collaboration as well as diversified its usage on other medium for potential prospect in a global market.

4. RESULTS

The idea is initially crafted by combining the motif from Malaysia Batik and Japanese textile and placing together in pattern composition to see its potential outcome. Based on the commonly used type of Batik motif (Table 1), type of Bingata motif (Table 2) and also visual analysis (Table 4), the iconic motif of both textiles is extracted to be embedded in the integration design. As in Batik motif, the iconic motifs are leaves and flowers and 'Pucuk Rebung' (bamboo shoots) while for Japanese textile the extracted iconic motif is 'Seigaiha Wave'. These iconic motifs are mix together in the proposed design (Figure 5) to create the new composition of pattern. The composed pattern then will be applied on the potential product of home décor as presented in the next section.



Figure 5: The proposed pattern

4.1. Potential of Malaysian Batik and Japanese Textile Motif Integration in Home Decor

The integration of Malaysian Batik and Japanese textile motif is potentially applied in home décor as a product diversification such as bed runner, lamp shade, curtain and etc. as presented in Figure 5 and Figure 6. The new composition of integration both designs is expected to meet the demands of potential buyer of either individual or home interior designer with the interest of highlighting the traditional identity concept in their design.



5. CONCLUSION

The integration of intercultural design of Malaysian textile motifs and Japanese textile motifs will increase international collaboration and its visibility in a global market. Thus, this study was conducted with the aim of integrating the Malaysian batik and Japanese textile motifs through product diversification which focus on home décor such as wall frame, table clothes, bed sheets and other home accessories. The proposed design was conducted to explore new design of the combined textiles motifs. The integration of Malaysian batik and Japanese textile motif is expected to facilitate the coverage of batik pattern and Japanese textile motifs in a global market. Besides, the proposed design might also contribute to the new opportunities for Malaysian batik and Japanese textile producers in expanding their handicrafts. In a broader aspect this collaborative textile industry will increase the economic growth of both countries as well as expanding the traditional textiles industry in worldwide.

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IMAGE REPRESENTATIVE AS AN ALTERNATIVE READING TECHNIQUE FOR DYSPLEXIC CHILDREN

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ABSTRACT

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Dyslexic children who are said to have problems in learning actually have their unique learning styles. Thus, they required learning aids that are suitable with their conditions which are not similar with normal children. One of the issues of dyslexic children is the

ability to figure out on how to peruse. Reading aptitudes are the most critical essential abilities. Without this ability, learning process is very challenging. Perceiving this significance and the motivation to support the dyslexic children, pondering or identification activity is led to distinguish the type of reading aids that are suitable to the necessities and requirements of dyslexic children. The case study was successfully conducted with children (6 to 9 years old) by Malaysian Dyslexia Association in Klang Valley, Malaysia. The finding from this preliminary research shows that reading in the form of interactive motion is easily accepted by the dyslexia children. In fact, the finding from this study provides a valuable learning style for these dyslexic children to use and practice. This new learning style is very enjoyable and manage to engage the children to read more in the classroom.

Keywords: *Dyslexia, Dyslexic Children, Interactive Motion, Reading*

1. INTRODUCTION

Dyslexia is not a disease, but it is a particular learning disability that prompts certain troubles in the youngster's learning procedure especially in reading and writing. Several studies have revealed that dyslexia is more than just difficulty with translating letters into sounds. Some psychologists, dyslexia is not a disease it occurs in children with normal vision and nothing to do with the hearing, sight and brain damage (Vicari et al., 2005; Shaywitz, 2003; Berninger et al., 2008). This is also supported by Sariah Amirin, the President of *Persatuan Dyslexia Malaysia* (PDM) says that it happens because the brain lacks a function to translate the image seen or heard into something meaningful (Amirin, 2009). However, there is inconsistency with this argument, this view is supported by many dyslexics have problems with clearly seeing letters and their order. These difficulties may be caused by abnormal development of their visual, these mediate the ability to rapidly identify letters and their order because they control visual guidance of attention and of eye fixations (John Stein, 2014).

As we know that reading is very important for children at the early age, because if they could not read, they will never know how to write or spell the words that they learn. Once your child is in school, dyslexia signs and symptoms may become more apparent, including: Reading at a level well below the expected level for the age of your child, problems processing and understanding what he or she hears, difficulty comprehending rapid instructions, trouble following more than one command at a time, issues recollecting the grouping of things, trouble seeing (and infrequently hearing) similitudes and contrasts in letters and words, a failure to sound out the elocution of a new word, seeing letters or words backward ("b" for "d" or "saw"

for "was," for instance), this is common in young children, but maybe more pronounced in children with dyslexia, difficulty spelling, and trouble learning a foreign language. (Dyslexia Basics, 2012. p.2). As dyslexia is part of learning disability that prompts certain troubles in the youngster's learning procedure, it is essential for the general population around them such as guardians, instructor, kin and companions to comprehend their issues with the goal that they can get the fundamental offer assistance. The person with dyslexia can really wind up plainly confounded when a few guidelines are given in the meantime, and will, for the most part, have a poor-here and now memory, trouble with a directional introduction, for example, telling right from left and guide reading. All the previously mentioned challenges affect dyslexic children to peruse, compose, explore, grasp and review significant data (Rainger, 2003).

Learning styles are defined as individual's preferences of acquiring and using information when learning (Herod, 2002). Today, using words in classroom to deliver information to the students are predominant. Therefore, most of the teachers are still using a conventional teaching method which teaching from a textbook in classroom. In fact, dyslexia children are having a reading problem since their early age. They do not even recognize letters, having a difficulty in pronouncing words and hardly to make sounding for a word or letter. Moreover, children today are living in a technology world that full of visual, animation, audio and text. Several studies have revealed that the positive effects of pictures presented with text were found mainly among individuals with low literacy (Houts et al., 2006) and multimedia in general is the most active absorbing experience from which children that can be develop visual perceptual and attentional abilities (Sandro Franceschini, Sara Bertoni, Luca Ronconi, Massimo Molteni, Simone Gori, Andrea Facchetti, 2015).

There have been few studies on the effects of multimedia research on learning in individuals with severe reading disabilities (e.g., dyslexia). Using multimedia elements to motivate and encourage dyslexic children is a proven approach. Spafford and Grosser (Spafford, 1996) expressed that for the student with dyslexia, rehashed readings, retelling, etc would be expected to strengthen exhibited materials. According to Alty and Beacham (Alty, 2006), recommended utilizing words and pictures and in addition sound-related and portrayal without comparing on-screen content. Mason et al. (2013) used integrated text and picture materials and operationalized integrative processing as shifts of eye fixation from text to picture or vice versa. However, this facilitative effect of shifting attention within the same sensory modality (visual) was not obtained when inputs occurred simultaneously in two modalities (visual and audial).

Therefore, in this 21st century students might need some visual aids in their learning style instead of just reading a textbook. Thus, it is aimed to enhance the learning style from conventional method to image representative that would attract dyslexic children to learn in classroom. It is the goal of this research to address the uses of pictures through a visually based research project studying the photographic practices of a group of dyslexic children. The objectives are to identify the current practice styles for dyslexic children and to develop image representative for dyslexic children. With every one of the advantages expressed above, multimedia has opened up a totally new world to dyslexic understudies, one that could enable them in their learning to handle. Multimedia presentation techniques do have a potential in providing outstanding support for dyslexic children (Heymans, 2007). In light of the subtle elements examined before, the courseware created was tried to assess its viability to distinguish the components or components that ought to be fused into the courseware to guarantee that it will give full profit to dyslexic children.

2. METHODS

This research is focusing closely on teaching reading fluency and comprehension strategies as part of a complete reading program. It is limited to dyslexic children at PDM Klang Valley, Malaysia involving the children in the age group from 6 to 9 years old with total number of 75 children. Due to substantial number of potential members in the examination populace, the populace engaged with the present investigation concentrated just on individuals who were considering inside the PDM Klang Valley, Malaysia.

The procurement of subjective information which is the type of materials, confirmation and data, was mainly gotten from interview, perception and investigation on the materials which were recorded through digital camera and tape recorder (Creswell, 2013). Meanwhile, (Patton, 2002) emphasises the advantage of the qualitative research by revealing;

"The qualitative method permits the evaluator to study selected issues, cases, or events in depth and detail; in fact, that predetermined categories of analysis do not constrain the data collection contributes to the depth and detail of qualitative data".

This case study is to enhance learning styles of dyslexic children in a classroom by using visual aids. The analyses involved on investigation with their actual pith and research contemporary genuine marvel through detailed logical examination of a set number of occasions or conditions, and their connections.

A face-to-face interview was conducted with PDM teachers twice. Teachers were answering question asked by the researcher about learning styles of the dyslexic children. Then, 75 dyslexic children were tested with the test set provided by the researcher. A pre-test was carried out before the researcher starting the test on the understanding the colour on still image. The children learn in a conventional learning style could not attract them to stay still while learning and they are easily losing focus while in classroom. The significance of meeting as underlined by Richards and Morse (2012), "A meeting is both the most conventional and the most remarkable approach that can be utilized to find a separately one of a kind affair".

Furthermore, meet speaks to the next significant information wellspring of this investigation. The meetings concentrating more on learning style and showing the process for dyslexic youngsters, for example, the significance of visual guides in the classroom. The final interview focused primarily on the research questions of the case study: what were the issues that emerged, what helped or hindered our coordinated effort, and what benefits did they get from the researcher. Researcher transcribed each interview and added additional notes for interpretation. Finally, the interviews were additionally useful in the planning of assignments for the Post-test.

After screening, the participant observation was conducted four times at the centre with number of children reduced to 43 involving 4 different age groups (6, 7, 8 and 9 years old) that showed in Figure 1. During the participant observation, all the activities were video and photographed recorded. The inclusionary criteria for this sample of group included; (i) be able to perceive the visual and (ii) creatively create the imagination to think about the image representative to create vivid mental images to retain information. The dyslexic children respond has been analysed by the researcher for an amendment in order to reach the final version of the activities. Pre-test and test of 3D Images identification activities took about one month to be completed.

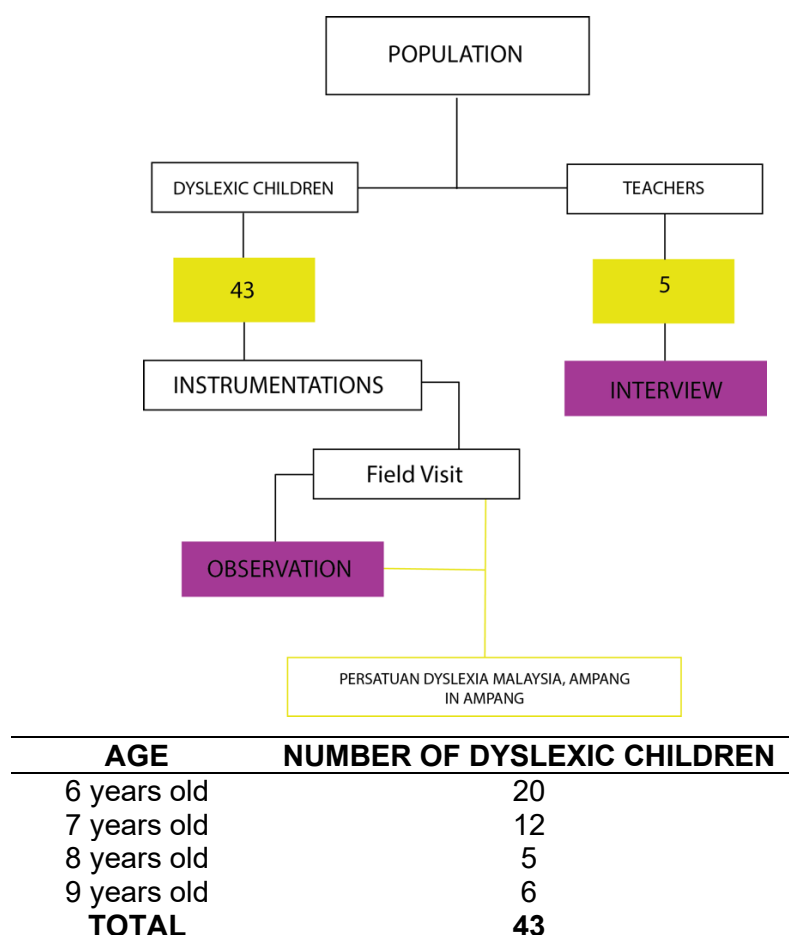


Figure 1: Summary Data Collection for Post-Test

A total of 43 dyslexic children from Persatuan Dyslexia Malaysia in Ampang were selected for being on participant observation by the researcher. Most of the respondents were from 6 years old with 20 dyslexic children and followed by 7 years old with 12 dyslexic children, 8 years old with 5 dyslexic children and 9 years old with 6 dyslexic children.

A post-test was performed on dyslexic children on their ability to memorize on what have been showed to them on the previous test. They are required to possibly named those images when the 3D images were shown again. Figure 2 below shows an example of image in 3D form.

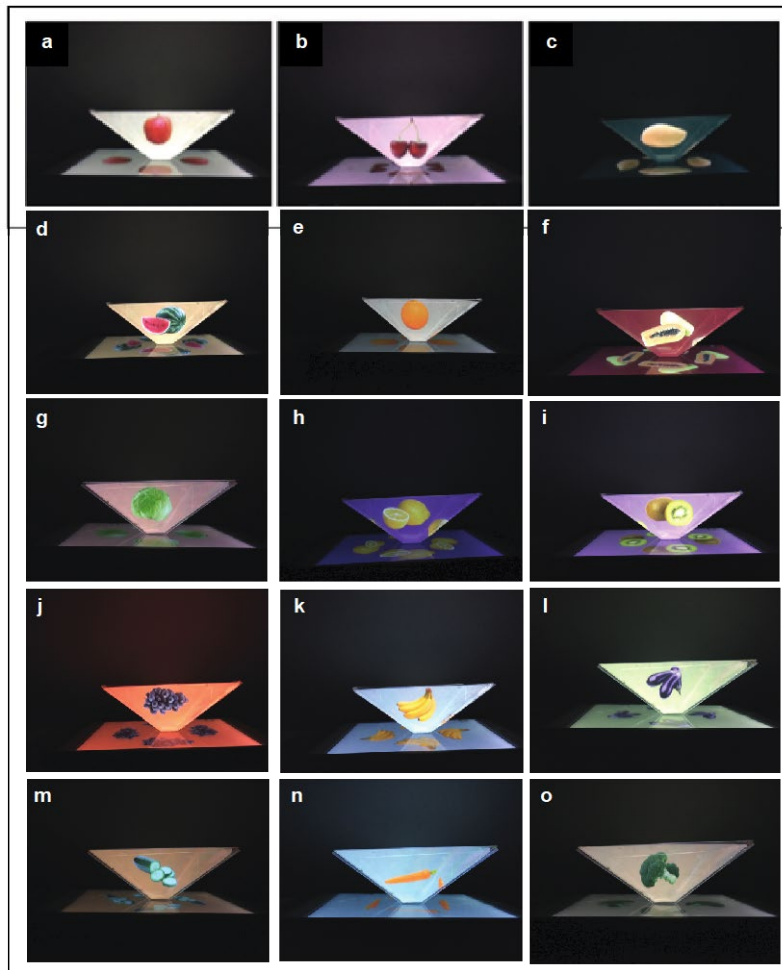


Figure 2: Holographic images (3D) that the researcher conducted a test for dyslexic children
 a) apple b) cherry c) mango d) watermelon e) orange f) papaya g) cabbage h) lemon i)
 kiwifruit j) grapes k) banana l) eggplant m) cucumber n) carrot, and o) broccoli

All of these images above were applied in image representative and colours. As dyslexic children are more attracted to bright colours or in pastel colours in their learning lesson, this learning style helped them to enhance their reading skill. The researcher turned the flash card using the actual images instead of illustrated those images and come out with a final prototype. It is because to make it more realistic and create an imagination to dyslexic children to understand and could name those fruits without having any troubles.

3. RESULTS AND DISCUSSION

The face-to-face interview that was conducted by the researcher with 5 teachers at PDM showed that teachers were still using a conventional method of teaching style for the dyslexia children. This is due to limited resources in Malaysia. The teachers used; (i) cycle motor teaching method, (ii) one to one between teacher and dyslexic children, (iii) black and white illustration and (iv) no graphical nor visual aids. In addition to this, some dyslexic children who were easily losing focus, cannot stay still for too long and not attracted to this conventional method of learning styles. Before the researcher end the interview session, teachers informed that there were no interactive or visual aids for these dyslexic children in their learning styles. With those interactive motion that the researcher provided during the test, the children were more excited and enjoyed more during the lesson and the teachers could see the effectiveness of image representative as dyslexic children can differentiate the shapes and colours from what they see instead of using illustration or graphic.

Table 1 shows the numbers of involvement of dyslexic children in PDM are grouped 6 to 9 years old. The finding shows that, almost all children were able to identify the 3D objects regardless of age groups. The children who were not able to identify the 3D images was found to have severe dyslexia problem.

Table 1: Participation of dyslexic children in 3D object identification activity

Age Groups (Years Old)	Number of Dyslexic Children	Ability to Identify 3D Object	
		Able	Not Able
6	20	20	0
7	12	11	1
8	5	5	0
9	6	4	1

Figure 3 below shows the identification of 3 images among dyslexic children. The test was enjoyable and more children were able to understand about the actual images and differentiate the colours shown on the post-test as shown on the figures above, there were all 6 years old dyslexic children were able to succeed on the post-test. In addition, there were 11 dyslexic children who pass the Post-test except for 1 student who were unable to understand the visual shown by the researcher. Followed by 5 dyslexic children who passed on the Post-test and two failed from 6 dyslexic children age 9.

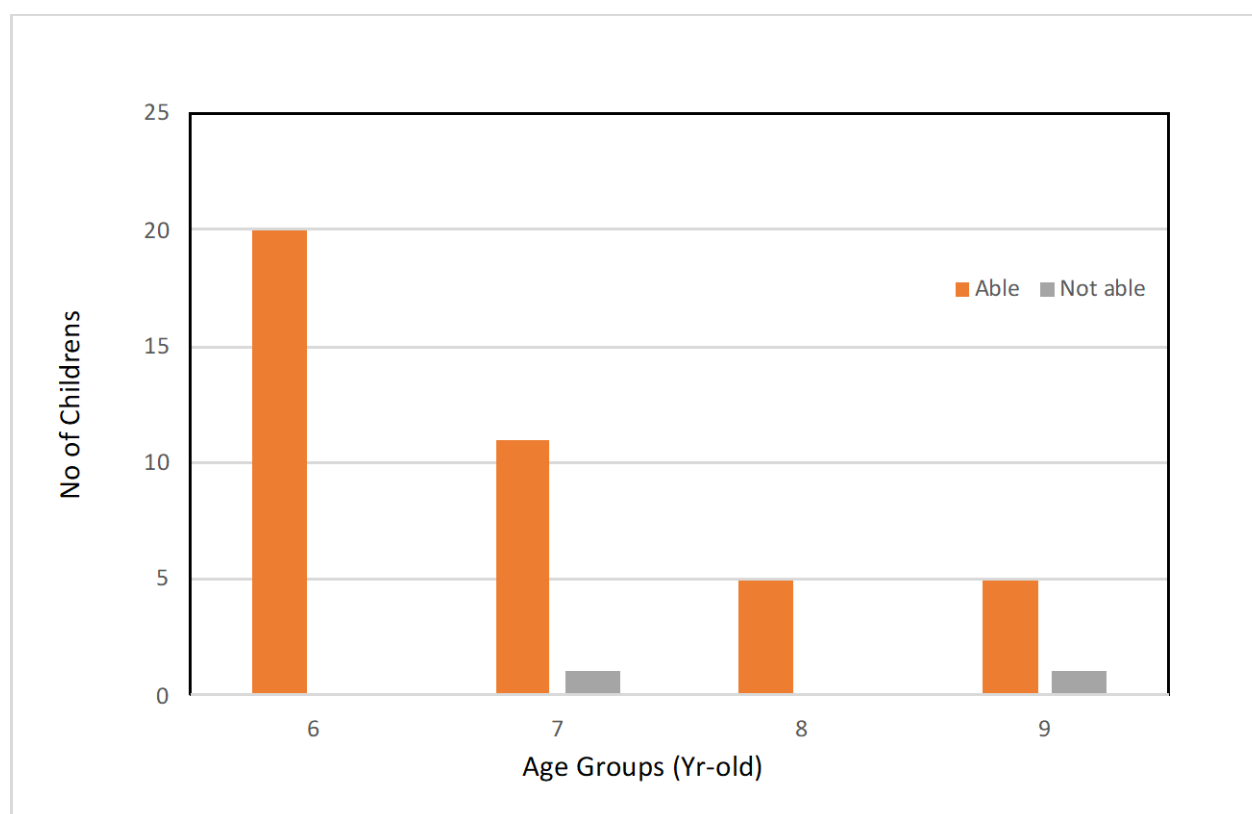


Figure 3: The identification test of 3D images among dyslexic children.

Based on the data presented, dyslexic children are really enjoyed the session in 3D object identification activities. Even though the session took short time of period, the observation results highly convincing that image representative as an alternative reading potentially to be used in future. In terms of learning style, the outcomes from teachers interview impressively offered that learning style affected by teaching materials. Different teaching materials given different results on leaning style.

4. CONCLUSION

The focus of this study is to develop an interactive motion for dyslexic children. Based on the result and discussion, it can be concluded that the enhancement of learning style from conventional method to image representative was successfully attracted the dyslexic children to participate more in learning while in the classroom. The researcher finally found that interactive motion is very helpful to attract and create an interaction with the dyslexic children in classroom. The children tend to be more progressive by seeing those actual images neither their teachers too.

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THE BASIS OF ART APPRECIATION

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1. INTRODUCTION

This study revolves around identification of ways to observe or appreciate art since an artwork possesses its own aesthetic values which are related to a philosophy or an artist's cognitive style in conveying the meaning behind an artistic piece. According to Kamus Dewan Edisi Ke-4 (2007), aesthetic is one of the branches of philosophy that deals with the nature of beauty and taste, as well as the philosophy of art. In this research, the two main parts involved are the definition of terms and an analysis on artwork. Three components in definition of terms are describing art and style, art and idea, as well as art and context.

Art criticism theory, introduced by Edmund Burke Feldman (1994) to interpret the meaning and context conveyed by an artist, is the method chosen for this study. Barret (1994) stated that art criticism is a response towards meaning and making a critical judgement on artworks. A piece of art has no value unless meaning is given to it (Ahmad Suhaimi & Jamilah, 2008).

1.1. Definition of Terms

Definition deals with describing terms such as style, idea, and context from a general perspective, through the prism of art. Firstly, what is art in general? According to Kamus Dewan Edisi Ketiga (1997), art refers to finesse which signifies something small, fine, thin, and delicate, a beautiful voice and petite body. Art also refers to poems, paintings, music, and others which are created based on skills or efficiency and it can originate from an invention. Malaysian Encyclopaedia (1996) stated that art is a term which is used for something beautiful in human eyes or to their ears. A book written by M.A.J. Beg entitled 'Fine Arts in Islamic Civilization' (1981) quoted an Islamic philosopher, Imam al-Ghazali: "art is beautiful through the perspective of beauty and exquisiteness, it comes from oneself and not from the others".

"Art: The production of something beautiful: skill or ability in such work. Works such as paintings or sculptures produced by skills".
(The Oxford Paperback Dictionary, 1989)

This means, art is arbitrary and can be widely defined if it involves human skills. Nevertheless, not all skills can be taken as artworks if they cannot be appreciated or lack emotional influence. In this modern era, the researchers posit that art has developed to the point of having no boundaries and not all artwork is appreciated due to its beauty. Neither does it have to contain emotional values: an artwork rather depends on an individual's acceptance. Hence, art can be anything around us depending on the way a person thinks.

1.2. Art and Style

Etymologically, the word “style” comes from a Latin word: *Stylos* or *Stylus* which initially explained an individual’s writing style. Such understanding was later interpreted as an individual’s writing credibility. Dewan Edisi Keempat (2007) defined style as the way a person writes or speaks, the way to produce something, especially one that characterizes an era or an individual. A style also provides an understanding on meaning and appears as a distinctive form in a task. It is a method to identify the origin of an artwork’s development. Therefore, style has its own place while an artwork is a complete shape which exudes the style used. Kamus Umum Indonesia (1976) defined style as “a specific pattern (appearance, shape and others), a variety, method, behaviour, ways and technique and rhythm (sound, speech and others)”. Style is also known as an approach on an art creation technique.

Based on these definitions, style is a method used to summarize something. It could be something specific or common for every individual. However, that definition of “style” is from a general perspective. In art, “style” is considered as an all-encompassing definition. From the perspective of a visual art, “style” can be divided into two definitions. Both definitions originate from valid sources of style in art:




“Style is a distinctive manner which permits the grouping of works into related categories.”
(Ferne, 2005)

” Style is any distinctive, and therefore recognizable, way in which an act is performed of an artefact made or ought to be performed and made.”
(Gombrich, 1968)

Ferne and Gombrich’s definitions of style in art have similarities even though both are not based on personal perspectives. According to them, a distinct style in production of work is recognized through its product category. In other words, style is how one categorizes art by referring to the way it is produced. Hence, art can be categorized depending on the decision on how it is made. The researcher suggests that, art and style become a method to produce artwork through materials, technique, or image products. Mulyadi (2004) stated that art style has a wide range of definition from naturalistic and realistic for partially and fully abstract visual image. Relatively, abstract depends on how an artist visually portrays his artwork. For instance, a landscape painting is not categorized through format or the image painted, but it is achieved by how and what is presented by the artist. An artwork style, therefore, can be shown by anyone through his or her belief but the reality comes only from the artist himself or herself.

1.3. Art and Idea

Idea is a manifestation of human’s cognitive ability. Naturally, humans are able to think and generate ideas from their thoughts. Ideas cannot be seen, touched, tasted, and felt - it is abstract. Through interpretation of various ideas, artworks are produced. Stout and Baldwin (1901) stated that idea is a reproduction of roughly, an object’s image that is not really present to the senses. Moreover, there are three types of idea reproduction; namely, single, abstract, and complex ideas. Single idea is produced solely based on general thoughts while abstract idea is reproduced indirectly based on visual experience, and complex idea is a reproduction of a combination of objects. Examples of ideas are listed in Table 1 below:

Table 1: Visuals which are related to type of ideas produced.		
Type of Ideas	Idea	Image reproduction
Single Idea		 <p>Figure 1: Chair I</p>
Abstract Idea	Chair	 <p>Figure 2: Chair II</p>
Complex Idea		 <p>Figure 3: Chair III</p>

In Table 1, images that are produced depend on types of ideas used. For instance, if a group of people are asked to come out with a chair based on their mental images, the outcome will definitely differ from one to another. From the images produced, one is able to interpret the kind of idea these individuals use. In art, this is known as an approach or art “isms” which is utilized by the artist himself. According to Moholy-Nagy (1926), “isms” is an effort to overcome traditional forms and make way for functional designs to explain the fundamental means of expressions. It indicates the presence of latent tension relationship within oneself. Based on his statement, ideas expressed through “isms” summarizes visuals which relate to one’s inner feelings. The researcher suggests that “isms” are principles of ideas which an artist uses to express their feeling in visual form. For instance, Pop Art idea, is generally to celebrate a popular culture, then. Hence, an artist who interprets his artwork as Pop Art did it to honour the popular culture of his time. By doing so, the artist expresses his feelings through the principles of idea in an art known as “isms”.

1.4. Art and Context

Referring to Kamus Dewan Edisi Keempat (2007), context means a sentence which determines or indicates the meaning of words it carries or the entire situation or specific background which is related to or can be linked to something. In other words, context is a situation which forms the setting of an event, statement or idea, and the term can be completely understood. So, in general, context is condition for event, idea or statement which depends on surrounding words or situations.

In art, context is different because it does not depend on surrounding words but more on the situation at that time, location, and space. Dey (1998) believed that context is the user’s

emotion, focal point, location, and orientation, date and time, things, and people in the user's surrounding. Moreover, Belton (1996) found that context in art means different situations in which work of art is produced or interpreted. This means, in art, context depends on time, location and space of the state in which the artwork is produced. Context is a variable for the content which is relative to the way an artist presents their artwork: such context is based on an established or intended idea to be conveyed. Therefore, there are two contexts to define artwork namely the reason it is produced and its content. In art, context plays a major role in interpreting an artwork as the interpretation is established based on the content itself.

2. ICONOGRAPHY IN ART

The purpose of iconography is to describe, identify, classify, and explain visual objects which are related to the effort to comprehend meaning in religious research which is not familiar with the use of symbolic expressions. It is a theory used to unravel the meaning of images which contain distance/time – more on historical perspective. According to Erwin Panofsky (1955) in his book entitled *Meaning in the Visual Art*, iconography is description and classification, while iconology is an introduction.

Iconography is also an issue of icon which deals with object and meaning. In the beginning, Panofsky explained the relationship between an object and meaning when he shared an incident in which his friend greeted him by lifting his hat. With that gesture, his friend indicated that there are objects and meaning involved. Lifting one's hat has a deeper meaning which entails respect, greeting, and being friendly, or courteous. It can be also be taken as an implicit or in-depth meaning that is not acceptable elsewhere.

Panofsky also introduced three levels of meanings in describing an artwork. Firstly, pre-iconography which is to capture the primary meaning of an artwork by identifying the original elements such as lines, appearance, form, texture, and colours: all of which represent natural objects. Secondly, iconography analysis is involved in investigating meanings by using rules approved by the art enthusiasts. This refers to an analysis which explains the meaning of an artwork from literature sources. Such analysis focuses on meanings related to the image, history, and similes. Thirdly, the interpretation of iconology is a way to understand an artwork through the establishment of meaning of its content by exposing the principles it has. This meaning is related to basic cultural mentality which clarifies other culture (science, religion, philosophy ideology) because art refers to the current situation. Iconology, according to Gombrich (1972), involves the re-construction of the whole program, that concerns more than one text. It is found in a context that encompasses culture and established art.

"The iconographic approach to works of art primarily considers the meaning of subject matter."

(Schneider-Adams, 1996)

As for the term iconology, it means "interpreted iconography" using the same materials as found in the source of literary meanings: both icon and literary meanings are interwoven. Even though both are significant, the understood content and focus given on cultural documentation in retrospective approach does not come with direct interaction. Neither does it make sense in the course of analysis (Panofsky method (1955), focus is given on art which "balances naturalism and idealism" in a broad narrative for literature subject, according to Italian Renaissance and Dutch paintings in 15th century), iconology does not state the actual text support. It innovates by combining historical data and creative and intuitive intellectual understanding of significant narratives in culture with the rediscovery of human existence. Iconology transcends iconographic articulation and it is not the basis of analysis by the same way iconography conveys imperfect data (although it underlies the process of recreating historical objects), but it is not at the last level. The process only directs direction and identifies the paradigmatic relationship between art and literature.

2.1. Narrative

According to Kamus Dewan Edisi Ke-4 (2007), narrative means story or incidents of an event, experiences such as short stories, fiction and others that are part of linguistic performance outcomes. Narrative can also be defined as something which narrates (narration): the style resembles common essays or poems which tell something.

When there is a relationship between two or more elements which develop a story, that piece is considered a narrative. Elements which are required in a narrative are events, characters, composition (space), plot (time) and perspective. All of them can be compared in parallel with elements found in literature (poems and sonnets) since the term narrative itself, at the beginning, is in the realm of literary discipline. Nevertheless, narrative in art can be referred to as symbolic narration, which has a story that is developed through relationships among elements of art. Narratives in artwork are also more implicitly constructed or developed by the audience after they have seen the work (after image).

“narrative is present at all times, in all places, in all societies; indeed, narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narratives; all classes, all human groups have their stories....”
(Barthes, 1975)

“Stories can openly declare themselves as stories, or they can be hidden. When we choose to be in the company of a story by reading a novel or seeing a film, the narrative sets itself off as a narrative, not as a part of our lives; we stand in relation to it as audience to its “performance” as an aesthetic work. However, the storytelling we experience as an event in life can lose its appearance as narrative by virtue of its integration in life.”
(Young & Saver, 2001)

2.2. Metaphor

Metaphor is defined as the use of words to express meaning or a meaning which is different from the norm or the actual meaning of a word (as comparison or figurative speech) (Kamus Dewan Edisi Keempat, 2007). Metaphor is the concept of planning which reveals or identifies the relationship between abstract and the real things (tangible). Real forms are processed and combined with one's imagination.

The word metaphor comes from a Greek word *metapherein*. 'Meta' means 'above' and 'pherein' means 'lifted'. Metaphor refers to a set of linguistic process where some characters of a subject “are lifted” or moved to another object. Hence, if the second object is mentioned or used, it must not be at the same place as the first object. Metaphor is the use of words which creates meaning that is different from the actual meaning. Lakoff and Johnson (1980) provided a huge impact into the studies of cognitive semantic, specifically in metaphor. They emphasized that metaphor existed in the human daily life through language, thoughts and action.

Metaphor portrays meaning which is different from the expression that is mentioned. It is generally a figurative speech that is used to draw a concept with intertwining characteristics. Hence, the first object can be explained denotatively, while the underlying meaning of the second object is used to enhance the explanation for the first object. In literature, metaphor is applied especially in poems in which words are limited and emotion as well as relationship among objects can be established.

In addition, metaphor has long become part of the aspect of beauty. It does not only represent, but also carries with it an aesthetic nature that concerns the beauty of content, meaning and taste as a whole. Indirectly, it could liven up the atmosphere, feelings, situation

and widen taste, sensitivity in meaning and significance. It is an effective way to convey something. The use of metaphor is closely related to the society's belief, attitude, and values. Its acceptance is related to linguistic experience and relative in nature. Moreover, metaphor portrays the society's subtlety of language and courteousness in which advises are carefully conveyed to avoid others from being offended. Until today, metaphoric language style is still being practiced by the Malay communities in general.

2.3. Semiotics

Semiotics comes from the Greek word "*semeion*" which means sign. A sign conveys an information until it carries the nature of communication, able to replace a thought or imagination (Broadbent, 1980). Semiotic is knowledge which studies the sign system or theories regarding signs giving. Semiotic is usually defined as a general philosophical theory regarding the production of signs and symbols as part of a code system used to communicate information. It encompasses visual and verbal signs.

The term semiotic is often used by American researchers while the European researchers use the term semiology. Semiotic is a branch of knowledge that deals with the study of signs and everything that is related to signs such as the sign system and processes involved for signs (Van Zoest, 1993). A. Teew (1984) also defined semiotic as a communication act and later it is perfected as a literature model which is responsible on all factors and essential aspects to comprehension of literary field as a specific communication tool in the community.

At the beginning, the term semiotic (*semeion*) was used by the Greeks to refer to the science of studying the system of logos and sign in human life. From this word, semiotic was formed: a scientific literary study which analyses signs that are related to impressions in an artwork. Semiotic is not limited to language system, but it also encompasses paintings, carving, photography, or others which are visual in nature.

3. SELECTED ARTWORK

All artworks will be carefully analysed using the method created by Edmund Burke Feldman known as Art Criticism. This method includes Description, Analysis, Interpretation, and Judgement. Through this method, one could classify and explain issues in several aspects such as style, idea and contexts.

3.1. Artwork 1



Figure 4: Samsudin Wahab "*Powerless*", 2008,
Mix Media on Canvas,
83 cm x 152 cm.

In reading an artwork, the application of Edmund Feldman theory is one of the methods for the best visual image reading. Referring to the artwork entitled “*Powerless*”, in the method of art description, the artist uses word image “*POWERLESS*” as the background, as well as two monkeys from the chimpanzee species which are playing seven “*juggles*”. The artist portrays the chimpanzees in formal suits and places them at the centre of the artwork. Lastly, the artist applies images of grey clouds as the objects at the forefront.

The next step is to analyse an artwork by taking into consideration the elements and principles of art. In this visual image, the elements of arts applied come in the form of adaptation of lines. For instance, “*horizontal line*’ becomes part of the special effects on the artwork “*calligraphic line*’ where the word “*POWERLESS*” was formed. Another aspect not to be left behind was ‘*lyrical line*’ which is found on images of cloud and chimpanzee. The use of appearance in this artwork is presented through organic images such as the cloud and geometric images that can be found in the word “*POWERLESS*”. Element of form is used in the play of values and colour tones which are adapted on each image in the artwork. Some cool colours selected are dark brown, grey, and black: these colours are balanced with the application of contrasting value by putting red as part of the background. When it comes to balance, this artwork achieves balance by object composition. The object is placed almost accurately between left and right in the artwork.

The next step is to interpret the artwork by considering the metaphor behind object choice and placement. The word “*POWERLESS*” which is central to this artwork provides a definition of strength and power. Two chimpanzees in formal attire support these values as the clothes are common among those who are authoritative or in higher positions. Nevertheless, other than formal attire, the two chimpanzees are portrayed as though they are throwing ‘*juggle*’; this action is part of the game ‘*juggle*’ which is common in circus performances. Upon analysis, the combination of these images signifies an opinion, or a situation related to the world of politics. The chimpanzees play the role of individuals with an important position but act as though they are in circus. It depicts the current political climate which is volatile. At times, the concept of ‘*one day policy*’ is applied where there seems to be new rules, new increase rate and ministers who lack authoritative in handling the country. These images portray the life of the common people who appear to be performing circus acts, don’t they? And doesn’t it appear to all that the ruling and administration of current government seems to be in the hands of ill-advised people, and they lack seriousness in championing the public’s issues?

Based on the analysis carried out, the artwork applied “*Pop Surrealism*” style. “*Pop Surrealism*” style is apparent in the emphasis given to chimpanzee images as the main characters. However, the meaning of this artwork is not revealed to the public in general. In addition, for analysis on idea, there is a combination of image in this artwork which signifies an opinion or a situation regarding the political world. High ranking officers acting like a circus performer are depicted by the chimpanzees: it is an image which is suggestive of the current ever-changing political climate. The approach used in this artwork is “*Pop Surrealism*” and abstract idea. In the context of artwork, both written review and perspective on this work are related to being cynical towards politics and the composition is matched with the layout of classic propaganda poster.

3.2. Artwork 2



Figure 5: Juhari Said, *Katak Hendak Jadi Lembu (Proverb series)*, 1997.
Block Print on Paper,
73 cm X 54 cm.

Figure 5 is a printed artwork which was produced by a well-known artist in Malaysia, Juhari Said. The image of frog is put together with an image of a cow's head. Another distinct feature was a fish tail which is fused with the frog's tail. He presented this artwork in black and white only: he used block prints as the medium.

An art element that is prominent in this artwork is the use of lines. The artist utilized 'structured line' and it is visibly seen on the subject's legs. Effects of 'structured line' might be spontaneously produced during the process of carving since block printing technique was applied on the artwork. Moreover, 'lyrical line' is another type of lines widely used to form the main subject.

The element of appearance used in the production of this artwork resembles more of an organic type. Emphasis in this visual image is limited due to the placement of the only object in the middle. Use of colours is also limited to black and white since the focus of this artwork is only on a single object. Therefore, the layout of this artwork is supported by symmetrical balance on both left and right sides.

For interpretation of this artwork, it is apparent that Juhari Said tried to convey the meaning for a Malay proverb "*katak hendak jadi lembu*". His artwork is cynical as the meaning of this proverb is the act of imitating others (the wealthy and powerful) as depicted in the visual of a frog which resembles a cow. When both figures of a frog and cow are merged together, another figure is formed, and this is clearly portrayed in the visual image that he presented.

It is challenging to find a specific style in this artwork since the form portrayed appears to be half abstract based on the main image. Hence, to conclude, the style of this artwork is "*Surrealism*" since the visual image depicts two research subjects that become one. The artist, in his artwork, brings forth the meaning of a Malay proverb "*Katak hendak Jadi lembu*" which means the act of imitating (the acts) those who are wealthy, powerful, and influential. The approach used in this artwork is "*Surrealism*" and complex ideas. It is an artwork which focuses on the use of a proverb to represent a visual image and the meaning is clearly presented through the use of the main image.

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DISABLED INDEPENDENT LIVING: FROM THE PERSPECTIVES OF BUILT ENVIRONMENT

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ABSTRACT

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In 2006, Malaysia has signed the Convention of Rights of Person with Disabilities (CRPD) and put oath to promote, protect and ensure the full and equal enjoyment of all human rights and fundamental freedoms by all persons with disabilities. Even with the

advent of the UNCRPD, the existing built environment fails the neighbourhood accessibility needs of people with disability. Little is known about the extent of built environment inaccessibility, and an improved measure, at a neighbourhood scale, is required. This paper argues that built environment practitioners must recognize the disabling potency of current built environment practice. It argues that they need to engage directly with people with disabilities to improve understanding of accessibility needs.

Keywords: *Independent living, Disabled persons, Built Environment.*

1. INTRODUCTION

Malaysia signed the Convention on the Rights of Persons with Disabilities (CRPD) in 2006 and vowed to promote, protect, and ensure full and equal enjoyment by all persons with disabilities of all human rights and fundamental freedoms. As a result of the Convention, the Persons with Disabilities Act came into force in 2008 to provide for the registration, protection, rehabilitation, development and well-being of disabled persons, the establishment of the National Council for Persons with Disabilities and related matters. This act recognized the importance of accessibility to the physical, social, economic, and cultural environment, health and education, and information and communication to enable people with disabilities to participate in society fully and effectively.

Globally, years after the adoption of the UN Convention on the Rights of Persons with Disabilities, the existing built environment encompassing infrastructure, public buildings, commercial buildings and private dwellings still fails to meet the accessibility needs of disabled persons (Rahim et al., 2014). Neighbourhood is a place of participation that is difficult to pin down, but one that has received attention as a key spatial and social construct and theory and legislation focus across a variety of fields including planning, community development, and health (Robiah Abdul Rashid et al., 2015; Rothman, 2010; Williams & Willmott, 2012). Numerous, if not most, neighbourhood activities, spanning from the crucial (residing somewhere, attending school) to the ordinary (grocery shopping) to the discretionary

(recreation), still require negotiation of discontinuous travel chains and/or are completely hampered by the presence of barriers (Bashiti & Rahim, 2016; Beale et al., 2006; M.D. et al., 2017; Power, 2013). However, empirical evidence of the frequency and severity of impediments, the causes contributing to impediment, and clear insight into prioritizing impediment correction is still sorely lacking (Zahari, 2019).

2. THEORY

2.1. Person with disability

According to a Malaysian National Welfare Department report in 2018, the number of cases registered had increased from 409,269 people in 2016 to 497,390 people in 2018 (refer Table 1). In 2018 most of the disabled categories are in Physical Impairment 36% and followed by Learning Disability of 34.2% (refer Table 2).

Presently, disabled people are being neglected due to the lack of access and facilities provided. Additional features such as access and facilities for PWDs shall not change the whole view of the heritage buildings but complement the important activity of conserving the buildings (Jafari, Utaberta, & Othuman Mydin, 2016; Zahari et al., 2018).

Table 1: Registration of Person with Disabilities (PWDs), 2017

	2016	2017	2018
Number of Cases	409,269	453,258	497,390

(Source: National Welfare Department, 2018)

Table 2: Registration of PWDs by Category of Disabilities, 2018

Disability	Percentage (2018)
VISION IMPAIRMENT	7.3%
HEARING IMPAIRMENT	9%
LEARNING IMPAIRMENT	34.2%
PHYSICAL IMPAIRMENT	36%
SPEECH IMPAIRMENT	0.5%
MENTAL IMPAIRMENT	8.3%
OTHER	4.7%

(Source: National Welfare Department, 2018)

2.2. Built environment and independent living

The Built Environment is aware that building specification and design contribute to one building's ease of entry and egress. Depending on the design, how a person can reach, explore, and appreciate the matters within the building itself. Inclusion was often used to define "inclusion of disability," which is synonymous with accessibility and barrier-free design (Lau et al., 2016). The Convention on the Rights of Persons with Disabilities was adopted in 2006 with the advocacy of the United Nations for the Rights of Persons with Disabilities (PWDs), to establish the rights of persons with disabilities in society and development. The Convention stipulates that signatory states must identify and remove barriers and barriers to accessibility in buildings and other physical settings (UN 2006). Access to buildings for disabled people has become a legal right in many developed countries, including Malaysia, since its introduction. It has also become a major concern and a challenging challenge facing facilities and construction managers (Ismail et al., 2014). According to Person Disability Act, 2008 (Act 685), a disabled person has rights to education, social participation, employment and other like abled person do. Built environment plays a big role in ensure those rights can be done.

Inaccessibility into a building, pedestrian, amenities and other facilities can become a great barrier to disabled person in order to live a daily life.

In order to make buildings and constructed environments more socially sustainable, there should be equity and accessibility for people with different skill levels. The World Health Organization (WHO) identifies participation in social and community activities as a fundamental right (WHO 2002). In the International Classification of Functioning, Disability, and Health (ICF), participation is defined as involvement of an individual in life situations (World Health Organization, 2015). In individuals with spinal cord injuries, participation in social and community activities has the strongest association with quality of life (Chang et al., 2012). It has been shown that disabled people have reduced opportunities to participate in social and community activities (Blichfeldt & Nicolaisen, 2011; Vale et al., 2017; Zahari, 2019). Because of inaccessible buildings and difficulties moving around the space between buildings, disabled users suffer many disadvantages (Imrie, 2012; Zajadacz, 2015). Details concerning barriers such as long inclines without resting places, high kerbs, steep ramps, steps, or uneven surfaces, which are the types of obstacles that are most problematic for disabled travellers (Beale et al., 2006; Kassim, 2017; Silva & Perera, 2017).

3. METHODOLOGY

This research is focused on the discovery of literature related to the independent of disabled accessibility in Built Environment perspective. This paper was carried out in addition to literature, random observation in built environment. As this subject is common, the literature referred to and examined starts in the year 1970. The quest for literature is by publishing research journals such as Emeralds, Elsevier, Sage and by reading the current laws, guidelines, and actions relating to senior citizens and nation heritage. Terms used to locate reading literature are divided into three categories: Independent living, Disabled person and Built environment. These words are used to evaluate the path toward this analysis.

4. RESULTS AND DISCUSSION

Most of the built environment has limited accessibility for the disabled person. Especially for the existing buildings, heritage buildings and existing amenities (refer to photo 1, 2 and 3).



Photo 1: There are no facilities such as ramps and a hand holder provided for senior citizens and disabled people to visit the heritage building.



Photo 2: Inaccessible of wheelchair user egress and ingress of building.



Photo 3: The high sill that prevented the wheelchair to get to the other side of the building.



Photo 4: The initiative ramp to provide facilities passage for the Senior citizen and disabilities.

As shown in photo 6, the passage initiative for senior citizens and persons with disabilities is set up, but not in accordance with the right specifications. Thus, this group cannot enjoy all the facilities in and around the built environment. Consequently, the policies implemented by the government for disabled person could not be fully realized.

5. CONCLUSION

Accessibility in built environment is still in the unsatisfactory situation. Through the observation to the built environment, most of the inaccessible happened at the external area such as pedestrian, walkway, entrance into a building and entrance stairways. Without a proper disability specification in built environment it causes difficulties for disabled person in participating social daily life as suggested and stated in Act 685.

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JAPANESE RICE STRAW COMMUNITY APPROACHES IN DEVELOPING RICE STRAW CULTURE (CASE STUDY: *INAGAKI WARA NO KAI*, AOMORI PREFECTURE, JAPAN)

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ABSTRACT

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The Japanese rice straw culture started from the Yayoi period, the start of wetland rice method of farming technique. The rice straw culture is spread across Japan, as the supply of the rice straw is high, and it does not require special tools to process it. The rice straw culture is performed both during the special events and everyday life. However, along with the modernization and industrialization of agriculture, the culture slowly disappears. It is increasingly difficult to find the rice straw culture in Japan. To prevent this, several rice straw communities create a movement to preserve the culture. Within their methods, the community focuses on pure preservation, preservation and development or pure development. An example of the community focusing on the preservation and development is the *Inagaki Wara no Kai*. With this method, this community help to preserve the traditional activities of Inagaki village while at the same time creating new events for wider community. The development is rooted in local and global issues and the process of preserving and developing the rice straw culture is documented through workshops, exhibition and festival. These activities are conducted in the cooperation with different stakeholders such as participants, research and development partners, facilitators, or sponsors.

Keywords: *community, rice straw, development, Japan*

1. INTRODUCTION

Based on the FAO (Food Agriculture Organization) data, Japan produced nearly 10 million ton of rice in 2018, made it as one of the most rice producers in the world. Rice has become the main food for the Japanese since Jomon period or the time in Japanese prehistory between 14.000-300 BC. From this rice farm, Japanese has utilized their rice straw waste as part of their culture since the Yayoi era (300BC-300AD) optimally [1]. This rice straw culture, known as *Wara no Bunka*, was highly developed as it had irrigation system which could dry up the land and allow farmers to harvest the rice from its roots and save its stems to be reused. This culture well developed due to several reasons: the abundance and the character of materials, easy production methods using without any specific tools, and supported by the community values which nurture the rice straw culture. The value is represented in two words: (1) *mottainai* which means 'something should be left as it is even though it is useful and that is shame to waste it; another word is (2) *moushiwakenai* or the word for apologize from heart in response to using a resource provided by nature in a wasteful fashion [2].

The variety uses of rice straw can be seen from the artefact collections in various museums in Japan. The artefacts may reach up to 2700 collection and categorized based on the needs, such as collection used during the special days namely *hare no hi* and collection used in everyday occasion namely *ke no hi* [3]. The examples of special days products include *shimenawa*, *kadomatsu* and other crafts. Meanwhile, the examples of everyday life products

include clothing (jacket, sandal, hat and gloves), household utensils (cleaning and *nato* making tools), architectural (roof and wall), transportation (container and horse equipment) and toys.



Figure 1: Examples of Japanese rice straw artefacts collection in Misato Town History and Folklore Museum, Akita Prefecture
(source: personal documentation)

Despite the significant use of rice straw in special occasion and everyday life, the richness of this culture is threatened by the modernization and globalization. Emeritus Professor Kiyoshi Miyazaki argues that in 1967 there was 2000 places in producing straw rope. Ten years later in 1978, it was only 400 places left. Meanwhile, the straw crafts in 1978 only appeared in 300 workshops. Sadly, now the straw culture nearly disappears. Therefore, there has been massive attempts to preserve this straw culture by establishing several straw communities and preservation organizations. There are three classifications of rice straw community: First, it focusses on preservation only such as *Warashibe* and *Mingikai* (*Mingu Seisaku Gijutsu Hozonkai*) organizations. Second, the community focusses on creating new products like those in Musashino Art University (MAU) and the locals in Niigata city. Third, the community focusses on preserving and development by *Inagaki Wara no Kai* in Tsugaru city. Out of these three categories, *Inagaki Wara no Kai* has wider activities including traditional and modern, which impacts on wider audience. Within this method, this organization sustains since 2004 until now. Therefore, this journal analyses the method of *Inagaki Wara no Kai* in preserving and developing the rice straw culture.

2. LITERATURE REVIEW

2.1. Rice Straw Organization in Japan

Japanese rice straw organizations were established to preserve and/or to develop the rice straw culture in Japan from its artefact to its values. One of the examples is *Warashibe*, a rice straw organization established in Yokohama based on the preservation of *shimenawa* (rice straw rope used for ritual purification) in one of the temples in Yokohama [4]. *Mingikai* is an organization which preserves the rice straw culture, bamboo and knitting in Kawasaki. The organization also concerns about the preserving traditional craft values in response to the modernization and globalization [5]. These two organizations focus on exploring traditional artefacts and introduce them to the community through workshop and demonstration.

The activities that focus on only making new crafts like the Musashino Art University have been fully supported by the local community and Niigata city government. They made rice straw festival in Nishikan ward in Niigata City. Big figures of animals and popular icons such as dinosaurs are made out of rice straw and have successfully drawn community's attention to join the festival. Meanwhile, the *Inagaki Wara no Kai* is the organization that deals with the preservation and development of rice straw culture. Their activities include full preservation, cultural development and making new rice straw crafts.



Figure 2: Warashibe activity (left), Mingikai (middle), and MAU (right)
(source: warashibe facebook page, nihonminkaen website, and Niigata city website)

2.2. *Inagaki Wara no Kai*

Inagaki Wara no Kai is the rice straw organization in Inagaki Village, Aomori Prefecture which established in 2004 by Kimihide Nagase and Katsuyuki Nozaki. This organization has 12 members which majority of them came from that village. In the beginning, this organization focused on the preservation, that was collecting the data relating to the artefacts and observed the senior citizen about their rice straw activities. In its initial event implementation to the community, the concept of traditional culture development was implemented. The workshop of making media craft out of rice straw was completed by the school children within 1-2 hours. This included the making of the miniature of *kakashi* doll (scarecrow). Until now, this organization mainly focuses on the development and dissemination of the Japanese rice straw culture and at the same time continues its activities in supporting traditional activities [6].

3. METHOD

The aim of this research is to analyze the activities and methods of application from *Inagaki Wara no Kai* in the context of preservation and development. To gain the research data related to the organization and activities, the methods which will be used is direct survey and discussion with all members of Inagaki village community, Aomori Prefecture, Japan. The collected data will be compiled and analyzed by using the tools of reversed method in community development in *Jinshin no Hana*, previously used by former Professor Naoto Suzuki. These methods are called treasures mapping and stakeholders analysis [7].

4. RESULTS

Inagaki Wara no Kai has an office located in the former school building belong to the government. The office is named as *Wa no Gakko* which means rice straw school. In its daily activities, *Inagaki Wara no Kai* positions itself in between NPO and profit organization, as sometimes its activities also receive profit from the workshops, merchandise and external sponsorship from the government or private sectors. The focus of this organization is to preserve and develop the rice straw culture based on the Japanese rice straw culture. Therefore, in order to gather the valid references on how this rice straw culture and its development, the survey is conducted in several places. For instance, to understand the rice straw culture, survey was conducted such as in the community of elderly and high-quality craftsmen in Aomori prefecture, traditional packaging factory in Nara that still using rice straw elements for its traditional cakes, rice straw bag craftsmen in Fujishima city, Yamagata prefecture, and also annual rice straw cultural conference held by Misato Town History and Folklore museum.

At the same time, the research also analyzes the development of rice straw culture through surveying locations which hold new festivals, workshops and exhibitions which not only related to the usual use of rice straw but also places that could inspire a new utilization of rice straw material. The survey was conducted such as at straw art festival of Sendai city, Miyagi Prefecture and the exhibition of Aomori designer such as Yoshio Mochizuki at the modern art museum. From the information gathered, the design idea was developed internally, with the member of organization and with the partnership of external stakeholders. The design is concluded through the process of consecutive meetings twice a month with kinship approach and open for suggestion. From this design activities, the researchers have classified 2 design approaches, one is concentrating pure on the preservation activities and the other is concentrating on the development activities.

4.1. Pure Preservation of Traditional Activities

In the context of pure preservation, the activity approaches are based on the traditional artefacts making in the context of *hare no hi* (special event day) and *ke no hi* (everyday) through workshop and supporting traditional activities. The samples of this rice straw culture approach in *hare no hi* are shown on the internal workshop in making big *shimenawa* (rice straw rope with particular diameter used for ritual purification in Shinto religion). This new *shimenawa* is used to replace the old *shimenawa* displayed at the temple. Other activities related to *shimenawa* is the small workshop of making *shimenawa* for families and school children. In the context of culture preservation in *hare no hi* is the making of *mushiokuri*, the artefacts of Goshogawara made out of rice straw in the form of dragon by the members of organization as ritual of evil cleansing in the process of rice planting season.



Figure 3: Several activities at *Inagaki Wara no Kai* in pure preservation of traditional workshops, such as the making of *shimenawa* and the binder of persimmons (left), and the making of *wara enza* (right) (source: Document of *Inagaki Wara no Kai*)

In the context of *ke no hi*, the activities are majority focusing on the workshops held by internal and external organizations. The example of this internal workshop is the making of the binder of dried persimmon and chili, as well as the making of *enza* (round seat) led by one of the members who master the process making. Meanwhile, the workshop open for public is the making of rice straw broom whose participants are mostly from the junior high school children and families.

4.2. Development Activities

The development activities are conducted within the framework of the rice straw culture development or new product creations. For the development of rice straw culture, the activities focus on making new products based on the function and the traditional artefact values. There are several approaches by *Inagaki Wara no Kai*, for instance (1) the development of traditional artefact like *kakashi* (scarecrow) as internal event. With a specific theme, the output is to be used for exhibition decoration which then attracts visitors; (2) Other examples are to make merchandise such as mobile phone accessories from the *waranawa* (rice straw rope), *warauma* (horse-like toy) displayed with wooden board, the miniature of *tamagotsuto* (egg container), flower vase and broom to be sold during the exhibition or workshop; (3) In addition, this approach also produces toys which can be played by group of children or adults during the workshop, such as mini *kakashi* and *wanage* game (throwing rice straw loop to several sticks). In terms of *kakashi* workshop, after the craft making is finished, the *kakashi* is competed between workshop members just like sumo match. The development of traditional based artefacts also used as the basis of organizing internal workshops, such as; (4) the workshop also makes new animal toys as new year celebration with the *junishi* (Japanese zodiac calender) such as rat, bull, tiger, rabbit, dragon, and other zodiacs.

Another development of rice straw is based on the new utilization value. In the implementation of this development is not 100% new, but rather contains traditional aspects in its production method. The new approaches by the *Inagaki Wara no kai* include (1) the making of new function of commodity product from rice straw arts and its development including the making of lamp cover from the rice straw paper, drink coaster etc; (2) the adaptation of popular icon such as the making of crafts in the shape of apple as the icon of Aomori prefecture and the making of iconic European dragon statue made out of the rice straw; (3) The city festival in Goshogawara namely *Umaichimatsuri* displays horse statues made out of rice straw in small and big scales. This festival is part of the local government program in collaboration with several organization to commemorate the role of horses in traditional societies of the past; (4) The internal and external workshops to celebrate the annual celebrations such as Christmas by making *shimenawa* and other decorations or Halloween by making pumpkin display; (5) The development of the research output from the universities, such as the development of *warabou* (rice straw stick) based on the research outcome from Chiba University which then furtherly developed by *Inagaki Wara no Kai* to be their installation art displayed in the exhibition. Other collaboration can also be seen from the Tohoku Institute of Technology which made an eco-fish rice straw doll stuffed with the rice husk ashes to be used as water filter. As part of their research dissemination, they conducted workshop at Inagaki junior high school about the making of this rice straw eco-fish, how to put it on the water stream, and how to dispose it after use by burning and making it as composter [8].



Figure 4: Several examples of developing rice-straw crafts: ecofish (top left), *umaichimatsuri* festival (top right), mini *kakashi* (bottom left), straw lamp cover (bottom middle), straw drink coaster and animal dolls (source: Document of *Inagaki Wara no Kai*)

5. DISCUSSION

From the approaches of *Inagaki Wara no Kai*, it can be concluded that in both preservation and development of the rice straw, the cultural ‘treasure’ has become the main concern of this community. In the context of development and implementation, the stakeholders play key points for the sustainability of this routine activities.

5.1. Consideration of Ideas (Treasures Mapping)

The idea of “treasures” from *Inagaki Wara no Kai* becomes the foundation in the concept of activities. Currently, there are two elements of main treasures that work as the organization’s foundation: the local and global elements. The local elements cover several treasures such as (1) rice straw traditional artefacts which consider the form and use elements; (2) the rice straw production methods from the traditional method making the rope, the woven rice straw and the bundling; (3) rice straw cultural value derived from activities, production and implementation of artefacts for both ritual and everyday uses; (4) the local history consideration which highlights glory of historical culture at Inagaki such as everyday life cultural activities; (5) the farming culture from the seed planting to the crop harvesting as 70% of Inagaki area is farmland and has historical connection with rice fields; (6) finally, the treasure is invested in the landscape of Inagaki, where the design approach is oriented towards using the natural resources or improving the nature.

On the global notes, the treasures considered are not as much as the local elements. To name view, the elements cover the ideas of: (1) commodity products for general uses in the community and the products have the potentials to be further developed; (2) global annual events such as Christmas and Halloween celebrations; (3) popular culture elements to be used as branding of rice straw culture to the younger generations.

5.2. Stakeholders

During the event and exhibition, stakeholders from the community is limited to two categories: internal and external stakeholders. The internal stakeholder consists of community members from the local organizations and other local elements in the area of Inagaki village. This includes general public, education institution and local government. The local community functions as the visitors for the exhibitions, workshops and festival. The government and education institution function as the event organizer and facility providers. The local government functions as the funding provider for the events.

Meanwhile, the external stakeholder consists of private sectors such as overseas visitors, shopping malls like AEON which allows the exhibition takes place within the mall, and university researchers from Chiba University and Tohoku institute of technology as the partner in the rice straw material development in making crafts in Inagaki region. The rice straw community also creates strong networking through rice straw cultural conference held in Misato town. This has become a medium for ideas exchange and references in the rice straw development.

APPROACHES	Preservation <i>Hare no hi</i> (special occasions day) and <i>Ke no hi</i> (regular day)	Development Based on Traditional Culture Statue, installation art, merchandise, games, and animal zodiac dolls	Development Based on New Values Commodity products, iconic based objects, festival, Christmas and Halloween celebration, research based creation and workshop
ACTIVITIES	Workshops For internal and external	Exhibitions Inside and outside <i>Wa no Gakko</i>	Festival City-scale festival
“TREASURES” MAPPING	Local Elements Traditional artefacts, production methods, cultural values, local history, rice farming culture, local present environment	Global Elements Commodity products, global events, and popular culture	
STAKEHOLDERS	Internal Organization members, local society, local government, and local, and educational institutions		External Private sectors, Universities, Rice straw culture conference

Figure 5: Development pattern chart from the *Inagaki Wara no Kai*

6. CONCLUSION

The modernization, globalization and rapid technology invention have diminished human’s ability as *homo faber*, the man having skills of creating tools. This ability will increase awareness in respecting object and nature. To illustrate this, currently Japanese community faces the fact that their rice straw culture is slowly disappearing which impacts the disappearance of skills in producing artefacts and values. Therefore, several organizations have initiated events to preserve and provide new values from this rice straw crafts. This approach shows that *Inagaki Wara no Kai* is the organization focusing in the preservation and development of rice straw culture. The *Inagaki Wara no Kai* prioritizes local values in both treasures’ references in design and stakeholder’s involvement. These elements are the key points in the development and sustainability of cultural-based organization. The true development always recognizes indigenous treasures and people as the core of its driving force.

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AN INNOVATION OF CHILDREN OUTDOOR CLOTHING TO INCREASE THE RISK OF PLAYGROUND INJURIES

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ABSTRACT

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Children need clothes that are suitable to play. Clothing worn not just giving comfort to move, but it will guarantee the safety of the child's body from susceptible to injury. Variety of children's clothing brand now produced according to the needs and

comfort of the children. Especially in terms of design, the use of fabrics, clothing accessories capable captivate consumers, such as parents. In the process create a new ideas and design to produce specific clothing for the children play at the playground, various factors and important features should be applied. Appropriateness of clothes according to the age of the child, the use of appropriate materials and fabrics, styles and designs, use of colour and motive is very important. In addition, other factors such as safety, protection and functions of clothing should be preferred. The quality clothing is not just showing the uniqueness of design and comfort, but also has its advantages and importance to the user.

1. INTRODUCTION

Children, especially toddler needs attention and care when playing. Parents should be concerned about their child's safety when playing, as well as ensuring that their child clothing does not contribute to the accident or injury while playing in the playground. Toddlers especially do not understand the situation around and the dangers that can occur on them. They move with comfort and follow gestures an adult such as a parent or their siblings. Toddlers are also susceptible to injuries such as falls due to a physical condition that still small and not balanced. In the process of learning and playing, the toddler body susceptible to injury that may adversely affect their health. According to Consumer Product Safety Commission U.S, thirty (30) percent of the victims reported through the current study were of preschool age under five (5) year. Female were injured slightly more frequently (55 percent) than male (45 percent) recorded related to injuries involving playground equipment, (Donald, 2001).

According to the World Health Organization (WHO) and UNICEF, each year over 2,000 children die in accidental injuries, (Priya, 2011). Playground is one of the places that to contribute most injuries to children while playing. Playground injuries are common and present an important cause of childhood injury most countries in developed world, (M Mackay, 2003). The accident on the playground mostly due to the impact of a children fall from playground equipment. Besides, clothing is a one of the recorded injuries happened on the playground was when the children did not wear appropriate clothing such as stringed. Drawstring can cause a child to choke on playground. According to Consumer Product Safety Commission U.S 2001, "eighteen (18) deaths and 38 non-fatal incidents associated with neck/hood drawstring on children's outerwear between January 1985 and September 2009 involving children eighteen (18) month to ten (10) years of age. Public playground is an area that mainly contributed to children's injuries. This is because some public playground equipment is not

well-kept and not properly maintained. “Each year, over 200,000 children are treated in emergency department for playground-related injuries. Over 70% of these injuries occur on public playgrounds”, (Diane Winn, 2011). “Public playgrounds form a significant part of the play opportunities for children’s”, (Norton, 2004).

1.1. Statement of Problem

Play is fun activities which give children feel freedom and do what they want also imaginative. “Play it’s not just for kids, but for adult too. It is because play give benefit for human besides for relax, play also connect us to others, fosters creativity, flexibility, and learning, antidote to loneliness, isolation, anxiety, and depression, teach us perseverance, makes us happy, relationships, helps us develop and improve our social skills, teaches us how to cooperate with others, play can heal emotional wounds, also the key to productivity and innovation” (Kemp, 2013). Children play on the playground with their family especially their parent that become a valuable experience while still small. Children play with filled happy feelings while learning and understanding things. However, some children and also their parents have bad experience when their child is injured while playing and this injury may lead to death. “Children injuries are an important public health and development issue. In addition to the 830 000 deaths every year, millions of children suffer non-fatal injuries that often require long-term hospitalization and rehabilitation, (Margaret Chan, 2008). One of the causes of accidents involving is used of inappropriate clothing while playing especially on playground. According to Consumer Product Safety Commission, “drawstring on children’s jackets and sweatshirts, hooded t-shirts and capes that caught on the playground equipment”, (Shields, 1996). This can be seen, some of children’s clothing do not apply the safety features and standard. However, not all types of children clothes and design are suitable to wear at playground.

Toddler are physically, have small body and disproportionate body especially when playing. They also do not know recognize and understand the dangers around them. Each activity should be monitored closely by their parents. However, children also need specific protection against themselves while playing. Clothing is a one of appropriate protection for the child’s body. “Many popular designs of children’s clothing have been developed for the comfort and safety of child”, (Harris, 2006) and “safe clothes that can improve reliability and freedom of motion”, (Cho, 2011). There is a need to design special clothes for children when they play. Playsuit gives the small ones the invaluable advantage of being allowed to romp around freely, without reminder that they have to be careful with their clothes”. Therefore, this study is performed to ensure the important features that need to be displayed on children’s clothing when they play (Torell, 2010).

1.2. Objectives

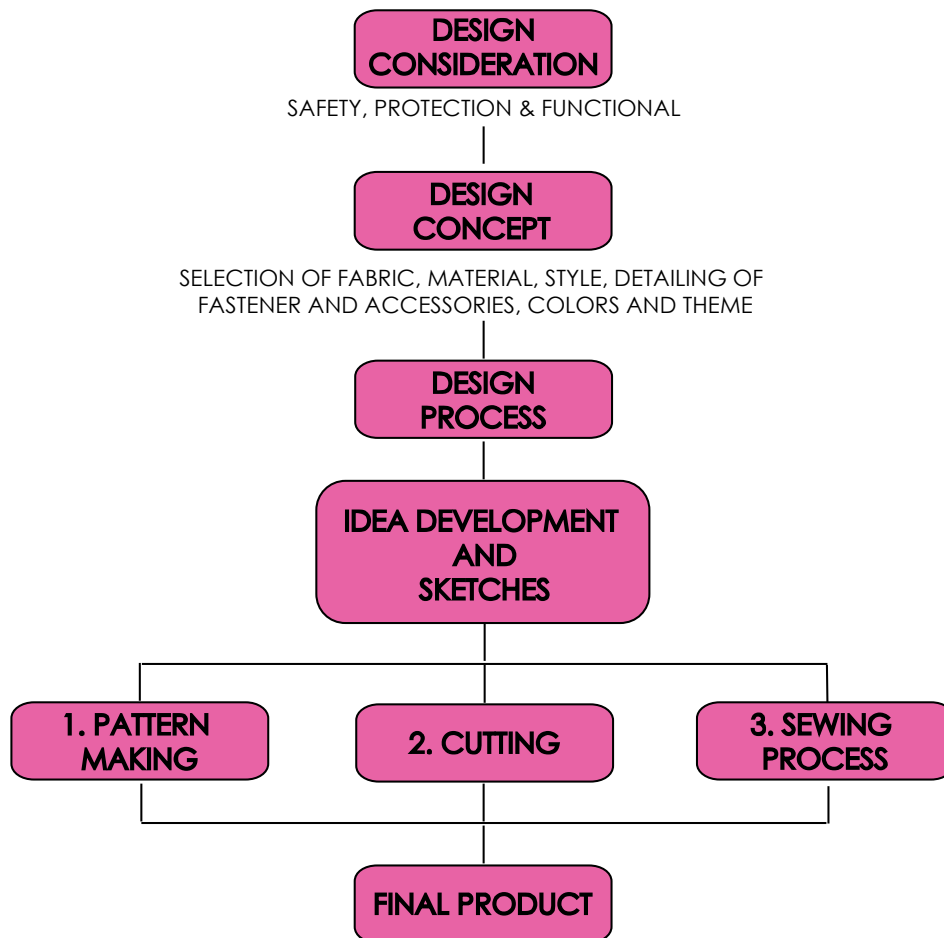
1. To explore the new design for body protection using a technique, material and fabric which suitable for toddler.
2. To produce new safety styles clothing design that give comfort for toddlers specifically for playground.
3. To create awareness among parents about the need of having safety and protection features on the clothes when playing.

2. DESIGN AND EXPERIMENTATION

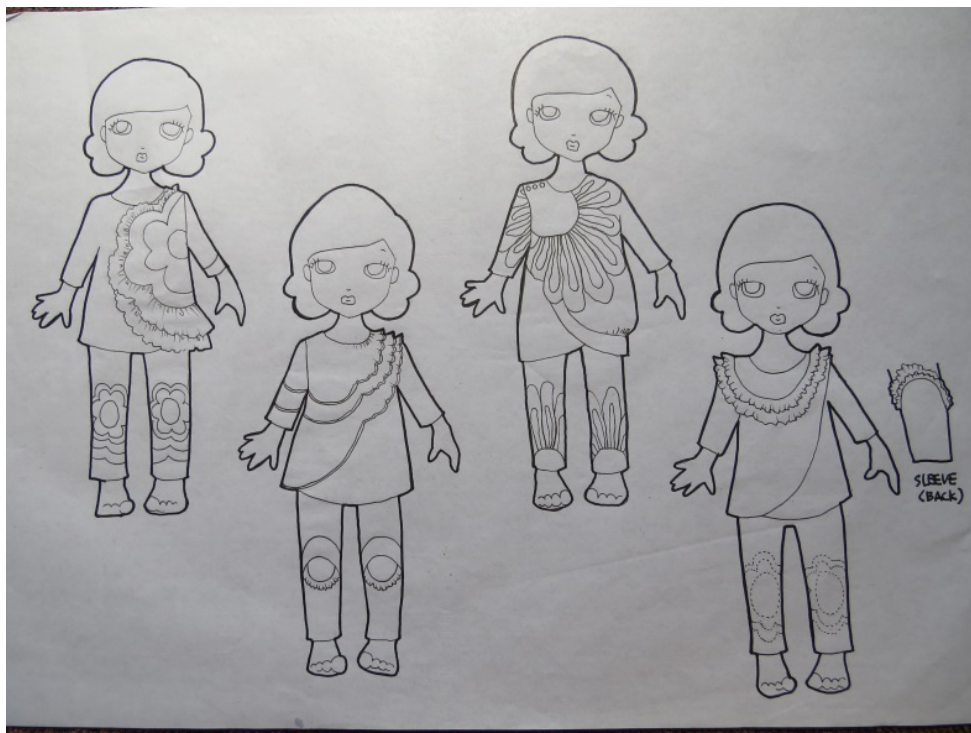
At the beginning of the design process, the researcher must specify design consideration; design consideration is where information obtained from the data collection. Design consideration is the result of the research done such as what the community wants and ideas derived of research. This information is important to assist in the design process of clothing for toddler. Design consideration appropriate characteristics to be applied on design such as

safety element or detail, selection of material in term fabric selection and protection material, practicality, detailing, aesthetic and enhancement of accessories.

After obtaining information from design consideration, researcher began to express design concept based on information from design consideration and forecasting. After that, researcher will be starting to design process of idea development such as drawing and sketches also make some sampling especially protection. Besides that, researcher have to know the characteristics of design such as color, type of fabric and material to be used, styles, and trend following current forecasting. After the selection of the final design, another process is pattern making based on suitable sizing for toddler, cutting fabric, and lastly, sewing process. This process will be conducted by the researcher at the Universiti Teknologi Mara Shah Alam besides guidelines from the supervisor and lecturers. The following is a flow chart for design process:



3. SKETCHES AND IDEATION

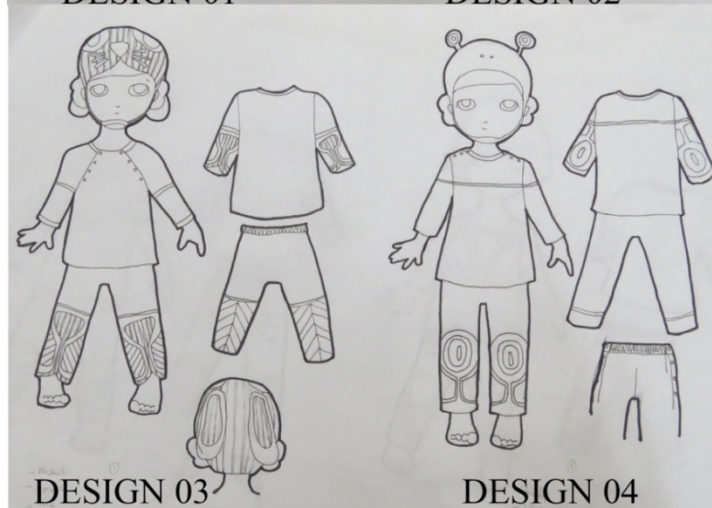


An Innovation of Children Outdoor Clothing to Increase the Risk of Playground Injuries



4. FINAL DESIGN









RECOMMENDATIONS

For a future study, researcher hopes the new researcher do the research in more depth in this study. The outfit involving safety features and the protection for children is widespread, especially clothing for play. However, there is still much research should be carried out and given attention follow the passage of time.

In addition to the use of material, fastener and accessories, safety features may also involve technologies such as the production of higher quality fabrics also innovative new technologies that can be applied to clothing. Additionally, they apply the latest technologies such as security tool that is able to produce sound or light and can controlled with using control device as a safety device on clothing or children's products.

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COVID-19 PANDEMIC: ZAINON ABDULLAH'S EXPRESSION THROUGH ARTWORKS

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ABSTRACT

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The outbreak of the Covid-19 Pandemic has gravely impacted various sectors, such as the economy, tourism and education industries. It is also affecting social activities and the standards of everyday life. The effects it has on the art community includes the

suspension of many art exhibitions and even the cancellation of these events when the MCO (Movement Control Order), designed to curb and contain the spread of the virus, was implemented by the government. In response, an initiative by prominent local artist Zainon Abdullah to hold a virtual exhibition of his work began. Throughout the partial lockdown, he delivers his artistic expressions through the lens of a world coloured by Covid-19. This study has identified certain themes like nature, the divine, environmental awareness, submission and resurrection in his artwork as extensions of the artist's emotional landscape. Research concludes that this series of Zainon Abdullah's artworks can be classified by phases wherein each phase represents a different order of shapes, meanings and messages while still operating within the restrictions of Covid-19. Thus, Zainon Abdullah's work has become a chronologically recorded documentation of an artist's reaction towards a momentous event in world history.

Keywords: *pandemic COVID-19, virtual art exhibitions, expression artwork.*

1. INTRODUCTION

The pandemic nature of the COVID-19 virus has shaken the whole world. The virus known as novel coronavirus was declared by the World Health Organization as pandemic and renamed COVID-19 (Ducharme 2020). In Malaysia especially, the government has implemented the Movement Control Order (MCO) as a proactive measure to curb the epidemic from getting worse. The MCO is enforced in Malaysia in March 2020 due to the pandemic and is closely referred to the Prevention and Control of Infectious Diseases Act 1988 and the Policing Act of 1967 and were enforced in March 2020.

The pandemic has left a huge impact on many sectors such as economy, tourism, industrial, business and trade, and has even changed social activities and living norms of the society. The creative industry sector is also badly affected due to the pandemic. The field of visual arts is especially affected due to the postponement of art exhibitions with possibilities of it being cancelled once and for all. In order to ensure the survival of visual artists, even the galleries have taken initiatives and one such is to have virtual art exhibitions online. Nizam Rahmat (2020) thinks that the use of social media is one of the best methods for the time-being as well as in the near post-MCO period for artists and galleries to reach out to enthusiasts.

One of the Nation's prominent visual artists, Zainon Abdullah has held his first virtual solo exhibition last May during the MCO period. In his opinion, the MCO period is not a limitation for him to continue on producing artworks and having exhibitions. Furthermore, an increasing number of local and international art exhibitions have started shifting to the virtual platform.

According to Zainon Abdullah (2020) he also joined the bandwagon by handling a solo exhibition through existing virtual platform, his blog. The exhibition known as “1st Online – SOLOexhibition – Zainon Abdullah” was held on 14 May 2020 through his very own Studio Kawtsar (telagafakir) blog site.

Zainon Abdullah has actively producing artworks and paintings since 1993 until present. With nearly 30 years of experience in visual arts scene, this Kedah borne artist is also a senior lecturer at UiTM Perak in Seri Iskandar. Armed with vast knowledge and experiences, he also curated some exhibitions both local and international such as in Japan. Apart from exhibitions, he has also won several art competitions local and abroad. Among such competitions is semi-finalist in the 3rd Oita Public Sculpture Japan, Honourable Mention Philip Morris, and first runner-up in the Sand Sculpture Competition Hong Kong as well as the competition jointly organized by Formula Malaysia and Galeri Shah Alam. Zainon Abdullah also has experienced becoming a resident artist at the Nagoya University of Art Japan.

Zainon Abdullah takes the nature elements that he can find around the house as his subject matter. His lawn is aptly decorated with a variety of unique plants and greeneries that is inspired by the Japanese rock garden concept. His experience as a resident artist in Japan has more or less inspired him to infuse Japanese elements into his garden scape. Zainon Abdullah (2020) added that the spatial area does indeed influence an artist whereby well-arranged space combined with inspirational plants and greeneries have a soothing and relaxed effect that will in return spark the idea to produce paintings and artworks. His studio where he works his magic is named Studio Kawtsar, situated next to his house in Tronoh, Perak.

1.1. Objectives

The objectives of the research are listed below:

- 2.1 To identify elements imbued in Zainon Abdullah’s artworks that relate to the Covid-19 Pandemic.
- 2.2 To achieve a conclusion on the production of a thematic artwork, such as the ones by Zainon Abdullah, that can be used as reference for art practitioners.

2. RESEARCH METHODOLOGY

The data obtained to analyse the idea and expression of the artist is through the process of interview with the artist himself. According to Collins (2010) the advantage of interview method is that the interviewer can get a more precise and concise first-hand information, while at the same time able to control the situation during the interview. In this study the researcher applied the semi-structured interview method whereby the interview is focused by asking certain questions but with scope for the respondent to express himself or herself at length. Interview with the artist were carried-out on 21 July 2020 at the artist’s residence in Tronoh, Perak. Apart from that, data obtained are also supported by information from catalogues, books and the artist’s own blog entries.

3. INTUITIVE IDEAS AND EXPRESSIONS OF COVID-19 INSPIRED ARTWORKS

Zainon Abdullah has expressed his thoughts relating the pandemic viral situation in his paintings. The semi-abstract paintings were produced during the MCO period. According to the artist, he disciplined himself by painting only after completing his Dhuha Prayer for the day during Ramadhan. His paintings were exhibited through his own weblog and received positive attentions and feedbacks from art enthusiasts. He added that the social media is seen as a good alternative in connecting art with the society.

In analysing the paintings, the artist used styles of the Expressionist combined with eastern art elements with a more controlled brush stroke. Aznan Omar (2019) said that recent artworks by Zainon Abdullah is local abstract inspired by practical postmodernist sparked by the clash of eastern and western art movements. The Expressionist style can be seen at the background of each of his paintings with rough and expressive colour splash and strokes. According to Ahmad Rashidi (2001) the Expressionist style sees the artist lash out their emotions through fierce warm colours and equally fierce brush strokes.

3.1 Element of Nature

In his artwork entitled *Tari Rimba: Mimpi Ngeri Novela Corona* (2020) and *Tari Rimba: COVID-19- Dunia Seperti Terjungkit* (2020), the artist envisioned torrential movements that feels like hurricane. The artist explained that the image derived from the impression of the earth devouring trees and forest that inflict fear, restlessness and horror. The earth seemed like it is jolted and devastated by the COVID-19 pandemic. Images that resemble trees are presented diagonally, thus provides imbalance. Alan Pipes (2013) explained how diagonal lines suggest stressfulness and conflict. Image that resembles hurricane or typhoon would normally come out of subconscious intuitive feelings that were not planned.

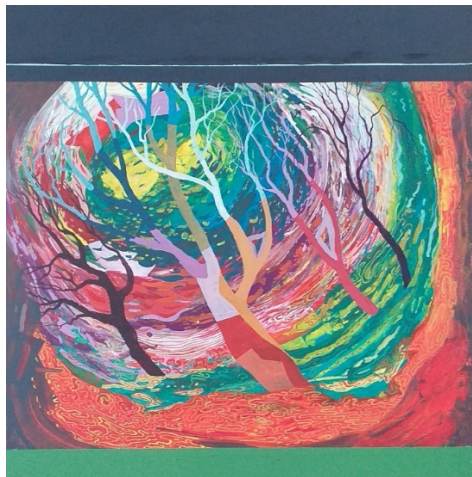


Figure 1: Artwork by Zainon Abdullah, *Tari Rimba, Mimpi ngeri Novela Corona* (2020), Acrylic on Canvas, 70 x 70cm



Figure 2: Artwork by Zainon Abdullah, *Tari Rimba: Covid 19- Dunia Seperti Terjungkit* (2020), Acrylic on Canvas, 70 x 70cm

The artist also thinks that the pandemic is like a silent tsunami. Looking back, the impact of the tsunami is very grave whereby many lives were lost as well as properties and belongings,

as with the pandemic that took many lives in a short period. *Tari Rimba: Covid-19 Tsunami Senyap* (2020) is the artist interpretation of the silent tsunami. The border in this painting was not planned. The artist expressed his emotion of being in entrapment and panic state of MCO at the time of production. During the MCO period, the nation is in lockdown and everyone is expected to stay at home. Only head of families are allowed to shop for groceries and supplies.



Figure 3: Artwork by Zainon Abdullah, *Tari Rimba: Covid-19 Tsunami Senyap* (2020), Acrylic on Canvas, 70 x 92cm

3.2 Element of The Divine

Faced with the tragedy of the pandemic, the artist took a self-reflective approach. He added how many do not expect the whole world in lockdown. This shows the power of God as the owner of this earth. *Tari Rimba: Corona Datang Bersama Pintu Taubat* (2020) and *Tari Rimba: Covid 19- Ya Allah Ampuni Kami* (2020) is an expression of the artist's feelings of getting closer to the Almighty Creator. Expressions of the artist's consciousness are translated in a work entitled *Tari Rimba: Covid 19- Ya Allah Ampuni Kami* (2020) by producing a subjective and mysterious landscape. The role of the red and orange colors expressed in this painting reminds us of the plague that befell mankind. Fear of this pandemic plague creates a sense of repentance. This work evokes feelings of fear, tragedy and mystery which have similarities in Edvard Munch's work, *The Scream* in 1893.



Figure 4: Artwork by Zainon Abdullah, *Tari Rimba: Corona Datang Bersama Pintu Taubat* (2020), Acrylic on Canvas, 134 x 109cm



Figure 5: Artwork by Zainon Abdullah, *Tari Rimba: Covid 19- Ya Allah Ampuni Kami* (2020), Acrylic on Canvas, 38 x 38cm

3.3 Element of Environmental Awareness

With every misfortune that occurs, there must be wisdom behind it. The artist has also translated the wisdom behind the coronavirus pandemic in his work entitled *Tari Rimba: Kesunyian Dek Corona* (2020). The artist states the expression of calmness with the use of cool colors such as blue and green, which gave birth to a sense of peace and the use of horizontal lines reflect calmness. This can be attributed to the impact of this disaster causing the quality of the environment to improve. When the government issued the MCO in which all activities including the industrial, tourism and services sectors are discontinued, decreased number of vehicles became one of the factors in the improvement of environmental quality. This improved air quality can be seen in the blue and clean colors of the clouds like the colors used in the artist's painting.

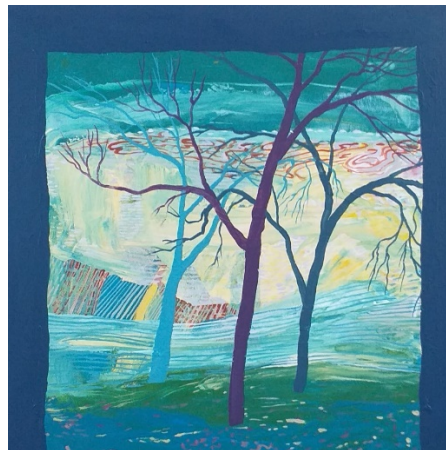


Figure 6: Artwork by Zainon Abdullah, *Tari Rimba: Kesunyian Dek Corona* (2020), Acrylic on Canvas, 38 x 38cm

3.4 Element of Submission

According to Zainon Abdullah (2020), if you produce an artwork based on existing images, the artist might be controlled by the image while the expressive effect is when the situation and experience controls the artist. The paintings entitled *Tari Rimba: Terkurung*, *Tari Rimba: Covid 19; Terbelunggu*, *Tari Rimba: Covid 19- Langit Masih Suram*, *Tari Rimba: Ruang Udara Masih Ada Covid 19* are an expression of the artist during the COVID-19 period. Feelings of

being shackled, restricted and low-spirited are translated visually with the resulting of the “framed border” image in these works. This frame carries a sense of not being free and confined while going through the pandemic situation.

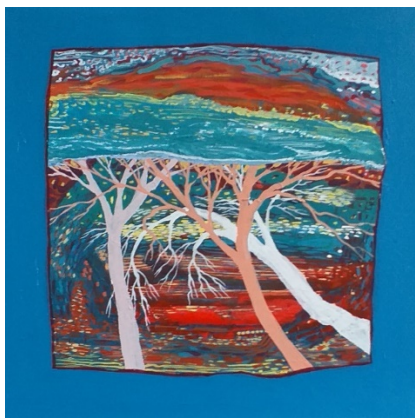


Figure 7: Artwork by Zainon Abdullah, Tari Rimba: covid 19. Terbelenggu (2020), Acrylic on Canvas, 38 x 38cm



Figure 8: Artwork by Zainon Abdullah, Tari Rimba: terkurung (2020), Acrylic on Canvas, 70 x 70cm



Figure 9: Artwork by Zainon Abdullah, Tari Rimba: covid 19- Langit masih suram (2020), Acrylic on Canvas, 38 x 38cm

3.5 Element of Resurrection

After going through the difficult moments of COVID-19, the next phase is considered as a ray in the fight against COVID-19. According to Zainon Abdullah (2020) it is better to leave the horror to God; besides, the trees also recite dzikr for fear of Allah let alone human beings. This

can be seen in the works entitled *Tari Rimba: Angin Covid 19- Sinar Harapan 1*, *Tari Rimba: Angin Covid 19- Sinar Harapan 2*, *Tari Rimba: Angin Covid 19- Sinar Harapan 6*, *Tari Rimba: Angin Covid 19- Sinar Harapan 8*, dan *Tari Rimba: Angin Covid 19- Sinar Harapan 9*. In these paintings, the artist has simplified the trees into abstract images. Furthermore, the image of the leaves is simplified to be oval so that it looks calm and not cluttered. The leaves are depicted as floating since they contain oxygen for humans. In the image of the main tree trunk, the artist summarized the image with endless lines to show the features of repetitive dhikr chants by enhancing small units of endless lines.



Figure 10: Artwork by Zainon Abdullah, *Tari Rimba: Angin Covid 19- Sinar Harapan 1* (2020), Ink and acrylic on paper, 42 x 29.5cm



Figure 11: Artwork by Zainon Abdullah, *Tari Rimba: Angin Covid 19- Sinar Harapan 2* (2020), Ink and acrylic on paper, 42 x 29.5cm



Figure 12: Artwork by Zainon Abdullah, *Tari Rimba: Angin Covid 19- Sinar Harapan 8* (2020), Ink and acrylic on paper, 42 x 29.5cm



Figure 13: Artwork by Zainon Abdullah, Tari Rimba: Angin Covid 19- Sinar Harapan 9 (2020), Ink and acrylic on paper, 42 x 29.5cm



Figure 14: Artwork by Zainon Abdullah, Tari Rimba: Angin Covid 19- Sinar Harapan 6 (2020), Ink and acrylic on paper, 42 x 29.5cm

4. CONCLUSION

From this research, it can be inferred that Zainon Abdullah has brought in the theme of Covid-19 in his artwork within a few phases. When compared to the Movement Restriction Order in Malaysia, there is a similarity in chronology. Within the partial lockdown, there are phases of MCO, CMCO (Conditional Movement Control Order) and RMCO (Recovery Movement Control Order). In the context of Zainon Abdullah's artistic designs, the artist views the pandemic as first a catastrophe, then an awakening and finally, a resurrection.

In the catastrophic state, he depicts the pandemic that engulfed the globe as a deadly combination of a hurricane and a tsunami that surge without warning and cause great devastation. He demonstrates his perception through naturalistic elements such as trees, which are diagonally visualised as being mercilessly beaten by strong winds. In the next phase, Zainon Abdullah brings us to the realisation of God's power, in that the pandemic is a test for mankind and that we must surrender before Him and humble ourselves, as well as repent from our sins. Repentance is conveyed by creating a subjective and mysterious landscape in the painting, that can only be deciphered through individual lenses. The final phase, that of Resurrection, he illustrates in his artworks that man and nature are both recovering slowly, full of newfound awareness and hope. His emotions are articulated through sketches of abstract trees but simplified, with the leaves made oblong and appearing calm.

Zainon Abdullah has succeeded in bringing the theme of the Covid-19 pandemic within his own unique context. The use of elements related to nature, godliness and a rising after death results in a great impression of his work. Thus, Zainon Abdullah's work has become a chronologically recorded documentation of an artist's reaction towards a momentous event in world history.

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KEFAHAMAN DAN PENGHAYATAN PELAJAR TERHADAP KURSUS HUBUNGAN ETNIK

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ABSTRAK

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Kursus Hubungan Etnik adalah satu kursus wajib universiti yang ditawarkan kepada pelajar peringkat Ijazah Sarjana Muda di Universiti Teknologi Mara Cawangan Negeri Sembilan Kampus Rembau. Terdapat dua fakulti yang mengambil kursus ini di UiTM Cawangan Negeri Sembilan Kampus Rembau iaitu pelajar daripada Fakulti Pengurusan Maklumat dan Fakulti Komunikasi dan Pengajian Media. Pada sesi II 2018/2019 seramai 52 orang pelajar telah mengambil kursus ini di mana 37 orang adalah daripada Fakulti Pengurusan Maklumat dan 25 orang daripada Fakulti Komunikasi dan Pengajian Media. Kajian ini dijalankan adalah untuk mengkaji kefahaman dan mengenalpasti penghayatan pelajar terhadap kursus Hubungan Etnik. Metodologi kajian ini menggunakan kajian kuantitatif melalui reka bentuk *purposive sampling*. Soal selidik diedarkan kepada semua pelajar yang mengambil Kursus Hubungan Etnik pada sesi II 2018/2019 iaitu seramai 52 orang responden. Hasil kajian mendapati bahawa penghayatan pelajar terhadap kursus ini adalah sangat baik namun kajian lapangan yang melibatkan *focus group discussion* membuatkan pelajar amat meminati kursus Hubungan Etnik walaupun kursus ini berkisarkan mengenai sejarah.

1. PENDAHULUAN

Kursus Hubungan Etnik telah diperkenalkan di Institusi Pengajian Tinggi Awam sejak tahun 2005. Bagi menampung keperluan para pelajar, satu modul telah diterbitkan dengan tujuan untuk mendedahkan mereka kepada tajuk-tajuk asas meliputi pelbagai bidang seperti perlembagaan, politik, ekonomi, agama dan pendidikan (Shamsul Amri, 2012). Kursus ini membincangkan Hubungan Etnik di Malaysia dengan memfokuskan kepada perspektif kesepaduan sosial. Kursus ini mempunyai 8 bab antara topik-topik yang diliputi di dalam kursus ini adalah Malaisia: Kesepaduan dan kepelbagaian, potret Hubungan Etnik, Islam dan Hubungan Etnik, limpahan kemakmuran merentasi Hubungan Etnik, Perlembagaan Persekutuan Tiang seri Hubungan Etnik, permuafakatan politik dalam konteks Hubungan Etnik di Malaysia, Dari Segregasi ke Integrasi dan pemeraksanaan pendidikan ke arah kesepaduan sosial. Kursus ini membincangkan konsep asas, latar belakang dan realiti sosial masa kini hubungan etnik di Malaysia dari perspektif kesepaduan sosial. Tujuan kursus ini ialah memberikan kesedaran dan penghayatan dalam mengurus kepelbagaian ke arah pengukuhan negara bangsa berasaskan nilai-nilai murni. Pengajaran dan pembelajaran akan dilaksanakan dalam bentuk pembelajaran berasaskan pengalaman melalui aktiviti individu, berpasukan dan semangat kesukarelaan. Pada akhir kursus ini, pelajar dapat membincangkan isu dan cabaran dalam konteks hubungan etnik di Malaysia, menilai kepentingan jati diri kebangsaan dan kesukarelaan ke arah mewujudkan warganegara yang bertanggungjawab, membina hubungan dan interaksi sosial pelbagai etnik berasaskan nilai murni di Malaysia. Kursus Hubungan Etnik ini sebenarnya telah mencapai matlamat dengan modul yang berkesan hasil daripada buku-buku dan penyelidikan-penyelidikan yang telah

dibuat untuk memastikan para pelajar mencapai tahap optimum dalam teknik pengajaran dan pembelajaran yang berasaskan sejarah (Ibrahim Saad, 2006).

1.1 Objektif Kajian

Antara objektif kajian ini adalah

- a. Mengkaji kefahaman pelajar terhadap Kursus Hubungan Etnik.
- b. Mengenalpasti penghayatan pelajar terhadap kursus Hubungan Etnik.

2. KAJIAN LEPAS

Istilah etnik berasal dari perkataan Yunani “ethnos” yang bererti orang. Etnik dalam bidang sosiologi membawa erti sekumpulan manusia yang mempunyai persamaan dan menganggap dirinya sama dengan anggota yang lain dari segi budaya, agama, bahasa dan nilai hidup. Namun istilah etnik pula perlu dibezakan dari istilah ras disebabkan istilah ras mengutamakan ciri-ciri dan sifat-sifat semula jadi manusia contohnya bentuk badan, warna dan bentuk rambut, bentuk muka, tengkorak, hidung, mata dan warna mata serta warna kulit. Oleh yang demikian, berdasarkan kepada perbezaan tersebut, manusia secara spesifiknya dibahagikan kepada tiga kumpulan iaitu orang kulit putih dinamakan orang Eropah, orang kulit hitam dinamakan dengan orang Afrika dan orang Asia dinamakan orang Mongoloid (Paimah, Mohd Amir, Latifah 2011). Oleh itu, menurut Rosman dan Kassim (2009) dalam kajian bertajuk Teori dan pemikiran mengenai Hubungan Etnik menyatakan istilah etnik lebih sesuai digunakan dalam kajian mengenai masalah perkauman dan perpaduan. Masalah-masalah ini wujud bukan kerana perbezaan warna kulit atau warna mata namun ia disebabkan oleh prejudis, stereotaip dan diskriminasi yang wujud akibat daripada perbezaan cara dan nilai hidup.

Osman (2008: 87) pula menjelaskan hubungan etnik di Malaysia adalah berdasarkan pengenalan agama dengan menyamakan Melayu itu Islam dan menyamakan kepentingan etnik dengan kepentingan agama. Namun pada masa akan datang akan berlaku perubahan trend identiti masyarakat Islam Malaysia yang khusus kepada etnik Melayu kepada pelbagai etnik. Bagi Tariq (2004: 78–79) yang merujuk kepada perhubungan etnik di Eropah, ia lebih menjurus kepada pengenalan identiti agama daripada identiti etnik disebabkan mereka adalah minoriti dalam negara yang majoriti rakyatnya bukan Islam (Nazri et al 2011).

Menurut Williams (1964) menegaskan bahawa peluang untuk berinteraksi sesama pelajar dalam setiap kursus memainkan peranan yang penting untuk mewujudkan perpaduan kerana semakin banyak peluang yang diterima oleh sesebuah komuniti, maka berkemungkinan semakin banyak berlakunya interaksi antara kumpulan. Schermerhon (1970) pula menyatakan yang membezakan di antara satu kelompok etnik dengan kelompok etnik yang lain ialah adat resam, pola-pola kekeluargaan dan kekerabatan, agama, bahasa dan nilai kelompok etnik berkenaan. Sikap yang etnosentrik akan lahir apabila ahli sesuatu kelompok etnik menganggap ciri-ciri kebudayaan merekalah yang wajar, benar dan hebat dari kelompok etnik lain. Menurut Rabushka (1971) interaksi yang kerap akan menghasilkan kadar integrasi yang lebih tinggi kerana Interaksi atau kontrak yang kerap dan mendalam juga secara tidak langsung akan dapat mengurangkan prejudis.

Mager (1968) telah menyarankan empat pekara bagi menunjukkan pentingnya penghayatan terhadap sesuatu pembelajaran atau kursus kerana:

- a. Pembelajaran adalah untuk masa depan
- b. Pelajar menggunakan segala pengetahuan yang dipelajari sama ada di sekolah mahupun universiti tetapi perkara ini bergantung kepada penghayatannya terhadap subjek yang dipelajari. Jika pelajar mempunyai bersikap sambil lewa dan tidak menguasai sesuatu kursus maka pelajar berkenaan mudah lupa tentang apa yang dipelajarinya dan perkara sebaliknya bagi pelajar yang mempunyai penghayatan yang tinggi terhadap sesuatu ilmu.

- c. Manusia mempengaruhi manusia. Para pensyarah, guru, rakan sebaya dan orang lain turut mempengaruhi penghayatan pelajar terhadap sesuatu kursus.
- d. Salah satu objektif yang perlu dicapai oleh pensyarah ialah memastikan pelajar mempunyai penghayatan yang baik atau 'favourable' terhadap kursus yang diajar. Dengan cara sedemikian, pelajar akan sentiasa mengingati kursus tersebut dan dengan sendirinya akan berkeinginan mempelajari dengan lebih mendalam lagi.

Mariam Zoolfakar (2003), dalam penyelidikan beliau tentang penghayatan guru dan pelajar terhadap subjek mendapati bahawa empat faktor yang mendorong pelajar dalam meminati mata pelajaran tersebut iaitu mudah dipelajari, menjana disiplin diri, berguna dalam kehidupan seharian dan kaedah pengajaran yang menarik. Kamilen Marzuki (1989) telah menjalankan kajian terhadap 100 pelajar tingkatan dua, tingkatan empat dan tingkatan enam di sebuah sekolah menengah kebangsaan agama (SMKA) di Kajang. Dapatan kajiannya menunjukkan bahawa 75% daripada responden benar-benar berminat dan bersedia untuk mempelajari sesuatu subjek. Berhubung dengan konsep pembelajaran pula, terdapat banyak prinsip atau teori-teori yang sering disebutkan dalam penulisan dan kajian. Secara umumnya kesemua teori tersebut terbahagi kepada dua aliran utama iaitu aliran kognitif dan aliran tingkah laku / perkaitan (Amir Awang, 1986). Teori-teori tingkah laku meliputi teori-teori pelaziman klasik Pavlov, Watson dan Guthrie serta diikuti teori-teori pelaziman operan Thorndike, Skinner Miller dan Dollard serta Bandura dan Walters. Teori-teori kognitif pula bermula dengan Piaget dan Gestalt, seterusnya teori-teori baru seperti Gagne, Ausubel dan Bruner.

Merujuk kepada faktor-faktor yang mempengaruhi sikap pelajar dalam proses pembelajaran pula, Walberg (1984) telah menggariskan sembilan faktor utama yang mempengaruhi pembelajaran dan boleh dibahagikan kepada tiga kategori seperti berikut:

1. Kecerdasan atau kebolehan (aptitude) iaitu:
 - i. Kemampuan pelajar atau pencapaian terdahulu (*student ability or prior achievement*)
 - ii. Motivasi atau self-concept
 - iii. Umur atau developmental level
2. Pengajaran (Instruction), yang dikategorikan melalui:
 - i. Jumlah masa atau kuantiti
 - ii. Kualiti pengajaran (instruction)
3. Faktor-faktor persekitaran, yang terdiri daripada:
 - i. Persekitaran tempat tinggal
 - ii. Proses-proses kelas (classroom processes) atau iklim
 - iii. Rakan sebaya (peer group) di luar sekolah
 - iv. Media massa termasuk televisyen

Shahabudin Hashim & Rohizani Yaacob (2003) turut membincangkan tentang faktor-faktor yang mempengaruhi penghayatan pelajar dalam sesuatu kursus ialah:

- i. Kesiediaan pelajar untuk menjalani aktiviti pembelajaran tersebut sama ada dari aspek kognitif (berkaitan dengan peringkat perkembangan mental), afektif (sikap dan minat pelajar terhadap sesuatu sesi pembelajaran) dan psikomotor (kesediaan fizikal individu)
- ii. Motivasi iaitu galakan dalaman pelajar untuk belajar mengikut kehendak sendiri
- iii. Pengamatan iaitu proses mental melakukan segala aktiviti pemerhatian dan memberi makna terhadap setiap satunya
- iv. Tanggapan iaitu suatu pembentukan konsep yang merupakan idea spesifik tentang objek, peristiwa dan fenomena

- v. Ingatan dan lupa. Ingatan merupakan proses intelek yang menyimpan pengalaman secara mental dan dapat dikeluarkan apabila diperlukan. Manusia menjadi lupa pula mungkin kerana didedahkan dengan terlalu banyak maklumat
- vi. Pemandangan pembelajaran

3. METODOLOGI KAJIAN

Kajian dilakukan secara kuantitatif dengan membuat analisis deskriptif. Kajian ini dijalankan di Universiti Teknologi Mara Cawangan Negeri Sembilan Kampus Rembau. Populasi kajian adalah daripada pelajar Program Ijazah Sarjana Muda yang mengambil kursus Hubungan Etnik pada sesi II 2018/2019 yang terdiri daripada 2 Fakulti iaitu Fakulti Pengurusan Maklumat dan Fakulti Komunikasi dan Pengajian Media. Teknik persampelan yang digunakan ialah persampelan bertujuan (*purposive sampling*). Sebanyak 61 responden yang mengambil kursus Hubungan Etnik pada sesi II 2018/2019 dan kesemuanya mengisi borang soal selidik. Borang soal selidik dibahagikan kepada 3 bahagian iaitu bahagian A demografi responden, bahagian B kefahaman responden manakala bahagian C penghayatan pelajar terhadap kursus Hubungan Etnik. Pengukuran yang digunakan untuk pembolehubah B dan C adalah skala Likert julat dari sangat tidak setuju (1) hinggalah sangat setuju (5). Instrumen borang kaji selidik (*close ended*) mengandungi pilihan jawapan berbentuk skala likert diasaskan oleh Rensis Likert yang mempunyai 5 item (Ahmad Sunawari 2009) iaitu:

Jadual 1: Skala pengukuran tahap penguasaan

BIL	SKALA	MIN
1	Sangat tidak setuju	1.00 - 1.49
2	Tidak setuju	1.50 - 2.49
3	Kurang setuju	2.50 - 3.49
4	Setuju	3.50 - 4.49
5	Sangat setuju	4.50 - 5.0

Sumber: Ahmad Sunawari 2009:62

Data yang diperolehi hasil dari borang soal selidik dianalisa dengan menggunakan program SPSS berdasarkan statistik deskriptif.

4. DAPATAN KAJIAN

Dapatan kajian ini akan mengemukakan analisis data yang telah diperolehi daripada jawapan responden. Penganalisan data dibuat dalam tiga bahagian. Bahagian pertama membincangkan latar belakang responden, diikuti dengan bahagian kedua iaitu mengkaji kefahaman pelajar terhadap Kursus Hubungan Etnik dan bahagian ketiga mengenalpasti penghayatan pelajar terhadap Kursus Hubungan Etnik. Statistik deskriptif yang mengandungi frekuensi, peratusan, min digunakan bagi menghuraikan analisa dapatan kajian tersebut. Berdasarkan analisis soal selidik tersebut, hasil dapatan kajian dipaparkan dalam bentuk jadual.

4.1 Latar Belakang Responden Kajian

Terdapat 61 orang responden yang mengambil kursus Hubungan Etnik pada sesi II 2018/2019. Berikut disertakan latar belakang responden melalui jadual 1.

Jadual 1 menunjukkan demografi responden iaitu seramai 21.3% daripada responden adalah lelaki manakala 78.6% adalah perempuan. Majoriti responden adalah terdiri daripada pelajar yang berumur 18-21 tahun di mana pelajar tersebut adalah lepasan Asasi, Diploma dan STPM dan terus menyambung pengajian di peringkat Ijazah Sarjana Muda iaitu sebanyak 91.8%. Responden daripada kajian ini terdiri daripada 2 fakulti yang berbeza iaitu fakulti

Pengurusan Maklumat 60.6% dan Fakulti Komunikasi dan Pengajian Media 40.9%. Selain itu, 98.3% responden adalah beragama Islam dan berketurunan Melayu manakala 91.8% daripadanya menetap di Bandar dan mengambil masa 1 hingga 2 jam mengulangkaji kursus Hubungan Etnik dalam seminggu. Majoriti responden tinggal di dalam asrama iaitu sebanyak 88.52% manakala 55.73 % responden adalah pelajar yang mendapat purata markah sejarah 60% hingga 69% dalam Sijil Pelajaran Malaysia. Berdasarkan Jadual 1, kebanyakan responden adalah terdiri daripada pelajar perempuan berbangsa Melayu dan beragama Islam berumur 21 tahun dan tinggal di bandar serta menetap di asrama. Majoriti responden juga hanya mengambil masa satu hingga dua jam sahaja untuk mengulangkaji kursus Hubungan Etnik dalam seminggu ini kerana kebanyakan responden adalah terdiri daripada pelajar yang mendapat gred B dan ke atas dalam subjek Sejarah ketika Sijil Pelajaran Malaysia. Oleh yang demikian, dapat disimpulkan bahawa responden mempunyai minat dalam bidang sejarah dan Hubungan Etnik secara amnya.

Jadual 2: Demografi Responden

	Latar belakang	Frekuensi	Peratus %
Jantina	Lelaki	13	21.3
	Perempuan	48	78.6
Umur	18-21 Tahun	56	91.8
	22-25 Tahun	5	8.19
	26-29 Tahun	0	
Program	N5IM2443A	37	60.6
	N5MC243S3A	25	40.9
Bangsa	Melayu	60	98.3
	Bumiputera Sabah/ Sarawak	1	1.63
Agama	Islam	60	98.3
	Kristian	1	1.63
Tempat tinggal Keluarga	Bandar	56	91.8
	Luar Bandar	5	8.19
Kediaman	Asrama	54	88.52
	Rumah Sewa	7	11.47
	Rumah keluarga	0	
Masa mengulangkaji kursus Hubungan Etnik dalam seminggu	1-2 jam	56	91.8
	3-4 jam	5	8.19
	5-6 jam	0	
	Lain-lain		
Markah sejarah SPM	70%-100%	25	40.9
	60%-69%	34	55.73
	50%-59%	3	4.91
	45%-49%	0	
	40%-44%	0	
	01%-39%	0	

Sumber: soal selidik 2019

4.2 Kefahaman Pelajar Terhadap Kursus Hubungan Etnik

Melalui borang soal selidik yang diedarkan kepada responden, terdapat elemen yang ingin dikaji mengenai kefahaman pelajar terhadap kursus Hubungan Etnik. Jadual 3 di bawah menunjukkan tahap kefahaman pelajar terhadap kursus Hubungan Etnik.

Jadual 3: Kefahaman responden terhadap Kursus Hubungan Etnik

Bil.	Item pengetahuan	STS (%)	TS (%)	N (%)	S (%)	SS (%)	Min
1.	Saya memahami kandungan kursus Hubungan Etnik	-	-	2 (3.27)	13 (21.31)	46 (75.04)	4.53
2.	Saya mengetahui objektif kursus Hubungan Etnik	-	1 (1.63)	2 (3.27)	15 (24.59)	43 (70.49)	4.46
3.	Saya menjawab soalan yang diajukan di akhir setiap perbincangan.	31 (50.81)	15 (24.59)	9 (14.75)	5 (8.19)	1 (1.63)	1.97
4.	Saya mengikuti isu-isu semasa di dada akhbar	16 (26.22)	11 (18.03)	30 (49.18)	3 (4.91)	1 (1.63)	2.43
5.	Saya sering mengajukan soalan setiap kali pembentangan dilakukan dalam kumpulan	27 (44.26)	18 29.50	12 19.67	3 (4.91)	1 (1.63)	2.00
6.	Saya dapat meningkatkan kemahiran berorganisasi	1 (1.63)	2 (3.27)	9 14.75	43 70.49	6 (9.83)	3.81
7.	Saya dapat berkomunikasi dengan multi etnik	3 (4.91)	7 (11.47)	19 31.14	30 49.18	2 (3.27)	3.34
8.	Saya berminat terhadap lawatan ke parlimen	1 (1.63)	1 (1.63)	2 (3.27)	21 (34.42)	36 59.01	4.33

Sumber: soal selidik 2019

Jadual 3 menunjukkan pengetahuan responden terhadap Kursus Hubungan Etnik. Dapatan kajian mendapati nilai min tertinggi ialah responden memahami kandungan kursus Hubungan Etnik iaitu sebanyak 75.04% (nilai min 4.53) dan seterusnya 70.49% responden mengetahui objektif kursus Hubungan Etnik di mana nilai min yang diperolehi adalah 4.46. Dapatan ini disokong dengan dapatan kajian demografi responden yang menunjukkan bahawa responden daripada kajian ini berminat dengan subjek atau kursus yang berkaitan Sejarah kerana majoriti responden mendapat markah 60 dan ke atas bagi subjek Sejarah. Dapatan ini disokong oleh data temu bual dan pemerhatian oleh Nurhijrah Zakaria (2017) dalam artikel yang bertajuk Pedagogi Responsif Budaya Dalam Pengajaran Sejarah Untuk Persekitaran Pembelajaran Bilik Darjah Pelbagai Budaya. Semua peserta kajian berpandangan guru Sejarah yang responsif pelbagai budaya dapat membina pengetahuan dan kefahaman kepada pelajarannya mengenai budaya masyarakat Malaysia. Mata pelajaran Sejarah banyak membantu pelajar mengetahui dan memahami sejarah masyarakat pelbagai kaum dan budaya di negara ini. Pelajar juga perlu disedarkan dengan keupayaan mereka membangunkan potensi terpendam secara menyeluruh (Suresh Kumar 2014).

Pengetahuan mengenai masyarakat Malaysia termasuklah sejarah masyarakat majmuk, sosiobudaya masyarakat serta penglibatan masyarakat pelbagai kaum dalam kemajuan negara daripada segi sosial, politik dan ekonomi. Oleh yang demikian, dapatlah diketahui bahawa responden mempunyai minat secara tidak langsung terhadap Kursus Hubungan Etnik dan mempunyai pengetahuan yang sangat baik terhadap kandungan dan objektif kursus Hubungan Etnik. Selain itu, tahap pengetahuan responden terhadap Kursus Hubungan Etnik juga boleh dilihat melalui item 8 yang menyatakan responden berminat terhadap lawatan ke parlimen kerana lawatan ini memberi impak pengetahuan yang mendalam berkaitan isu politik, kenegaraan dan isu semasa melalui persidangan.

4.3 Penghayatan Pelajar Terhadap Kursus Hubungan Etnik

Dapatan kajian yang dianalisis melalui Bahagian C pula menunjukkan item penghayatan pelajar terhadap kursus Hubungan Etnik. Seramai 62 orang responden yang mengambil Kursus Hubungan Etnik pada sesi II 2018/2019 diuji tahap penghayatannya terhadap kursus ini. Berikut dinyatakan analisis dan dapatan kajian bagi penghayatan pelajar terhadap kursus Hubungan Etnik

Jadual 4: Penghayatan pelajar terhadap kursus Hubungan Etnik

Bil.	Item penghayatan	STS (%)	TS (%)	N (%)	S (%)	SS (%)	Min
1.	Kursus Hubungan Etnik membincangkan konsep asas, latar belakang dan realiti sosial masa kini			6 (9.83)	14 (22.95)	41 (67.21)	4.40
2.	Kursus Hubungan Etnik memberikan kesedaran dan penghayatan dalam mengurus kepelbagaian	1 (1.63)	1 (1.63)	10 (16.39)	18 (29.50)	31 (50.81)	4.14
3.	Kursus Hubungan Etnik membangkitkan perspektif kesepaduan sosial.	1 (1.63)	1 (1.63)	9 (14.75)	30 (49.18)	20 (32.78)	4.02
4.	Kursus Hubungan Etnik mengukuhkan negara bangsa berasaskan nilai-nilai murni.	-	1 (1.63)	4 (6.55)	20 (32.78)	37 (60.65)	4.42
5.	Kursus Hubungan Etnik dapat menerima kepelbagaian sosio-budaya etnik di Malaysia.	3 (4.91)	7 (11.47)	15 (24.59)	29 (47.54)	7 (11.47)	3.47
6.	Kursus Hubungan Etnik memberi perhatian isu dan cabaran dalam konteks hubungan etnik di Malaysia.	-	-	2 (3.27)	15 (24.59)	44 (75.40)	4.51
7.	Kursus Hubungan Etnik menilai kepentingan jati diri kebangsaan dan kesukarelaan	1 (1.63)	1 (1.63)	2 (3.27)	16 (26.22)	41 (67.21)	4.39
8.	Kursus Hubungan Etnik menggunakan pembelajaran berasaskan penerokaan	2 (3.27)	4 (6.55)	9 (14.75)	37 (60.65)	9 (14.75)	3.74

Sumber: soal selidik 2019

Hasil dapatan kajian mendapati, 75.04% pelajar Fakulti Pengajian Komunikasi dan Media dan Fakulti Pengurusan Maklumat yang mengambil Kursus Hubungan Etnik sesi II 2018/2019 dapat menghayati isu dan cabaran dalam konteks Hubungan Etnik di Malaysia. Dapatan kajian ini disokong oleh hasil maklumat kursus dalam pembelajaran dan pengajaran di mana item ini adalah hasil pembelajaran pertama yang perlu pelajar perolehi di akhir kursus ini. Selain itu, seramai 60.65% pelajar juga menghayati konsep Negara bangsa yang berasaskan nilai-nilai murni. Oleh itu, pelajar dapat memahami bahawa nilai-nilai murni amat penting untuk diterapkan kepada modal insan walaupun berlainan agama, budaya dan bangsa. Dapatan ini disokong oleh Mohd Hairul Anuar et. al (2013) dalam kajiannya bertajuk penghayatan dan kesedaran patriotism dalam kalangan pelatih Program Latihan Khidmat Negara yang menyatakan bahawa sesuatu peristiwa penting yang berlaku dalam negara boleh membangkitkan semangat patriotisme dan nasionalisme sesebuah bangsa dan pada masa yang sama usaha ke arah menaikkan kembali semangat ini turut diperkasakan.

Menurut Abdul Karim (1998) bahawa kekurangan aspek pendidikan ilmu berkenaan kenegaraan menjurus kepada kurangnya penghayatan dan kesedaran kepada patriotisme dan nasionalisme terhadap Negara manakala Saifuddin Abdullah (2005) menyatakan bahawa terdapat dua perkara yang perlu dipertimbangkan iaitu ilmu dan pendekatan penyampaian supaya dapat mengekalkan kedaulatan, kemerdekaan dan mewujudkan semangat nasionalisme serta sistem demokrasi untuk memastikan usaha-usaha dan matlamat negara dapat difahami dan dihayati (Abd Rahim 1999).

Hasil dapatan kajian juga menunjukkan 67.21% pelajar menghayati bahawa Kursus Hubungan Etnik membincangkan konsep asas, latar belakang dan realiti sosial masa kini. Namun hanya 6.55% sahaja pelajar bersetuju dan sangat setuju dalam bahagian B yang mengikuti isu semasa di dada akhbar. Dapatan ini menunjukkan bahawa pelajar generasi kini meneliti isu semasa di media massa seperti instagram dan facebook. Oleh yang demikian, dapatlah dilihat tahap penghayatan pelajar terhadap kursus Hubungan Etnik adalah sangat baik kerana pelajar dapat menghayati isu dan cabaran dalam konteks hubungan etnik di Malaysia.

5. KESIMPULAN

Dalam meneliti proses transformasi Hubungan Etnik, kefahaman yang jelas terhadap kepelbagaian etnik dalam potret masyarakat di Malaysia akan memberi natijah ke arah pemupukan keharmonian kehidupan bermasyarakat. Kebanyakan pelajar memahami kandungan kursus Hubungan Etnik dan mengetahui objektif-objektif yang perlu dicapai dalam kursus ini. Selain itu, majoriti pelajar juga dapat menghayati isu dan cabaran dalam konteks Hubungan Etnik di Malaysia melalui pembelajaran penerokaan dan kajian lapangan sehingga dapat mengukuhkan Negara bangsa berasaskan nilai murni. Kefahaman dan penghayatan pelajar terhadap kursus Hubungan Etnik ini amat penting supaya kesefahaman antara kaum dapat dihayati secara bersama dan penerapan nilai murni perlu diketengahkan untuk melahirkan pelajar yang berwawasan. Kajian ini penting untuk menilai kefahaman dan penghayatan pelajar terhadap subjek wajib universiti serta dapat mengukur untuk melahirkan warganegara yang kompeten. Walau bagaimanapun, kajian ini mempunyai beberapa limitasi. Kajian ini dilakukan di Universiti Teknologi MARA (UiTM) Cawangan Rembau sahaja. Kajian pada skala yang lebih besar dan meliputi semua UiTM akan dapat menghasilkan keputusan yang lebih menarik. Tambahan lagi, kajian ini tidak mengambil kira keberkesanan penyarah terhadap kursus Hubungan Etnik. Oleh itu, dicadangkan kajian pada masa akan datang perlu mengambil kira perkara ini.

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DEKONSTRUKSI FIGUR SAYYIDAH AISYAH RA DALAM LAGU AISYAH ISTRI RASULULLAH: STUDI SEMIOTIKA POSTSTRUKTURALIS ROLAND BARTHES

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1. PENDAHULUAN

SEMESTER awal 2020 ini bisa dikatakan menjadi milik lagu *Aisyah Istri Rasulullah*. Jutaan *viewers* mengunjungi akun-akun milik penyanyi *cover* yang memproduksi video lagu *Aisyah Istri Rasulullah* dan mengunggahnya di media sosial *YouTube*. Ketika artikel ini disusun (12/5/2020), video lagu *Aisyah Istri Rasulullah* di akun *YouTube* milik Sabyan telah ditonton 68 juta orang; video lagu *Aisyah Istri Rasulullah* di akun *YouTube* milik Syakir Daulay telah ditonton 55 juta orang; video lagu *Aisyah Istri Rasulullah* di akun *YouTube* milik Anisa Rahman telah ditonton 39 juta orang; selain itu, video lagu *Aisyah Istri Rasulullah* di akun *YouTube* milik belasan penyanyi *cover* lain pun telah ditonton jutaan orang.

Harus diakui video lagu *Aisyah Istri Rasulullah* versi *cover* mampu menghipnotis warga dunia maya, sehingga mereka ikhlas menonton video dan mendengarkan lagu ini berkali-kali, termasuk juga menonton video dan mendengarkan lagu ini versi hasil unduhan (angka pastinya tidak mungkin bisa didapat). Persoalan yang muncul di belakang pasca sukses merajai media sosial *YouTube* adalah soal lagu *cover* yang *discover*; soal penghargaan terhadap komposer lagu yang sebenarnya; juga persoalan lagu lirik lagu yang belakangan menjadi polemik (setidaknya bagi kelompok masyarakat yang merasa tidak nyaman dengan rangkaian lirik dalam lagu ini).

Cikal bakal lagu *Aisyah Istri Rasulullah* adalah lagu *Aishah* yang diciptakan oleh Razif Bin Zainuddin (Angah Razif) dari Projector Band dan dipopulerkan oleh kelompok band asal Malaysia ini juga. Subjek lagu *Aishah* bukan Sayyidah Aisyah RA, dan sama sekali tidak ada kaitannya dengan figur Sayyidah Aisyah RA.

Berikutnya, lagu *Aishah* *discover* oleh Hasbi Bin Haji Muhammad Ali (Mr. Bie), bahkan disertai perubahan pada tema, judul, seluruh lirik lagu (adaptasi dari sejumlah hadits tentang keutamaan Sayyidah Aisyah RA), juga konsep musik. Lagu *cover* bertajuk *Aishah RA* pun menyapa netizen.

Maret 2020, lagu *Aishah RA* *discover* para penyanyi *cover* asal Indonesia, dengan perubahan pada judul, sejumlah lirik dalam lagu, juga konsep musik. Lagu bertajuk *Aisyah Istri Rasulullah* langsung menggebrak dunia maya. Sabyan menjadi menjadi kelompok musik pertama yang mengunggah video berisi lagu *Aisyah Istri Rasulullah*. Setelah itu, Syakir Daulay dan penyanyi-penyanyi *cover* lain, termasuk penyanyi sekelas Siti Nurhaliza dan Via Vallen. Maka, lagu *cover* pun *discover* secara besar-besaran, dan rata-rata mampu meraih jutaan *viewers*.

Bahwa figur yang menjadi subjek dalam lagu *Aisyah Istri Rasulullah* adalah Sayyidah Aisyah RA, istri Baginda Rasulullah Muhammad SAW dan juga putri Sayyidina Abu Bakar ash-Shiddiq RA. Nasab dari ayahnya bertemu dengan nasab Rasulullah SAW pada kakek ketujuh. Sedangkan nasab dari jalur ibunya bertemu dengan nasab Rasulullah SAW pada kakek kedua belas (Sonhaji, 2017).

Sayyidah Aisyah RA diberi julukan *humairah* (berparas cantik dengan pipi kemerah-merahan), *bintu-shiddiq* (putri dari laki-laki yang benar dan lurus), *ummu Abdullah*—mengikuti nama keponakannya, Abdullah bin Zubair, yang diadopsinya sebagai anak, *muwaffaqah* (perempuan yang diberi petunjuk), *ash-shiddiqah* (perempuan yang benar dan lurus), juga *ummu al mukminin* (ibu dari kaum mukminin). Sayyidah Aisyah RA adalah perempuan yang memiliki ingatan kuat, cerdas, berwawasan luas, dan berakhlak mulia.

Bagi Penulis, pemunculan lagu *Aisyah Istri Rasulullah* ini juga menjadi fenomena menarik karena bersinggungan dengan pembuktian tentang keperkasaan media sosial yang kian mendominasi perolehan khalayak (Halim, *Reportase: Panduan Praktis Reportase untuk Media Televisi*, 2019); keluarbiasaan penyanyi-penyanyi *cover* yang kian membanjiri jagat digital, bahkan hingga menggerus popularitas penyanyi-nyanyi ternama; penyebaran konten-konten berisikan virus komodifikasi melalui media sosial secara besar-besaran demi kepentingan perolehan *viewers* sebagai sebuah kelaziman, tanpa memedulikan persoalan-persoalan di balik pesan yang didistribusikan (Halim, *Postkomodifikasi Media: Analisis Media Televisi dengan Teori Kritis dan Cultural Studies*, 2013); serta kepasrahan khalayak untuk menerima pesan apa pun yang didistribusikan melalui media sosial, bahkan tanpa menimbang persoalan-persoalan di balik pesan yang didistribusikan tadi.

Menurut Penulis, lagu yang dikategorikan sebagai *musik yang didengarkan* ini (meminjam istilah Roland Barthes) memuat kekeliruan besar dalam penempatan figur Sayyidah Aisyah RA (dengan catatan panjangnya sebagai pendamping perjalanan kenabian Baginda Rasulullah Muhammad SAW dan *Ummu Al Mukminin*), sehingga sangat dikhawatirkan akan menghadirkan interpretasi yang keliru pula bagi khalayak yang tidak memahami sejarah perjalanan kenabian Baginda Rasulullah Muhammad SAW dan riwayat kemuliaan seorang Sayyidah Aisyah RA.

Melalui pemilihan kata kunci atau konsep kunci yang diadaptasi dari sejumlah hadits tentang keutamaan Sayyidah Aisyah RA, lirik lagu ini sangat potensial untuk ditafsirkan dalam konteks kisah percintaan masa kini atau kisah percintaan pasangan remaja sebaya. Dengan cara pemahaman seperti ini, tanpa disadari, lagu ini akan menjadi “senjata ampuh” untuk mendekonstruksi figur Sayyidah Aisyah RA sebagai figur agung dan mulia seperti yang selama ini dimitoskan (bahkan diideologikan).

Sementara dari sisi psikologi khalayak, mereka juga menerima begitu saja semua sajian yang dihadirkan para penyanyi *cover* sebagai sebuah kelaziman, dan tidak memedulikan persoalan lirik lagu atau makna tersembunyi lain di baliknya sebuah teks. Polemik yang muncul di antara riak “kelaziman” atas teks-teks media sosial ini, bagi Penulis, merupakan fenomena yang harus dibongkar guna mendapatkan deskripsi makna yang tersurat dan makna yang tersirat dari teks-teks media sosial, sekaligus mengembalikannya pada jalur yang sebenarnya, yakni pada makna yang selama ini dianggap telah tetap (sebagai mitos), bahkan telah mantap (sebagai ideologi).

Untuk membuktikan asumsi-asumsi di atas, Penulis melakukan penelitian kualitatif atas lirik lagu *Aisyah Istri Rasulullah*, dengan pendekatan teori kritis, *cultural studies*, dan semiotika poststrukturalis Roland Barthes. Tujuan akhir penelitian ini adalah mendeskripsikan dekonstruksi yang dilakukan atas figur Sayyidah Aisyah RA melalui lagu *Aisyah Istri Rasulullah*, dan selanjutnya Penulis juga akan mendekonstruksi kekeliruan yang terjadi dalam lagu *Aisyah Istri Rasulullah*—mengikuti konsep dekonstruksi seperti yang digagas oleh Jacques Derrida.

Pertanyaan besar yang dimunculkan sebagai premis atau ide sentral buku ini adalah bagaimana dekonstruksi atas figur Sayyidah Aisyah RA dalam lagu *Aisyah Istri Rasulullah* menurut studi semiotika poststrukturalis Roland Barthes?

2. KERANGKA PEMIKIRAN

BAHWA karakter *cultural studies* terlihat jelas dalam penelitian tentang dekonstruksi figur Sayyidah Aisyah dalam lagu *Aisyah Istri Rasulullah* menurut studi semiotika poststrukturalis Roland Barthes ini. Keberadaan teori kritis, pijakan filosofis dan jiwa *cultural studies*, serta konsep dekonstruksi Jacques Derrida dan studi semiotika poststrukturalis Roland Barthes sebagai galeri terdepan keberadaan postmodernisme dan *cultural studies*, dipertemukan dalam bingkai penelitian ini. Karena keterbatasan halaman, Penulis hanya akan menjelaskan poin-poin penting tentang teori kritis, dekonstruksi, musik, dan semiotika poststrukturalis Roland Barthes.

Teori kritis merupakan pijakan filosofis dalam penelitian ini. Teori kritis merupakan produk dari sekelompok neo-Marxis Jerman yang mengembangkan teori dan penelitian kritis, dengan tujuan mengungkap kontradiksi-kontradiksi sosial yang melatarbelakangi lahirnya masyarakat kapitalis pada masa itu atau kerangka-kerangka ideologi umum untuk membangun sebuah kritik teoritis-kapitalisme modern (Strinati, 2009, p. 95).

Pada perkembangannya, teori kritis tidak hanya persoalan kritik terhadap kapitalisme dan determinisme ekonomi, tapi titik bidik teori kritis menyebar ke segala aspek kehidupan sosial dan intelektual. Titik bidik teori kritis adalah kritik terhadap teori Marxian, kritik terhadap positivisme, kritik terhadap sosiologi, kritik terhadap masyarakat modern, kritik terhadap industri kultur, dan kritik terhadap industri pengetahuan (Ritzer G. , 2014, pp. 168-173). Sementara tujuan kritik itu sendiri adalah generasi pertama teori kritis membidik tujuan emansipatoris; generasi kedua teori kritis membidik tujuan emansipatoris dan praxis; dan generasi ketiga kritis membidik tujuan pengakuan dan penghargaan.

Penulis menggarisbawahi titik bidik kritik terhadap masyarakat modern dan kritik terhadap industri kultur, serta konsep kunci tujuan emansipatoris dan praxis, tujuan pengakuan dan penghargaan. Menurut Penulis, keempat konsep kunci ini merupakan pijakan filosofis atas penelitian terhadap produk industri kultur semacam media sosial *YouTube* dan konten di dalamnya sebagai upaya membongkar persoalan “budaya massa” yang bersemayam dalam industri kultur, sekaligus mencapai tujuan emansipatoris, praxis, juga pengakuan dan penghargaan.

Tentang konsep dekonstruksi. Konsep ini tidak bisa dilepaskan dari nama tokoh postmodernisme dan pemikir Prancis Jacques Derrida (1930-2004), meski pada awalnya istilah ini digunakan oleh Martin Heidegger untuk menggambarkan pengembalian konsep pemikiran dalam filsafat. Menurut Derrida, mendekonstruksi berarti mengambil, “mengubah” (*undo*), agar dapat menemukan dan menunjukkan asumsi-asumsi yang ada di belakang sebuah teks (Barker, 2014, pp. 69-70). Lebih jauh dituliskan: mendekonstruksi melibatkan upaya penanggalan konsep oposisi biner yang bersifat hirarkis, seperti lelaki/perempuan, hitam/putih, penampakan/kenyataan, alam/budaya, akal-budi/kegilaan, dan seterusnya, yang semakin mengukuhkan status serta kekuasaan dari pelbagai klaim kebenaran dengan cara menyingkirkan dan menurunkan nilai bagian “yang lebih rendah” dari pasangan biner tersebut (Barker, 2014).

Dalam bahasa yang lebih sederhana, dekonstruksi (dalam bahasa Prancis, *déconstruire*) berarti membongkar mesin, akan tetapi membongkar untuk dipasang kembali (Lubis, *Postmodernisme: Teori dan Metode*, 2014, p. 34). Karena itu, dekonstruksi berarti positif karena membongkar dan menjungkarbalikkan makna teks tapi bukan dengan tujuan membongkar saja, akan tetapi membangun teks atau wacana baru dengan makna baru yang

berbeda dengan yang didekonstruksi (Lubis, *Postmodernisme: Teori dan Metode*, 2014, p. 34).

Konsep kunci dari penjelasan di atas adalah membongkar makna dalam teks, lantas membangun teks baru dengan makna baru. Artinya, dekonstruksi adalah upaya membongkar makna dalam teks, lantas membangun teks baru dengan makna baru. Aspirasi utama dekonstruksi adalah menyingkap makna-makna yang dipinggirkan, diabaikan atau disembunyikan (Haryatmoko, 2019).

Beranjak dari konsep kunci dan penjelasan tentang tujuan dekonstruksi, Penulis berkesimpulan bahwa dekonstruksi adalah upaya membongkar makna-makna yang dipinggirkan, diabaikan, atau disembunyikan dalam teks, dan selanjutnya membangun teks baru dengan makna baru; dengan tujuan mengidentifikasi kontradiksi dalam politik teks, membangun kemungkinan baru untuk perubahan, meningkatkan kemampuan berpikir kritis dan melihat cara-cara bagaimana pengalaman ditentukan oleh ideologi, serta membuat mata pembaca terbelalak ketika disingkap makna-makna yang terpinggirkan.

Tentang konsep musik. Bahwa Penulis pernah menulis artikel ilmiah bertajuk *Iwan Fals, di Antara Keindonesiaan dan Budaya Populer* (Halim, *Iwan Fals, Di Antara Keindonesian dan Budaya Populer*, 2013), yang mendeskripsikan pembacaan atas lagu-lagu penyanyi Iwan Fals. Bagi Penulis, kemasan dan muatan lagu-lagu Iwan Fals itu adalah *news feature* dan dokumenter. Terkadang lagu-lagu ini juga mendeskripsikan keluarbiasaan subjek dengan penekanan *secara human interest* dan terkadang merupakan penjelasan sebuah realitas yang sangat berpotensi memengaruhi. Dan, baik keluarbiasaan subjek maupun pernyataan atas realitas itu cenderung tentang situasi negeri ini. Bahkan, lirik dalam lagu-lagu itu juga meronakan konteks sosiokultural yang tengah berkembang. Katakanlah, potret kecil tentang Indonesia. Artinya, bagi Penulis, kedua potensi tersebut merupakan kandungan keindonesiaan terotentik yang disajikan dalam bentuk lagu.

Kesimpulan atas penelitian Penulis dalam artikel ilmiah berjudul *Iwan Fals, di Antara Keindonesiaan dan Budaya Populer*, di antaranya adalah menempatkan lagu-lagu Iwan Fals dalam kategori musik yang didengar, juga musik yang dimainkan seseorang. Selain itu, Iwan Fals juga dinilai mampu berperan sebagai komunikator yang handal, baik ketika ia menyampaikan musik yang didengar maupun ketika ia menyampaikan musik yang dimainkan seseorang.

Yang membuat nilai keindonesian itu harus diterima, kenyataannya masyarakat musik dan khalayak luas menerima lagu-lagu itu dengan suka cita. Keberhasilan penyatuan gagasan antara pemusik dan khalayak merupakan sukses yang terkira dari sebuah proses komunikasi. Realitas ini sejalan dengan pengertian musik yang diungkapkan oleh filsuf Prancis Roland Barthes, yakni *musik yang didengar* dan *musik yang dimainkan seseorang*. Kedua musik ini adalah dua seni yang sangat berbeda satu sama lain, yang memiliki sejarah, pengaruh sosiologis, estetika, dan erotikanya masing-masing (Barthes, 1990, p. 153).

Musik yang dimainkan seseorang adalah upaya seseorang berkomunikasi melalui wacana berbentuk musik, bahkan dengan menggunakan musik yang diciptakan orang lain (Barthes, 1990, p. 153). Pada saat itu, ia memosisikan diri sebagai komunikator dengan musik sebagai pesan (katakanlah meminjam pesan yang dikonstruksi orang lain) sebagai hasil *encoding* komunikator. Sedangkan musik yang didengar adalah konteks musik sebagai pesan massal yang diwacanakan komunikator tanpa wacana khusus di dalamnya. Sekadar memperdengarkan atas nama mempertontonkan atau menghibur. Dalam konteks berbeda bisa saja seseorang memperdengarkan musik yang diperdengarkan sebagai wacana yang ingin disampaikan kepada orang lain (Barthes, 1990, p. 153).

Terkait musik yang didengar dan musik yang dimainkan seseorang, oleh Barthes, masing-masing dipilah lagi menjadi musik berupa melodi tanpa lirik (*instrumentalia*) dan musik berupa melodi dengan lirik (lagu) (Barthes, 1990, p. 153).

Dari penjelasan di atas, Penulis berkesimpulan:

- a. Musik merupakan pesan komunikasi berupa rangkaian melodi dengan lirik (lagu) atau melodi tanpa lirik (*instrumentalia*) yang dimainkan secara individu atau kelompok, dengan menggunakan seperangkat alat musik atau tanpa menggunakan alat musik;
- b. Musik yang dimainkan seseorang merupakan upaya seseorang berkomunikasi melalui pesan berupa musik dengan lirik (lagu) atau musik tanpa lirik (*instrumentalia*), baik menggunakan musik yang diciptakannya sendiri atau musik yang diciptakan orang lain, dengan tujuan akhir mempertontonkan atau menghibur;
- c. Musik yang didengar merupakan pesan massal berupa musik dengan lirik (lagu) atau musik tanpa lirik (*instrumentalia*) yang memuat wacana tertentu, dengan tujuan akhir mempertontonkan atau menghibur.

Terkait kegiatan penelitian ini, Penulis berkesimpulan bahwa musik yang didengar merupakan pesan massal berupa lagu berupa pergumulan melodi dan lirik yang tidak memedulikan keadiluhungan sebuah lagu, selain sekadar menjejalkan wacana berupa sejarah, pengaruh sosiologis, estetika, dan erotika, serta dengan tujuan akhir mempertontonkan atau menghibur.

Tentang semiotika poststrukturalis Roland Barthes.

Untuk kebutuhan penelitian ini, Penulis menggunakan studi semiotika poststrukturalis Roland Barthes (1915-1980)—filsuf asal Prancis yang dinilai memainkan peranan penting dalam pengembangan semiotika yang meliputi era strukturalis dan poststrukturalis (Rusmana, 2014, p. 211), sebagai strategi penelitian. Menurut Barthes, dalam kehidupan sosial budaya penanda adalah *ekspresi* (E), sedangkan petanda adalah *isi* [dalam bahasa Prancis *contenu* (C)]. Lantas, keduanya terhubung dalam sebuah relasi (R), yang ditunjukkan dengan model E-R-C (Hoed, 2011, p. 13).

Menurut Penulis, konsep ini sejalan dengan gagasan semiologi Saussure: tanda adalah relasi (R) antara E dan C. Semiologi Ferdinand de Saussure merupakan acuan para strukturalis, termasuk Barthes.

Dalam kehidupan sosial budaya, jelas Hoed, pemakai tanda memaknai *contenu* (C) sebagai *denotasi*, yakni makna yang dikenal secara umum. Oleh Barthes, denotasi disebut sebagai sistem pertama atau primer. Namun, bila pengembangannya ke arah E, ia menjadi *metabahasa*, yang merujuk pada pengertian, pemakai tanda memberikan bentuk berbeda untuk makna yang sama. Misalnya, makna “tempat untuk narapidana dikurung”, selain kata penjara, pemakai tanda juga menggunakan istilah lain, seperti lembaga pemasyarakatan, hotel prodeo, atau kurungan (Hoed, 2011, p. 13 dan 45).

Inilah penjelasan paling sederhana tentang kerangka semiotika strukturalis Roland Barthes tingkat 1 (denotasi) untuk mendapatkan makna tingkat 1 atau makna denotatif—sebuah analisis atas kombinasi tanda dan makna. Dengan demikian bisa disimpulkan bahwa semiotika strukturalis Roland Barthes tingkat 1 (denotasi) adalah studi tentang tanda sebagai relasi (R) antara penanda (E/ekspresi) dan petanda (C/isi), sekaligus menempatkan pengembangan petanda sebagai makna denotatif (sistem pertama/primer) atau menempatkan pengembangan penanda sebagai metabahasa.

Untuk memudahkan memahami kerangka semiotika strukturalis Roland Barthes tingkat 1 (denotasi), cobalah perhatikan contoh kasus ini, yakni pembacaan tentang buah apel. Bahwa nama “apel” merupakan penanda (E/ekspresi)—mengacu pada buah berbentuk bulat berwarna merah atau hijau (Peirce menyebutnya sebagai *object*); dan pemahaman berupa “sejenis buah berbentuk bulat berwarna merah atau hijau” merupakan petanda (C/isi). Relasi (R) ini membangun kesimpulan berupa makna denotatif (sistem pertama/primer) bahwa yang disebut “apel” adalah sejenis buah berbentuk bulat berwarna merah atau hijau”.

Lantas, bagaimana dengan kerangka semiotika strukturalis Roland Barthes tingkat 2 (konotasi)?

“Dalam fase poststrukturalisnya, Roland Barthes mengalihkan objek analisisnya dari ‘struktur tanda dan makna’ ke analisis kode, yaitu cara kombinasi tanda di dalam teks,” jelas Dadan Rusmana (Rusmana, 2014, p. 211).

Kata kuncinya adalah “analisis kode”, yakni membaca kombinasi tanda dalam teks atau pengembangan makna baru dari petanda (C). Oleh Barthes, pengembangan pemakaian tanda ke arah isi ini disebut sistem kedua atau sekunder atau konotasi. Makna baru ini diberikan oleh pemakai tanda sesuai dengan keinginan, latar belakang pengetahuannya, atau konvensi baru yang ada dalam masyarakatnya (Hoed, 2011, p. 13 dan 45).

Untuk lebih memudahkan memahami kerangka semiotika strukturalis Roland Barthes tingkat 2 (konotasi), Penulis akan melanjutkan pembacaan atas penanda “apel” seperti telah disinggung di atas. Bahwa relasi (R) pada kerangka semiotika strukturalis Roland Barthes tingkat 1 (denotasi) membangun kesimpulan berupa makna denotatif (sistem pertama/primer), yakni apel adalah sejenis buah berbentuk bulat berwarna merah atau hijau.

Pada perkembangannya, kita mengenal istilah “apel Malang” yang merujuk pada sejenis buah berbentuk bulat berwarna merah atau hijau dari Kota Malang. Makna denotatif yang berkembang dan menjadi kesepakatan, apel Malang merupakan sejenis buah berbentuk bulat berwarna merah atau hijau dari Kota Malang.

Belakangan, atas nama keinginan, latar belakang pengetahuan, atau “konvensi” tertentu, istilah “apel Malang” berkembang menjadi petanda baru. Sekelompok pelaku kasus korupsi membuat kesepakatan atau “konvensi” tertentu yang memberikan makna khusus untuk sebutan “apel Malang”, yakni uang berbentuk Rupiah dalam kegiatan korupsi yang mereka lakukan. Maka, istilah “apel Malang” ini pun memiliki petanda baru atau makna konotatif (sistem kedua/sekunder).

Dengan demikian, yang dimaksudkan dengan semiotika strukturalis Roland Barthes tingkat 2 (konotasi) adalah studi tentang tanda sebagai relasi (R) antara penanda (E/ekspresi) dan petanda (C/isi), yang menempatkan pengembangan petanda baru sebagai makna konotatif (sistem kedua/sekunder) sesuai keinginan, latar belakang pengetahuan, atau konvensi baru pemakai tanda.

Terkait konteks penelitian, Penulis menggunakan kerangka semiotika poststrukturalis Barthes untuk membongkar fenomena musik sebagai objek penelitian. Untuk itu, Penulis juga harus menelisik gagasan-gagasan Barthes dalam membaca teks berupa musik.

Pernyataan Barthes tentang musik yang didengar dan musik yang dimainkan seseorang, juga dilengkapi pernyataan bahwa dua seni yang sangat berbeda satu sama lain ini memiliki *sejarah, pengaruh sosiologis, estetika, dan erotikanya* masing-masing. Empat kata kunci ini, menurut Penulis, memberikan alasan kuat bahwa pernyataan “tanpa wacana khusus di dalamnya” adalah kemustahilan. Meski ia dikonstruksi sebagai lagu yang menghibur, ia tetap menyimpan motif atau pesan di balik pesan—konteks ini mengingatkan Penulis pada

keberadaan makna konotatif, dan makna konotatif itu berupa penjelasan terkait kata kunci *sejarah, pengaruh sosiologis, estetika, dan erotika*.

Dengan demikian bisa disimpulkan bahwa musik memiliki misi khusus untuk mendorong kehadiran wacana-wacana baru berupa upaya untuk menghidupkan pesan sejarah, keinginan menumbuhkan suasana sosiologis tertentu, sekadar membangkitkan estetika, atau membangkitkan erotika. Bagi Penulis, keempat kata kunci ini merupakan unsur-unsur yang digunakan dalam membongkar objek wacana berupa lagu.

Secara singkat, bisa disimpulkan juga bahwa keberadaan semiotika strukturalis Roland Barthes mencakup kerangka semiotika Roland Barthes tingkat 1 yang menghasilkan kesimpulan berupa makna denotatif (sistem pertama/primer) dan kerangka semiotika Roland Barthes tingkat 2 yang menghasilkan kesimpulan berupa makna konotatif (sistem kedua/sekunder). Khusus dalam pembacaan terhadap teks berupa musik (lagu), makna konotatif ini mendorong kehadiran wacana-wacana baru berupa upaya untuk menghidupkan pesan sejarah, keinginan menumbuhkan suasana sosiologis tertentu, sekadar membangkitkan estetika, atau membangkitkan erotika.

Hingga di sinilah batas kerangka kerangka semiotika strukturalis Roland Barthes.

Bahwa keberadaan makna baru (konotatif) akan terus berkembang, guna melengkapi keberadaan makna lama (denotatif) yang telah ajeg. Dalam situasi masyarakat dan perkembangan budaya yang dinamis akan menjadi penentu keberhasilan kejelasan makna baru. Dalam konteks ini, Barthes juga mengingatkan adanya sistem ideologi (Hoed, 2011). Menurut Penulis, inilah bagian yang akan memberikan penjelasan tentang semiotika poststrukturalis Roland Barthes yang sebenarnya, yakni keberadaan kerangka semiotika Roland Barthes tingkat 3 dan kerangka semiotika Roland Barthes tingkat 4.

“Petanda-petanda dalam konotasi merupakan fragmen-fragmen ideologi yang menjalin hubungan komunikasi dengan kebudayaan, pengetahuan, dan sejarah,” tegasnya (Barthes, 1990, p. 153).

Dalam bahasa berbeda, Hoed menjelaskan, makna konotatif menjadi tetap, ia akan menjadi makna terdalam (mitos), sedangkan kalau mitos menjadi mantap, ia akan menjadi makna ideologis atau keyakinan (ideologi). Jadi, banyak sekali fenomena budaya dimaknai dengan konotasi, dan jika menjadi mantap makna fenomena itu menjadi mitos, dan kemudian menjadi ideologi. Akibatnya, suatu makna tidak lagi dirasakan oleh masyarakat sebagai hasil konotasi. Penekanan teori tanda Barthes adalah pada konotasi dan mitos (Hoed, 2011, p. 18 dan 119).

Menurut Barthes, mitos adalah tipe wicara. “Mitos merupakan sistem komunikasi, bahwa dia adalah sebuah pesan. Mitos tak bisa menjadi sebuah objek, konsep, atau ide; mitos adalah cara penandaan (*signification*), sebuah bentuk,” tegasnya (Barthes, Mitologi, 2009, pp. 151-152). “Apa ciri-ciri mitos? Mengubah sebuah makna menjadi bentuk. Dengan kata lain, mitos adalah perampokan bahasa.” (Barthes, Mitologi, 2009, pp. 151-152).

Sebagai ilustrasi, cobalah perhatikan kembali uraian tentang istilah “apel Malang”. Bahwa makna denotatif yang berkembang dan menjadi kesepakatan, apel Malang merupakan sejenis buah berbentuk bulat berwarna merah atau hijau dari Kota Malang. Lantas, atas nama keinginan, latar belakang pengetahuan, atau “konvensi” tertentu, istilah “apel Malang” pun berkembang menjadi petanda baru. Sekelompok pelaku kasus korupsi membuat kesepakatan atau “konvensi” tertentu yang memberikan makna khusus untuk sebutan “apel Malang”, yakni uang berbentuk Rupiah dalam kegiatan korupsi yang mereka lakukan. Maka, istilah “apel Malang” ini pun memiliki petanda baru atau makna konotatif (sistem kedua/sekunder).

Ketika kasus korupsi yang menggunakan istilah “apel Malang” ini dibahas di ruang sidang, lantas istilah ini juga menjadi santapan media dan didistribusikan sebagai teks media, dan khalayak pun menyambutnya dan menjadikannya bagian bahan perbincangan. Proses penyebaran ini pun, perlahan-lahan tapi pasti, membuat istilah “apel Malang” telah diterima sebagai petanda baru sebagai “konvensi” yang alami.

Belakangan, ketika istilah “apel Malang” disebutkan, orang yang mendengarnya akan menghubungkannya dengan kegiatan korupsi dengan mata uang Rupiah. Maka, sekarang istilah “apel Malang” memiliki dua makna: sejenis buah berbentuk bulat berwarna merah atau hijau dari Kota Malang dan kegiatan korupsi dengan mata uang Rupiah. Ketika makna konotatif ini terus berkembang dan diterima oleh masyarakat luas sebagai kesepakatan umum, maka ia berubah menjadi makna terdalam (mitos).

Penjelasan singkat ini mempertegas keberadaan semiotika poststrukturalis Roland Barthes melalui strategi semiotika Roland Barthes tingkat 3 dan strategi semiotika Roland Barthes tingkat 4. Artinya, ketika praktik pembacaan secara semiotika Roland Barthes masih seputar makna denotatif (tingkat 1) dan makna konotatif (tingkat 2), maka ia masih merupakan semiotika strukturalis Roland Barthes. Maka, agar ia bisa dikategorikan sebagai semiotika poststrukturalis Roland Barthes, maka ia harus melengkapinya dengan memeriksa makna konotatif (tingkat 2) dan menghubungkannya dengan situasi sosio-kultural hingga menghasilkan makna terdalam atau makna tingkat 3 (mitos) dan makna ideologis atau makna tingkat 4 (ideologi).

Dengan demikian, yang dimaksud dengan semiotika poststrukturalis Roland Barthes dalam penelitian ini adalah *teknik pembacaan atas kombinasi tanda dalam teks secara bertahap meliputi denotasi, yang melihat makna pada lagu yang diperdengarkan; konotasi, yang melihat makna lain dari lagu yang diperdengarkan; mitos, yang melihat makna terdalam dari lagu yang diperdengarkan; dan ideologi sebagai bentuk ajeg dari mitos dan mendapatkan pengakuan dari lagu yang diperdengarkan dalam rupa wacana.*

3. ANALISIS DATA PENELITIAN

Penanda 1 dalam data penelitian 1 adalah judul lagu *Aisyah Istri Rasulullah* yang dinyanyikan oleh para penyanyi cover di media sosial *YouTube*. Mengacu pada kata kunci “istri rasulullah”, maka objek yang dimaksud dalam judul lagu ini adalah *Sayyidah Aisyah RA, putri Sayyidina Abu Bakar ash-Shiddiq RA, dan figur yang memiliki relasi dengan figur Baginda Rasulullah SAW dengan statusnya sebagai istri, sekaligus bagian dari perjalanan kenabian Baginda Rasulullah SAW, dan Ummu Al Mukminin. Karena itu, ketika kata Aisyah dihubungkan dengan kata kunci “istri rasulullah”, secara otomatis pemahaman sebagian besar kaum Muslim (lebih khusus lagi kaum Mukminin) akan tertuju pada figur Sayyidah Aisyah RA. Sepanjang hidup Baginda Rasulullah SAW hanya ada satu Aisyah yang memiliki relasi dengan figur Baginda Rasulullah SAW, dengan statusnya sebagai istri, sekaligus bagian dari perjalanan kenabian Baginda Rasulullah SAW.*

Ia dinikahi oleh Baginda Rasulullah SAW ketika ia berusia 6 tahun dan benar-benar berperan sebagai seorang istri ketika ia berusia 9 tahun (sedangkan Baginda Rasulullah SAW berusia 54 tahun) pada Syawal tahun ke-10 kenabian di Mekah sebagai bagian dari perjalanan kenabian Baginda Rasulullah Muhammad SAW. *Setelah Baginda Rasulullah SAW wafat, ia tetap menunjukkan perannya sebagai Ummu Al Mukminin.*

Sedangkan Petanda 1 dalam data penelitian 1 adalah lagu yang mendeskripsikan figur *Sayyidah Aisyah RA, putri Sayyidina Abu Bakar ash-Shiddiq RA, dan figur yang memiliki relasi dengan figur Baginda Rasulullah SAW dengan statusnya sebagai istri, sekaligus bagian dari perjalanan kenabian Baginda Rasulullah SAW, dan Ummu Al Mukminin; serta romantisme kisah cinta antara figur Sayyidah Aisyah RA dan Baginda Rasulullah SAW.*

Dengan demikian bisa disimpulkan bahwa secara denotatif, judul lagu Aisyah Istri Rasulullah yang dinyanyikan oleh para penyanyi cover di media sosial YouTube merupakan lagu yang mendeskripsikan figur Sayyidah Aisyah RA, putri Sayyidina Abu Bakar ash-Shiddiq RA, dan figur yang memiliki relasi dengan figur Baginda Rasulullah SAW dengan statusnya sebagai istri, sekaligus bagian dari perjalanan kenabian Baginda Rasulullah SAW, dan Ummu Al Mukminin; serta romantisme kisah cinta antara figur Sayyidah Aisyah RA dan Baginda Rasulullah SAW.

Sementara pembacaan pada tingkat konotasi, Penanda 2 dalam data penelitian 1 adalah judul lagu Aisyah Istri Rasulullah yang dinyanyikan oleh para penyanyi cover di media sosial YouTube, yang merupakan deskripsi figur Sayyidah Aisyah RA, putri Sayyidina Abu Bakar ash-Shiddiq RA, dan figur yang memiliki relasi dengan figur Baginda Rasulullah SAW dengan statusnya sebagai istri, sekaligus bagian dari perjalanan kenabian Baginda Rasulullah SAW, dan Ummu Al Mukminin; serta romantisme kisah cinta antara figur Sayyidah Aisyah RA dan Baginda Rasulullah SAW.

Lirik-lirik di setiap bait lagu ini merupakan adaptasi dari hadits-hadits yang mendeskripsikan keutamaan Sayyidah Aisyah RA, persisnya dengan mengutip kata-kata kunci yang seakan-akan mendeskripsikan figur Sayyidah Aisyah RA dan romantisme kisah cinta antara Sayyidah Aisyah RA dan Baginda Rasulullah SAW. Pada akhirnya, Tanda 1 (makna denotatif) ini pun mendorong pemunculan wacana baru (makna konotatif). Kenapa?

*Pertama, lagu ini termasuk dalam kategori musik yang didengar, dengan tujuan menghibur dan memenuhi keinginan khalayak (pasar). Kedua, dari pemilihan judul lagu saja sudah mendeskripsikan figur Sayyidah Aisyah RA sebatas Aisyah, perempuan biasa, istri dari Baginda Rasulullah SAW tanpa memiliki relasi dengan perjalanan kenabian Baginda Rasulullah SAW, dan bukan seorang Ummu Al Mukminin. Hal ini ditandai dengan penyebutan nama subjek yang sebatas nama, tanpa disertai gelar penghormatan yang lazimnya disematkan kepada figur yang memiliki relasi dengan perjalanan kenabian Baginda Rasulullah SAW: sayyidah (gelar penghormatan) dan *radhiyallahu anha* (artinya, semoga Allah meridhainya).*

Ketiga, rangkaian lirik lagu dari seluruh bait ini lagu ini juga tidak memberikan gambaran tepat terkait ide sentral lagu yang ingin menggambarkan romantisme kisah cinta pasangan suami-istri, Baginda Rasulullah SAW dan Sayyidah Aisyah SAW. Pasalnya, lirik-lirik yang diadaptasi dari hadits tersebut justru memberikan gambaran tentang figur Sayyidah Aisyah RA semasa kanak-kanak dan kontras dengan keberadaan Baginda Rasulullah SAW, sehingga sangat berpotensi menjadi fitnah ketika dipersepsi dalam situasi masa sekarang.

Sedangkan Petanda 2 dalam data penelitian 1 adalah lagu yang termasuk dalam kategori musik yang didengar, dengan tujuan menghibur dan memenuhi keinginan khalayak (pasar), ini mendeskripsikan dekonstruksi atas figur Sayyidah Aisyah RA, figur Sayyidina Abu Bakar ash-Shiddiq RA, dan juga Baginda Rasulullah SAW, melalui upaya rekayasa dalam pemilihan kata-kata erotika dan hiperbola demi menghidupkan pesan sejarah dan suasana sosiologis. Upaya rekayasa ini lebih menggambarkan figur Sayyidah Aisyah RA sebatas Aisyah, perempuan biasa, istri dari Baginda Rasulullah SAW tanpa memiliki relasi dengan perjalanan kenabian Baginda Rasulullah SAW, dan bukan seorang Ummu Al Mukminin. Selain itu, lagu ini juga tidak memberikan gambaran tepat terkait ide sentral lagu yang ingin menggambarkan romantisme kisah cinta pasangan suami-istri, Baginda Rasulullah SAW dan Sayyidah Aisyah SAW. Pasalnya, lirik-lirik yang diadaptasi dari hadits adalah peristiwa ketika Sayyidah Aisyah RA semasa kanak-kanak dan kontras dengan keberadaan Baginda Rasulullah SAW, sehingga sangat berpotensi menjadi fitnah ketika dipersepsi dalam situasi masa sekarang.

Dengan demikian bisa disimpulkan bahwa secara konotatif, judul lagu *Aisyah Istri Rasulullah* yang dinyanyikan oleh para penyanyi cover di media sosial YouTube merupakan lagu yang termasuk dalam kategori musik yang didengar, dengan tujuan menghibur dan memenuhi keinginan khalayak (pasar); mendeskripsikan dekonstruksi atas figur Sayyidah Aisyah RA, figur Sayyidina Abu Bakar ash-Shiddiq RA, dan juga Baginda Rasulullah SAW, melalui upaya rekayasa dalam pemilihan kata-kata erotika dan hiperbola demi menghidupkan pesan sejarah dan suasana sosiologis. Namun, upaya rekayasa ini lebih menggambarkan figur Sayyidah Aisyah RA sebatas Aisyah, perempuan biasa, istri dari Baginda Rasulullah SAW tanpa memiliki relasi dengan perjalanan kenabian Baginda Rasulullah SAW, dan bukan seorang Ummu Al Mukminin. Selain itu, lagu ini juga tidak memberikan gambaran tepat terkait ide sentral lagu yang ingin menggambarkan romantisme kisah cinta pasangan suami-istri, Baginda Rasulullah SAW dan Sayyidah Aisyah SAW. Pasalnya, lirik-lirik yang diadaptasi dari hadits adalah peristiwa ketika Sayyidah Aisyah RA semasa kanak-kanak dan kontras dengan keberadaan Baginda Rasulullah SAW, sehingga sangat berpotensi menjadi fitnah ketika dipersepsi dalam situasi masa sekarang.

Kesimpulannya, judul lagu *Aisyah Istri Rasulullah* yang dinyanyikan oleh para penyanyi cover di media sosial YouTube merupakan dekonstruksi atas figur Sayyidah Aisyah RA, figur Sayyidina Abu Bakar ash-Shiddiq RA, dan juga Baginda Rasulullah Muhammad SAW.

Lima data penelitian lain juga menghadirkan pembacaan dan kesimpulan yang nyaris sama. Secara denotatif, bait-bait dalam lagu *Aisyah Istri Rasulullah* yang dinyanyikan oleh para penyanyi cover di media sosial YouTube merupakan lagu yang mendeskripsikan figur Sayyidah Aisyah RA, putri Sayyidina Abu Bakar ash-Shiddiq RA, dan figur yang memiliki relasi dengan figur Baginda Rasulullah SAW dengan statusnya sebagai istri, sekaligus bagian dari perjalanan kenabian Baginda Rasulullah SAW, dan Ummu Al Mukminin; serta romantisme kisah cinta antara figur Sayyidah Aisyah RA dan Baginda Rasulullah SAW.

Sedangkan secara konotatif, bait-bait dalam lagu *Aisyah Istri Rasulullah* yang dinyanyikan oleh para penyanyi cover di media sosial YouTube ini merupakan lagu yang termasuk dalam kategori musik yang didengar, dengan tujuan menghibur dan memenuhi keinginan khalayak (pasar), ini mendeskripsikan dekonstruksi atas figur Sayyidah Aisyah RA dan juga figur Baginda Rasulullah SAW, melalui upaya rekayasa dalam pemilihan kata-kata erotika demi menghidupkan pesan sejarah dan suasana sosiologis. Kerap upaya rekayasa dalam bait lagu ini lebih mendeskripsikan romantisme yang cenderung hiperbola.

Misalnya, Sayyidah Aisyah RA menemani Baginda Rasulullah Muhammad SAW bermain lari-lari. Situasi ini lebih menggambarkan ayah bermain-main atau mengasuh putrinya, dan tidak menggambar kisah romantis pasangan suami-istri. Kalaupun sumber referensinya valid, masih dibutuhkan “kebijakan khusus” untuk menempatkan peristiwa ini dalam bentuk lagu, yang ditujukan kepada khalayak masa sekarang.

Selain itu, penyusunan lirik dalam beberapa bait lagu ini juga mendeskripsikan ketidaktepatan dalam memersepsikan pengertian romantisme. Misal, peristiwa Sayyidah Aisyah RA mendampingi Baginda Rasulullah SAW wafat, lebih tepat dipersepsikan sebagai setia, bukan romantis.

Kesimpulannya, lirik-lirik dalam lagu *Aisyah Istri Rasulullah* yang dinyanyikan oleh para penyanyi cover di media sosial YouTube merupakan dekonstruksi atas figur Sayyidah Aisyah RA, figur Sayyidina Abu Bakar ash-Shiddiq RA, dan juga figur Baginda Rasulullah SAW.

4. PEMBAHASAN DAN DISKUSI

SAYYIDAH Aisyah RA adalah ekspresi (E) yang mengacu pada objek berupa perempuan yang dilahirkan dengan nama Aisyah, putri Sayyidina Abu Bakar ash-Shiddiq RA dan Ummu Ruman, pada masa kenabian Baginda Rasulullah Muhammad SAW. Nasab dari jalur ayahnya adalah Aisyah binti Abu Bakar ash-Shiddiq bin Abi Quhafah Utsman bin Amir bin Umar bin Ka'b bin Sa'ad bin Taimi bin Murrah bin Ka'b bin Luay bin Fihri bin Malik. Nasab ayahnya bertemu dengan nasab Rasulullah SAW pada kakek ketujuh. Sedangkan nasab dari jalur ibunya adalah Aisyah binti Ummu Ruman binti Amir bin Uwaimir bin Abd Syams bin Ittab bin Udzainah bin Subai bin Wahban bin Harits bin Ghunm bin Malik bin Kinanah. Nasab ibunya ini bertemu dengan nasab Rasulullah SAW pada kakek kedua belas.

Hingga usia 9 tahun, ia dididik dan dibesarkan oleh kedua orangtuanya dengan pola pendidikan Islam dan kultur Timur Tengah. Pada usia 9 hingga 18 tahun, ia menjadi pendamping Baginda Rasulullah SAW seraya mendapatkan pendidikan dan bimbingan secara intens dari Baginda Rasulullah SAW dengan pola pendidikan Islam, kultur Timur Tengah, dan sifat-sifat kenabian Baginda Rasulullah SAW.

Setelah Baginda Rasulullah SAW wafat, atau rentang usia 18 hingga 67 tahun, ia menjalani perannya sebagai *Ummu Al Mukminin* secara *kaffah* (total) melalui kegiatan pendidikan dan pengabdian sebagai penerus perjuangan Baginda Rasulullah SAW dalam menegakkan dan mengembangkan syariat Islam.

Silsilah yang menjelaskan kemuliaan figur Sayyidah Aisyah RA menurut garis keturunan dan riwayat tiga fase kehidupan yang membentuknya sebagai figur dengan keagungan dan kemuliaan budi pekerti ini pun belum cukup untuk dijadikan objek (acuan) dari penanda. Dibutuhkan halaman panjang dan ratusan halaman referensi, untuk menyusun sebuah objek penandaan yang sempurna dari figur setingkat Sayyidah Aisyah RA.

Meski demikian, seperti doa yang senantiasa disematkan di belakang namanya, *radhiyallahu anha* (semoga Allah meridhainya), ridha Allah SWT juga yang membuat penjelasan objek sesingkat apa pun (terlebih lagi jika dituliskan secara panjang) secara otomatis akan mempertemukan nama Sayyidah Aisyah RA dengan objek berupa perempuan bernama Aisyah, putri Sayyidina Abu Bakar ash-Shiddiq RA dan Ummu Ruman, dan riwayatnya sebagai bagian dari perjalanan kenabian Baginda Rasulullah SAW, sekaligus menjelmakan makna denotatif tentang Sayyidah Aisyah RA.

Pada sistem penandaan tingkat 2 (konotasi), tanda berupa figur Sayyidah Aisyah RA akan menjelajahi ruang pemikiran dan rongga hati sebagian besar kaum Muslim (lebih khusus lagi kaum Mukminin) untuk memanggil berbagai kemuliaan, keagungan, keluhuran, dan segala keluarbiasaan, yang pernah didengar, dipahami, dan diyakini, tentang figur Sayyidah Aisyah RA. Sayyidah Aisyah RA bukan sekadar figur dengan silsilah keluarga dan riwayat tiga fase kehidupannya yang menakjubkan dan menjadi teladan. Karena itu, ketika namanya disebut, sesungguhnya bukan hanya akan menggerakkan otak dan hati nurani untuk memanggil seluruh data kemuliaan dan keagungan tentangnya, tapi juga mengundang butir-butir air mata lantaran kerinduan akan figurnya dan figur Baginda Rasulullah SAW.

Secara konotatif, Sayyidah Aisyah RA adalah sejarah tentang perjalanan kenabian Baginda Rasulullah SAW, juga sejarah perjuangan menegakkan dan mengembangkan syariat Islam di seluruh dunia. Sayyidah Aisyah RA adalah simbol figur Islam dengan kemuliaan dan keagungan budi pekerti; simbol figur Islam dengan kecerdasan dan wawasan pengetahuan seluas samudera; simbol figur Islam dengan kesabaran dan kesetiaan sebagai anak, istri, ibu, sahabat, juga pemimpin; serta bagian dari cinta dan kasih sayang Baginda Rasulullah SAW.

Seperti pada sistem penandaan tingkat 1, luaran sistem penandaan tingkat 2 yang menghasilkan sejumlah makna konotatif ini pun masih terasa minim untuk menggambarkan

keluarbiasaannya figur Sayyidah Aisyah RA. Dibutuhkan halaman panjang dan ratusan halaman referensi, untuk menyusun makna konotatif yang sempurna dari figur setingkat Sayyidah Aisyah RA. Meski demikian, ridha Allah membuat penjelasan makna konotatif apa pun terkait figur Sayyidah Aisyah RA, secara otomatis akan mempertemukan nama Sayyidah Aisyah RA dengan objek berupa perempuan dengan kualitas kemuliaan dan keagungan yang tiada tara. Inilah makna konotatif Sayyidah Aisyah RA.

Baik makna denotatif maupun makna konotatif tentang figur Sayyidah Aisyah RA, bukan hanya diterima sebagai sebuah kesepakatan. Perjalanan waktu dan sejarah Islam membuktikan, sebagian besar kaum Muslim (lebih khusus lagi kaum Mukminin) menerima Tanda 1 dan Tanda 2 bukan sebatas makna denotatif dan makna konotatif, tapi ia telah menjadi mitos. Bahkan, bagi kelompok Muslim tertentu, ia merupakan ideologi. Karena itu, tingkat legitimasi atas makna denotatif dan makna konotatif tentang figur Sayyidah Aisyah RA sangat tinggi, telah tetap, bahkan telah mantap.

Bahkan, ketika sebagian kecil dari kita mencoba bersikap tidak sopan dengan menyebut namanya tanpa imbuhan gelar kehormatan *sayyidah* dan *radhiyallahu anha*, hal ini akan tetap menggerakkan otak dan hati nurani kita untuk memanggil seluruh data terkait silsilah, sejarah, simbol, dan perannya sebagai pendamping Baginda Rasulullah SAW, serta kemuliaan dan keagungan tentangnya. Nama Aisyah begitu kokoh sebagai sebuah ekspres (E) dengan seluruh catatan silsilah, sejarah, simbol, dan perannya sebagai pendamping Baginda Rasulullah SAW, serta kemuliaan dan keagungan tentangnya, sebagai objek.

Contoh paling mudah, cobalah perhatikan bagaimana reaksi Anda, teman Anda, atau siapa pun, ketika berkenalan atau untuk kali pertama seseorang menyebut nama "Aisyah"? Secara sadar atau tidak, otak kita akan bergerak untuk menghubungkannya dengan figur Sayyidah Aisyah RA (seakan menjadi objek, padahal objek sesungguhnya berada di hadapan kita). Bahkan, kerap secara spontan kita juga melontarkan guyonan, "Istri Baginda Rasulullah SAW, dong..."

Nama "Aisyah" adalah figur, sejarah, simbol, doa, juga harapan, tentang kemuliaan dan keagungan, kecerdasan dan wawasan pengetahuan yang luas, juga kesabaran dan kesetiaan. Karena itu, penyandang nama ini memikul beban berat lantaran para pengguna tanda senantiasa menghubungkannya dengan figur Sayyidah Aisyah RA.

Apakah penerimaan, pemahaman, dan keyakinan, para *youtuber* tentang figur Sayyidah Aisyah RA seperti penjelasan di atas?

Keberadaan lagu *Aisyah Istri Rasulullah* di media sosial *YouTube* menjadi pembuktian soal keperkasaan media sosial yang kian mendominasi perolehan khalayak; keluarbiasaannya penyanyi-penyanyi *cover* yang kian membanjiri jagat digital, bahkan hingga menggerus popularitas penyanyi-penyanyi ternama; penyebaran konten-konten berisikan virus komodifikasi melalui media sosial secara besar-besaran demi kepentingan perolehan *viewers* sebagai sebuah kelaziman, tanpa memedulikan persoalan-persoalan di balik pesan yang didistribusikan; serta kepasrahan khalayak untuk menerima pesan apa pun yang didistribusikan melalui media sosial, bahkan tanpa menimbang persoalan-persoalan di balik pesan yang didistribusikan.

Tentang fenomena keperkasaan media sosial. Bahwa sejak awal penemuannya, medium internet memiliki kelebihan mampu merangkum dan menyajikan manfaat yang dihadirkan media lama hanya dalam satu layar. Karena itu, di medium internet kita bisa mendapatkan fungsi buku, surat kabar, majalah, film, radio, dan televisi, hanya melalui sebuah *website*. Ia juga laksana jalan raya yang bebas dilewati siapa pun, meski di kiri dan kanan terpasang CCTV dan berbagai pesan komersial, serta pengawasan pihak penguasa.

Maka, media sosial semacam *YouTube* pun diramaikan oleh kehadiran para penyanyi *cover* berupa rekaman video sang penyanyi yang menyanyikan lagu milik penyanyi lain dengan cara menyanyinya sendiri atau meniru cara menyanyi penyanyi aslinya. Ratusan penyanyi *cover* pun bermunculan; ratusan lagu lama atau lagu baru pun menjadi viral; jutaan penikmat penyanyi *cover* atau lagu-lagu yang dicovernya menyambutnya dengan antusias. Hingga pada akhirnya, *cover* lagu *Aisyah Istri Rasulullah* pun bermunculan seraya merengguk hasrat jutaan *viewers*.

Lagu *Aisyah Istri Rasulullah* termasuk dalam kategori musik yang didengar, yakni konsep musik yang berisikan pesan massal dan diwacanakan oleh penciptanya mempertontonkan dan menghibur, melalui konsep musik yang mengantarkan sejarah, pengaruh sosiologis, estetika, dan erotika. Konsep ekonomi politik media yang memandang adanya kegiatan produksi, distribusi, dan konsumsi, dengan memperhitungkan kekuasaan politik (penguasa) serta kebutuhan dan keinginan masyarakat, juga membuktikan bahwa fenomena lagu *Aisyah Istri Rasulullah* sangat berkaitan erat dengan persoalan memenuhi keinginan masyarakat (pasar)—sebagai salah satu konsep kunci ekonomi politik media, yakni unsur ekonomi. Maknanya adalah mencari keuntungan.

Atas nama memenuhi kebutuhan dan keinginan masyarakat (pasar), entah tanpa sadar atau tidak sadar, persoalan dekonstruksi atas figur Sayyidah Aisyah RA (pada akhirnya termasuk juga figur Baginda Rasulullah Muhammad SAW dan Sayyidina Abu Bakar ash-Shiddiq RA) pun terjadi. Alih-alih menghidupkan pesan sejarah dan suasana sosiologis melalui pilihan kata-kata yang bernuansa romantis, lirik-lirik lagu *Aisyah Istri Rasulullah* yang diadaptasi dari hadits-hadits tentang keutamaan Sayyidah Aisyah RA ini justru menyingkirkan pesan sejarah dan suasana sosiologis yang telah dibentuk hadits-hadits tentang keutamaan Sayyidah Aisyah RA. Pada akhirnya, yang terjadi adalah upaya menghidupkan “pesan sejarah” baru dan “suasana sosiologis” baru, sekaligus mendekonstruksi pesan sejarah dan suasana sosiologis versi hadits.

Pertanyaannya, bukanlah lirik-lirik lagu *Aisyah Istri Rasulullah* diadaptasi dari hadits-hadits tentang keutamaan Sayyidah Aisyah RA?

Kenyataan ini memang tidak bisa dipungkiri. Namun, kita juga harus memahami sebuah situasi yang bisa dikatakan sangat ajeg bagi umat Muslim bahwa mereka menerima pesan berupa hadits, umumnya dalam situasi mengkaji kitab yang memuat hadits atau mendengarkan penjelasan tentang sebuah hadits di ruang pengajian dalam teks utuh. Sekali lagi, hadits ini disampaikan dalam bentuk teks utuh (bahkan dengan penjelasan konteks dari hadits yang disampaikan secara rinci).

Di kitab-kitab atau ruang pengajian yang membahas sebuah hadits, kaum Muslim dididik menerima sebuah hadits bukan sekadar memperoleh rangkaian kalimat berisikan ucapan atau perilaku Baginda Rasulullah SAW soal ajaran agama, tapi mereka juga akan menerima uraian lengkap tentang profil perawinya (untuk memperlihatkan kredibilitas dan kualitas hadits), konteks sejarah, hingga tafsiran atas kata per kata dan kalimat utuh dalam hadits yang dimaksud. Pemahaman atas sebuah hadits dengan cara seperti inilah yang pada akhirnya, bukan hanya diterima dan dipahami sebagai makna denotatif dan makna konotatif atas sebuah hadits, tapi juga diyakini sebagai makna mendalam (mitos), bahkan makna ideologis (ideologi).

Singkatnya, harus dikatakan bahwa bagi sebagian besar kaum Muslim (lebih khusus lagi kaum Mukminin), penerimaan sebuah hadits didasarkan pada proses kajian yang mendalam untuk mendapatkan makna konotatifnya. Pemahaman yang diterima oleh kaum Muslim secara terus-menerus selama bertahun-tahun ini menjadikan makna konotatif atas sebuah hadits bermetamorfosis menjadi mitos (makna mendalam), bahkan ideologi (makna ideologis atau keyakinan).

Sebaliknya, yang terjadi dengan lagu *Aisyah Istri Rasulullah*. Para *viewers* menerima pesan berupa lagu, dengan lirik-lirik berupa penggalan kalimat atau adaptasi dari sejumlah hadits, sekali lagi, adaptasi dari sejumlah hadits yang bukan merupakan teks utuh (dan sudah pasti tidak ada penjelasan tentang konteks dari masing-masing hadits, serta kelengkapan referensi untuk memberikan tafsiran). Karena itu, melalui lirik-lirik lagu dengan durasi singkat dan godaan menerima keindahan melodi, tidak memungkinkan bagi khalayak untuk memperoleh referensi soal profil perawinya, konteks sejarah, apalagi tafsiran atas kata per kata dan kalimat utuh dalam hadits yang dimaksud, selain sekadar kisah romantisme yang sangat memungkinkan diimajinasikan oleh para *viewers* laksana kisah cinta sepasang remaja masa kini (sesuai referensi kisah cinta para *viewers*).

Katakanlah, situasi yang dimaksudkan dalam lirik-lirik lagu *Aisyah Istri Rasulullah* ini juga valid atau benar-benar realitas, tapi ia tidak merepresentasikan kisah cinta antara Baginda Rasulullah SAW dan Sayyidah Aisyah RA yang sesungguhnya. Lagu ini sekadar mencuplik kisah cinta saat Sayyidah Aisyah RA ketika ia masih berupa *humairah*, bocah cantik berkulit putih dan pipi merona kemerahan, dan masa jelang Baginda Rasulullah SAW wafat. Begitu banyak deskripsi sejarah kemuliaan dan keluhuran kisah cinta meraka dari rentang waktu yang begitu panjang terbuang. Terlebih lagi bila situasi dalam lirik-lirik lagu ini dihadapkan pada semiotika Sayyidah Aisyah RA seperti telah dijelaskan di atas. Sekali lagi, sangat tidak mencerminkan figur Sayyidah Aisyah RA!

Inilah makna konotatif yang tengah mengemuka di benak para *viewers*, yakni dekonstruksi atas figur Sayyidah Aisyah RA (pada akhirnya dekonstruksi terhadap figur Baginda Rasulullah Muhammad SAW dan Sayyidina Abu Bakar RA). Pada tahap selanjutnya, makna konotatif ini pun akan mendekonstruksi makna konotatif yang telah menjadi mitos (makna mendalam), bahkan ideologi (makna ideologis atau keyakinan)—atas izin Allah SWT, semoga situasi ini tidak terjadi.

Selanjutnya, atas nama teori kritis, *cultural studies*, ekonomi politik media, dekonstruksi, dan dan semiotika poststrukturalis Roland Barthes, Penulis juga melakukan dekonstruksi atas dekonstruksi figur Sayyidah Aisyah RA (pada akhirnya, termasuk juga dekonstruksi terhadap figur Baginda Rasulullah Muhammad SAW dan Sayyidina Abu Bakar RA) dalam lagu *Aisyah Istri Rasulullah* yang diunggah para penyanyi *cover* melalui media sosial *YouTube*. Ini dilakukan demi menjaga kemuliaan atas figur Baginda Rasulullah SAW, figur Sayyidah Aisyah RA, juga figur Sayyidina Abu Bakar ash-Shiddiq RA, yang selama ini bukan sekadar diterima dan dipahami, tapi juga diyakini oleh kaum Muslim sebagai kebenaran. Sayyidah Aisyah RA bukan hanya figur *Humairah*, *Bintu-Shiddiq*, *Ummu Abdullah*, dan *Muwaffaqah*, tapi juga *Ummu Al Mukminin*. Ya, ibu dari kaum Mukminin. Ibu dari kaum Muslim yang beriman.

Dibutuhkan pengetahuan, keterampilan, dan kebijakan, dalam merangkum semiotika Sayyidah Aisyah RA untuk diadaptasi menjadi lirik-lirik sebuah lagu. Pengetahuan yang masih minim dan keterampilan yang masih minim, ditambah lagi sikap bijak yang benar-benar minim, sangat tidak mendukung upaya mengonstruksi semiotika Sayyidah Aisyah RA menjadi menjadi lirik-lirik sebuah lagu. Sekali lagi, alih-alih menghidupkan pesan sejarah dan suasana sosiologis melalui pilihan kata-kata yang bernuansa romantis, lirik-lirik lagu *Aisyah Istri Rasulullah* yang diadaptasi dari hadits-hadits tentang keutamaan Sayyidah Aisyah RA ini justru menyingkirkan pesan sejarah dan suasana sosiologis yang telah dibentuk hadits-hadits tentang keutamaan Sayyidah Aisyah RA. Pada akhirnya, yang terjadi adalah upaya menghidupkan “pesan sejarah” baru dan “suasana sosiologis” baru, sekaligus mendekonstruksi pesan sejarah dan suasana sosiologis versi hadits.

Dengan pendeskripsian seluruh hasil penelitian ini, Penulis berharap, agar pada masa mendatang para praktisi musik (khususnya, para penyanyi *cover* di media sosial *YouTube*) bisa lebih berhati-hati dalam memilih lagu untuk *discover* dan diunggah melalui akun media sosialnya. Sikap kritis berupa penolakan atas lagu-lagu bertema besar yang dibuat dengan pendekatan “kacangan” ini perlu dilakukan, bahkan tanpa perlu menimbang persoalan ekonomi politik media (baca: memburu *viewers*).

Selain itu, khalayak pun diharapkan tidak serta-merta menerima begitu saja pergumulan melodi indah dan lirik (yang belum bisa dipertanggungjawabkan secara semiotika) atas nama tontonan atau hiburan. Sekali lagi, sikap kritis berupa penolakan atas lagu-lagu bertema besar yang dibuat dengan pendekatan “kacangan” ini juga perlu dilakukan. Biar bagaimana pun, media sosial semacam *YouTube* pun mesti memiliki muatan yang mendidik dan memuat informasi berkualitas, dan bukan sebaliknya, ia menjadi media yang mengubur kemuliaan dan keluhuran figur-figur yang selama diyakini kemuliaan dan keluhurannya.

Pada masa mendatang, Penulis masih berharap ada peneliti yang berkenan melanjutkan penelitian ini, guna membaca lebih rinci persoalan di tingkat khalayak dalam menerima, mempersepsi, dan bersikap, atas objek penelitian berupa musik semacam lagu *Aisyah Istri Rasulullah*.

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COLLABORATIVE TEACHING

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ABSTRACT

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Collaborative teaching methods is related with Pedagogy theory in academician achievement as team members (Armstrong (1977); cited in David Nunan (1992)). The definition of collaborative teaching approach is known as team teaching in classrooms

practices, with a group of creative thinkers to brainstorm about ideas or other creative problems. This practice should be done continuously to be effective. However, there are some challenges that educator will face when practicing collaborative teaching in classroom. The challenges include clash of teaching hours, misconducting time management for students, percentage of rubric assessment, and confusion in terms of differing opinion from educators. Collaborative teaching also known as team teaching is an approach to educate students with two or more teachers in the classroom for a same subject (Robinson *et al.*, 1995).

1. METHOD OF COLLABORATIVE TEACHING

Implementation of collaborative teaching among the lecturers in the Faculty of Art and Design, Department of Fine Art, UiTM Technology MARA was conducted for each subject by two lecturers. Collaborative teaching is one of the methods that can promote and improve the learning outcomes where the students must achieve the outcome after all finished topics are taught (Benjamin (2000) and Tomei *et al.* (2012)). As a good educator, we should enhance teaching skill and try to adapt the collaborative teaching in the classrooms along with other educators. Aspects of collaborative teaching in classroom practices are very important to students. Lecturers have to understand the student's needs by delivering understandable info and knowledge when teaching them. In this era of technology, application of technology and gadgets are very important to help students interact more in classroom practices.

Some suggestions on how to overcome the challenges included methods that encourages and enables student to pay attention and concentrate in class, where there is collaborative teaching in session. One of the approaches is the visual teaching and learning by way of using slides and videos. With this kind of approach, it will be easier for students to visualize all of the information given. For instance, by using dynamic fonts, images, and sentences to explain information, students will readily understand the information given because visual images in slides could encourage students to understand and relate to the subject.

Collaborative Teaching is the right method of application, in conjunction with the collaboration between senior and co-lecturer, which in turn could facilitate students in understanding the learning processes even more effectively. According to Jennings (2012), working effectively in Collaborative Teaching will facilitate the development of new knowledge and skill, which in turn can encourage students to easily learn something new and sharpen their skills in theory and technical skills in part with the lecturers.

In terms of preparation for teaching materials with teaching partner, we decided to combine our materials and notes to share with the students in the classrooms, as per discussed. Collaborative visual teaching by using slides, videos and illustration are one of the mediums to be used, especially in studio and lab works whereby the lecturers will demonstrate the

procedures and provide the samples as guidelines. This collaborative approach is intended for studio project and the idea was to use presentation slides for them to easily understand the learning process in their respective classrooms. Richards and Nunan (1990) cited that collaborative teaching by lectures and colleagues would have an effect on the audience. All lecturers must be prepared with a complete preparation of teaching technique and skills to be applied in their classroom practice. Sharing personal teaching experience, observation, and critique session in classrooms practice will also help the learning process.

Besides collaborative teaching with other educators, Internet could also be a good source for students in a classroom. Internet has a lot of application that could be utilized as a method of collaborative teaching such as Facebook, Blogging sites, YouTube, Whatsapp and Telegram. It is also a medium of communication in teaching that could help provide notes to students so that they will be better prepared earlier before class and is also part of UiTM's blended learning program. By using this approach, student will be alerted on class updates and new information regarding specific subjects. The students will be able to receive up-to-date information from lecturers as part of their learning process.

In a collaborative teaching method, educators will definitely give full attention and effort to help students in giving them the best lesson in technical and theoretical practice, during and beyond lecturing hours. By adapting this collaborative teaching method student will also have a good teamwork in classroom practice. In addition, collaborative team teaching helps a lot In terms of training the students in a group to be more effective in their classroom. Collaborative teaching group is very important because the activities and task could be adapted to the students' skills and abilities. It is also to make sure that the work is relevant to the students' project outcome.

The final assessment that has been conducted by team teaching lecturer for the subject are to combine the marks; and the marks given are based on the percentage of assessment rubric. The students' assessment rubric is used to measure the relevance of an artwork, personal knowledge about content, research, idea, style, theme, technique, creativity and expression. Assessments are also based on rubric template and the percentage will be divided among the first and second assessor. According to Steven and Levi, (2005), In collaborative teaching, rubric assessment will help student to make progress in learning and to submit their assignments on time. Students will develop their own awareness in their learning process or artwork progression. In this situation, lecturers could refine their teaching skills by evaluating the assessment course as a result of collaborative teaching.

There is another approach in collaborative teaching method where the class could organize a professional art talk with links to the industry. This program will invite fine artists or gallery curator to share their knowledge and experience in terms of the reality in their respective industries. It will open opportunities for students to choose their profession either as designer, artist, curator, writer or something else. Besides that, they could venture into possible business collaboration with the business related to arts and interior decoration like painting, sculpture, printmaking and drawing. This professional art talk is important to all students because they will be more aware about Malaysian art scene, especially in the field of art appreciation. Moreover, this kind of collaborative teaching method could lead students to produce brilliant idea in classroom practice so that the idea and theme can be an approach for student to experience the feel of artwork production as an artist.

Villa, Thousand and Nevin (2004) stated that collaborative teaching is a form of pedagogical method; an effective collaborative team teaching, therefore, should focus on professional development activities, which are structured around collaborative planning and team-teaching models. Through the exposure from industries by professional art talk program that had been conducted, some of the art exhibition has already included UiTM students such as *PETRONAS Gallery, Bank Negara Gallery, UOB Gallery and Segaris Art Centre Gallery*. In

the classroom, the aim in collaborative teaching is to encourage the students in knowing that they could earn a living from art and if they are creative, and that their artworks could be in demand by art galleries and collectors from both Malaysia and International. Most of the time, student's confident level is very low, which is why educator should implement new strategies or methods.

Furthermore, in classroom practice, presentation is the best method for the students to present their own perception and ideas about the issue, and all members could give full commitment and focus in teamwork. It also will help them express their critical thinking on the subject, reference, and their ideas if students are to participate and give full cooperation in fulfilling a collaborative teaching method. The collaborative learning task must ensure that every group member adapt something from their discussion and presentation.

CONCLUSION

In conclusion aligning with the demands and competitions, an educator needs to prepare new teaching tools along with the enhancement of technology in team teaching. It would have to make use of the relevant tools from open media and make use of websites, storyboards, hardcopy notes, slides presentations, and group chats instead of the usual teaching practices. In addition, the gallery visits, attending talks, questions and answer sessions and project works are also important to enhance students' creativity and ideas in a collaborative teaching class. Perez (2012) stated that collaborative teaching creates a stronger relationship between senior lecturer, co-lecturer and the students and can be improved in terms of more flexible attitude, willingness to embrace new ideas and to be able to adapt with circumstances.

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HAI: AN INSTRUCTIONAL MOTION GRAPHIC OF HOW TO INTERACT WITH PEOPLE WITH AUTISM FOR GRADE SCHOOLERS

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ABSTRACT

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Autism Spectrum Disorder (ASD) is known as 'triad impairment' which consists of communication, interaction, and behaviour problem. They also exhibit hypersensitivities or hyposensitivities to physical sensory stimuli which affect the processing system to be overloaded and cause an uncomfortable feeling or pain. Their reactions then trigger some particular behaviors, which are considered aggressive, harmful, repetitive, and odd. The main problem is most people judge and avoid them solely based on their actions without any effort to find out the reason and learn how to interact with them properly. This one-sided stereotype most probably leads them and their family to emotional insecurities, lack of self-esteem, and rebellious tendency. While this kind of situation is mostly centralized, institutionalized, and deep rooted in society, it can be reconditioned through a small step by teaching people since their early age the appropriate way to interact with people with autism. It is essential to realize that each individual with autism is first and foremost an individual who should not be treated as invisible in society. In order to facilitate this idea, I offer HAI: An Instructional Motion Graphic of How to Interact with People with Autism for Grade Schoolers which consists of several illustrated empirical steps which can be applied in school. The instructions are suitable to interact with several specific types of ASD, such as Classic Autism and Asperger syndrome, by reason of the severity of the symptoms which enables them to live relatively normal lives in society. In other words, the main objective of this project is to encourage and assist people, especially grade schoolers to have short conversation or simple interaction with their autistic friends through practical and proper set of actions. Throughout this project, sequential exploratory design method was implemented by combining qualitative and quantitative method in the process.

Keywords: *autism, interaction, instructional, motion graphic*

1. AUTISM IN SOCIETY

Based on the data from WHO, in 2018 the prevalence rate of people with autism is 1:160 and the number grows rapidly in the last decade (*www.who.int*). Autism is no longer a rare disability and occurs in people from any backgrounds, ethnics, or socioeconomic groups. The past researches indicate that the primary factor of autism is genetics which is aggravated by many other factors, such as pollution, toxic residue, animal fur, food preservative, and many others which can't be ascertained so far. Moreover, 31% of children with ASD also have intellectual disability while others are in borderline, in the average, or above the average (Autism Speaks, 2017). They mainly experience difficulties in: (1) communicating - using lots of repetitive words, having problem to start conversation with peers, showing interest only on their favourite topics, taking long time to respond a question, and unable to understand long or complex sentences, (2) interacting - lack of eye contact and expression, having different non-verbal communication like body movements, facing difficulties in showing and feeling

emotions, unable to stand crowd, (3) controlling behaviours - showing an extreme interest in a particular thing beyond reasonable limits, being strict to their routines, doing a certain movement repeatedly especially when they feel nervous or stressed, being hypersensitive or hyposensitive to physical sensory stimuli like loud noise, strong odour, hot/cold temperatures, unexpected touch, and others (Santrock, 2011). Nearly 28% of them also indicate intense repetitive movements and self-injurious behaviours, such as head banging, arm biting, and skin scratching. Those actions mostly are induced by environmental issues or sensory stimulations which cause them unpleasant sensations, pain, confusion and lead to panic attack (Caldwell, 2006). By doing a certain behaviour, their brain finds an alternative to focus on rather than their sensory distress and it calms them. As a result, it is undeniably that almost two-thirds of the children with autism between the ages of 6 and 15 have been bullied and experience depression or anxiety which affects 11-40% of them (Autism Speaks, 2017, pp. 15-18).

There are five categories of Autism Spectrum Disorder (ASD): Classic Autism Disorder, Asperger Syndrome, Pervasive Development Disorder – No Otherwise Specified (PDD-NOS), Rett Syndrome, and Childhood Disintegrative Disorder (National Autism Centre, 2011, pp. 8). Among those five, Classic Autism Disorder and Asperger Syndrome are categorized as high-function autism which means they have a greater possibility to live independently and adapt in society since they mostly do not exhibit cognitive issue, verbal delay, or motoric problem. Even though, autism is a lifelong matter which can't be cured, it doesn't mean that their condition is hopeless, especially for people with less severe symptoms as Classic Autism and Asperger Syndrome. They are more than able to live relatively normal through an appropriate education and a supportive environment which is the duty of community members to provide such opportunities. In fact, there are many simple things that we can do for people with autism in daily life, such as changing the way we talk, act, and look at them. However, before trying to approach people with autism, an adequate understanding and knowledge are absolutely necessary in order to avoid unneeded risk in the process. Accordingly, HAI comes to provide a practical tips and tricks in interacting with people with autism, based on the perspective of professional therapist, psychologist, association, school, and affected parents. Considering autism is a spectrum, it is advisable that the instructions which are given should be adjusted to characters, preferences, and needs of each individual with autism.

2. SEQUENTIAL EXPLORATORY DESIGN METHOD

This research endeavours to encourage and educate people, especially grade schoolers about how to have a regular conversation or interaction with high-function autistic friends in school. In order to fulfil the research objective, sequential exploratory design method (Creswell, 2014, p. 709-714) was implemented. It consists of qualitative method as the initial step to understand and interpret the condition, followed by quantitative method as the key point to test the hypotheses and analyze the cause. Greater emphasis was placed on the qualitative method which is specifically performed on professional therapist, psychologist, association, school, and affected parents. In contrast, the target of the quantitative method was administered to school-aged children (7-11 years old). In this age, most children learn about appropriate behaviour, tolerance, respect, responsibility, and other important social skills (Rashid, 2010, pp.69). Moreover, they are starting to be able to connect logical reason with empathetical reason which are suitable as the target of this research.

3. QUALITATIVE METHOD

3.1. Therapist

Based on the interviews with a professional therapist at a therapy centre in Indonesia, Sri Rahayu, S. Psi, there are various types of therapy that can be carried out according to the characteristics and needs of each child since people with autism have different symptoms and

spectrum. In general, it can be categorized into three main parts: (1) behaviour therapy/ applied behaviour analysis, (2) physical therapy/ motoric physiotherapy, and (3) speech therapy, which consists of concentration therapy, emotional therapy, cognitive therapy, self-sufficiency therapy, and social interaction therapy. She stated that through a right treatment, everyone can socialize with people with autism. They can be connoted as a car without brake, so the task of people around them is to create boundaries for them by giving rules and instructions. Most of the time, people tend to use negative words such as 'do not' or 'no' to prevent them doing things which bring out opposite effects for people with autism. The cause is their limitation in verbal communication which often leads to misunderstanding in their brain. In other words, those prohibited things are recorded in their brain as something that they have to do which resulted them to behave otherwise. It is suggested to use clear and straightforward instruction through exemplification or pictures which is done consistently. The rewarding method is also considered effective to improve their visual, kinesthetics, logical, and sensory ability.

3.2. Psychologist

In the interview session with Fransisca M. Sidabutar, M. Psi who is a consultant psychologist in paediatric clinical psychology and educational psychology, she implied that symptom of sensory hypersensitivity is probably the main cause of people's misconception toward people with autism. Having this symptom means feeling 10,000 times of smell, taste, touch, and noise more than ordinary people feel. As a result, when they try to protect themselves by ditching, refusing, flapping their hands, or being hyper, people tend to be afraid and avoid them entirely. It is undeniable that people with autism prefer to live individually because it is a comfort and safe zone for them. However, surviving in society and being independent, means they should learn to interact and communicate with people. In order to support that, it is essential to present an amicable response, like smiles and greetings. Being exposed to positive reactions and strong impressions continuously, their adaptability and social interaction skills are expected to be continuously developed. Thus, understanding and empathy will grow which eventually lead to positive changes in society.

3.3. Association

"Although different, people with autism are not defects, idiots, or inferior, so it is better if society can value them more", said Dunya Affan, as a parent with autistic children and also a committee of one of autism associations in Indonesia, MPATI (Masyarakat Peduli Autis Indonesia). According to the interview with her, it can be concluded that there are three main steps in campaigning autism to society: acceptance, understanding, and approach. Firstly, it is essential to accept their existence, uniqueness, capabilities, and shortcomings. By realizing that they are a potential individual who was born for a good reason, mutual respect can be built. The next step is trying to understand their world further, like knowing their hobbies, preferences, dislikes, and others. So instead of force people with autism to get out from their world instantly, it is more possible for society to immerse in their world first. Lastly, a consistent effort to communicate and interact with people with autism is needed. It should be done in stages, repeatedly, and sequentially, from the simplest things in a proper way and right timing. In conducting campaigns and outreach, MPATI focuses to provide a targeted and understandable information to specific group of society. For example, in order to socialize how to handle missing autistic children in the mall, an electronic poster or short video about the steps that must be performed by the security team was provided.

3.4. School

The next session was in-depth observation and interview with teachers from Mutiara Indonesia International School (1983) which consists of two types of classes, Regular Class and Brilliant Class for special needs children. If a student in Brilliant Class has improved and

met the requirements, such as being able to communicate, interact, answer questions, and follow instructions, they can be moved to Regular Class. In Brilliant Class, there are five students with one teacher who performed Classical Learning System and Individual Learning System alternately. While the classical one is done by giving instruction for all students, individual system focuses in improving each student's weaknesses and strengths. Most of the time, teachers teach with short words and consistent tones to be easily captured. They often repeat questions or instructions several times then followed by providing examples in a form of pictures/ photos on paper. Leading the concentration of people with autism during class hours is the most challenging part so teachers should often approach the students' table to see what they are doing, direct them directly, and talk to them personally. In contrast, there is not much interaction among students with autism because they tend to have difficulties in starting conversation. Some students who still have difficulties in buying food, opening beverage cans, food boxes, tying shoelaces, and so on, were accompanied by their parents, caretaker, or shadow teachers who wait outside the classroom. During breaks, they usually spend time together with students from Regular Class who greeted and talked to them first. They also responded properly and seemed enthusiastic, especially if it is a preferable topic for them. Even though, the difference in the way of people of autism speak or behave is indisputable, it does not interfere with their interaction because other students are accustomed to it and able to accept it. This positive condition stimulates people with autism to take the liberty to ask for help, assistance, or opinion from their peers though there are still a small number of students who are not interested in interacting with them at all. Providing an intimate and mutual relationship among students, teachers, and parents are considered exceptionally beneficial for people with autism's growth and improvement.

3.5. Parents

In a sharing session with Mrs. Liana, she explained her experience with her son, Christopher who has high-function autism. He is a smart student, talented in music, and friendly with people. However, when he attended a private junior high school, he was changed. He had difficulties in adapting because the teachers tended to be indifferent, the classrooms were hot, stuffy, and chaotic, a rapid learning system and curriculum, also the attitude of the teacher who rebuked fiercely and loudly, even threatened with punishment. In addition, he also experienced bullying and had become a joke among his friends, for example hiding his pants during sports hours, telling him to run around if he wanted to play, even touching the genitals of his male friends with the threat of being punished if they did not. This has a huge negative impact on Christopher's psychology. He became depressed, did not want to go to school, did not want to eat, and did not express himself. Mrs. Liana stated that this situation is commonly happened to special needs children and it becomes a huge concern for the affected family. After she moved Christopher to another school which provides special program for autism with a professional teachers and trainer, Christopher becomes extremely improved in social skills, academic skills, and music skills. Regarding this, the role of people around him, especially families, teachers, trainers, and friends is very dominant in people with autism's mental and physical stability. Quoted from the interview with Ms. Liana, "Understanding, attention, affection, and hard work for autistic children is indeed needed but the most important of all is opportunity and acceptance."

4. QUANTITATIVE METHOD

Data collection in the form of a questionnaire was executed to 50 respondents aged 7-11 years who are grade schoolers in Indonesia, especially in Jabodetabek. Online and offline dissemination has been carried out for 14 days. The questionnaire targeted to extract children's perspective about their autistic friends and determine the media which is most suitable for them.

Of the 50 respondents, 42 grade schoolers had met with autism so that it could be said that autistic children have been very often found in daily life, both in the family, school, and society. 36% showed concern for people and 34% felt confused about how to treat and interact with them. While small numbers of them feel excited, annoyed, or afraid. From this data, many students face difficulties in treating their autistic friends because they have limited information how to interact and communicate with people with autism normally though they indicate concern and interest to some extent. In short, a set of practical instructions that can be handily applied in their school life is needed.

Grade Schoolers' Perspective about Autism

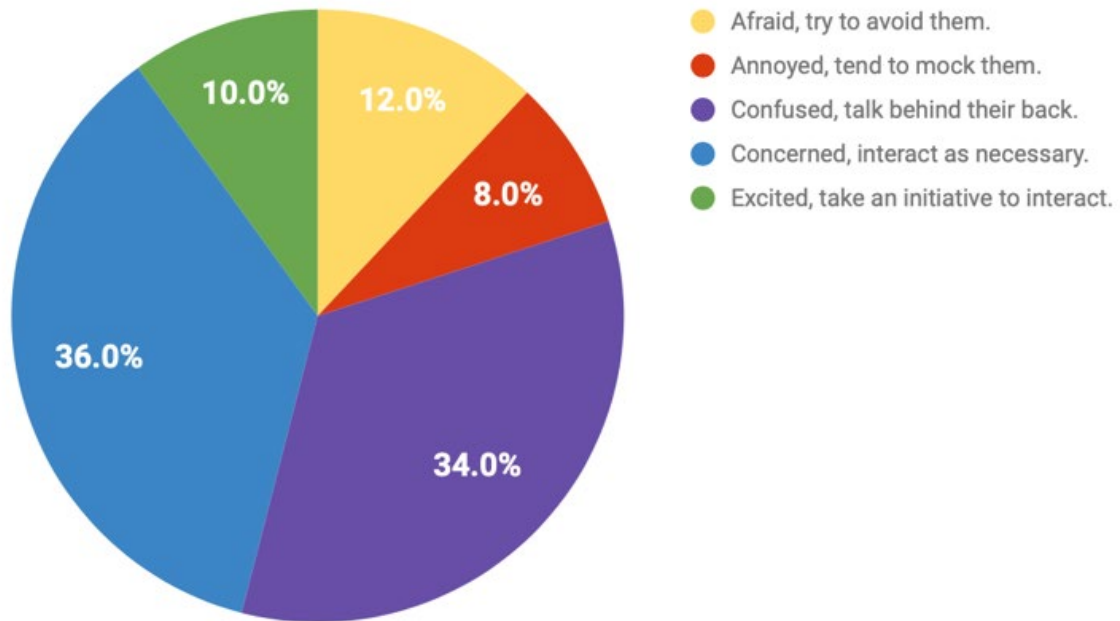


Figure 1: Questionnaire 1

Media Preferences of Grade Schoolers

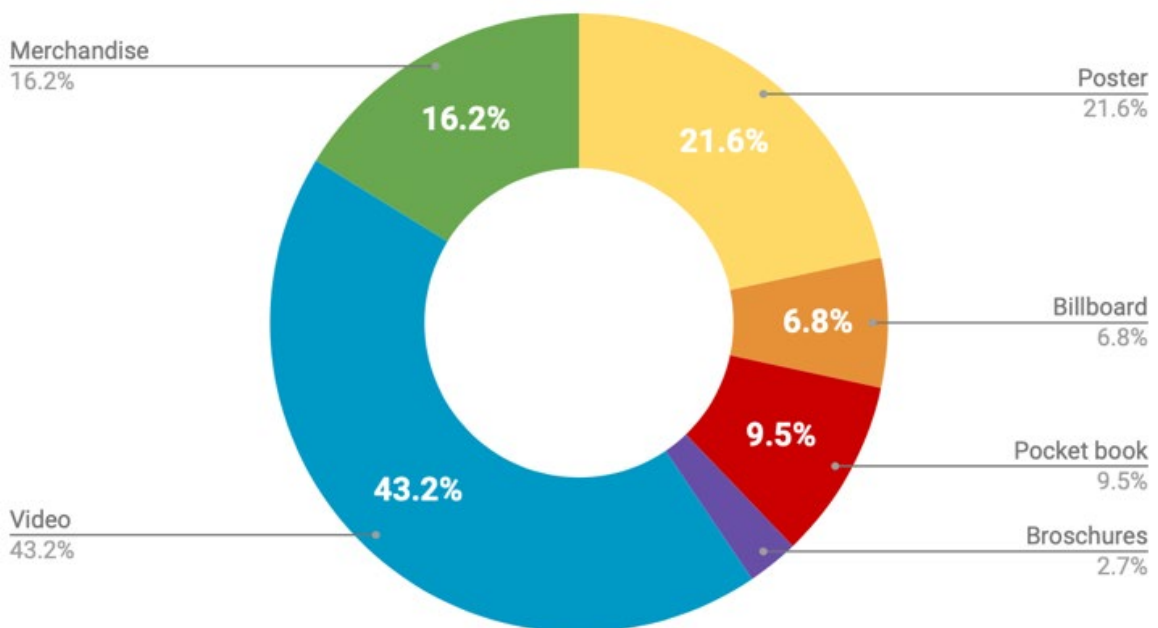


Figure 2: Questionnaire 2

The results of the questionnaire showed more than 40% respondents prefers video as their favourite media rather than printed media or merchandise. In addition, 31 respondents spent between 1-5 hours while 19 others spent more than 5-10 hours accessing the internet. From the result, the activities most often carried out by teenagers are opening social media or watching videos with a percentage of more than 40%. Based on this finding, using electronic media such as online videos to reach grade schoolers as the main target is considered compatible.

5. CONCEPT AND DESIGN OF 'HAI'

Having completed qualitative and quantitative method, the next step was dedicated to the concept and design development process. The findings from those research methods were extracted and concluded to be the five practical steps which became the main content of the motion graphic.

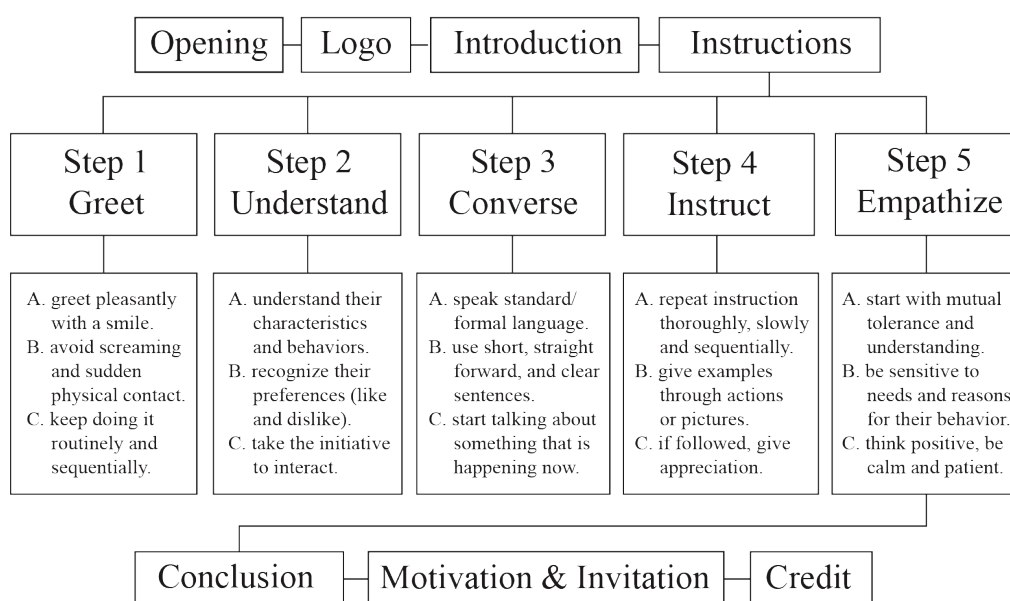


Figure 2: Motion Graphic Storyline

The name of this project, HAI! has two different meanings. First, the word itself is a familiar greeting word in Bahasa and is commonly used throughout Indonesia. Through this word, it is aimed to invite children in school age to develop their social skills from the simplest and easiest action like greeting. HAI is also an acronym of 'Hampiri Ajak Interaksi' which has persuasive meaning to take the initiative to approach and interact with people with autism. By doing that, both parties can practice and improve their communication and social skills while interacting with each other. As a result, it is expected that the effects of mutual development and growth will arise.

The resulted motion graphic was uploaded through social media, such as Facebook, Twitter, and Instagram, and website, such as Youtube as a video-content sharing platform and official website of autism associations, MPATI (Masyarakat Peduli Autis Indonesia) and YAI (Yayasan Autisma Indonesia). Video that was uploaded on YouTube has a long duration of around 2 minutes with complete content and five instructions. Meanwhile, videos on social media are short videos of about 30 seconds consisting of five series (each instruction was made separately). The reason of this strategy is the behaviour and time span of children on social media is different with video platform.

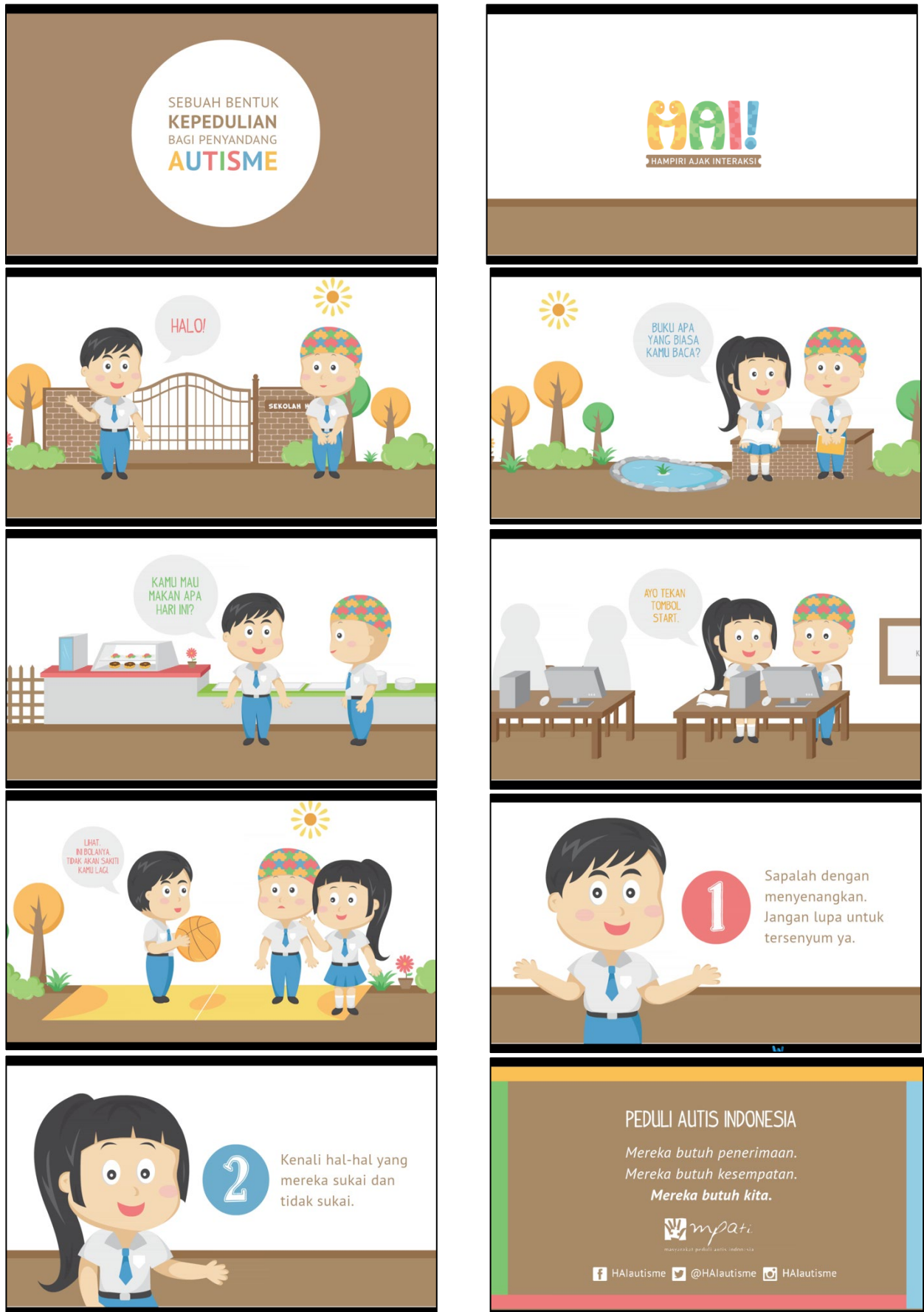


Figure 3: Motion Graphic HAI!

CONCLUSION

HAI! project aims to increase public awareness and provide compatible practical instructions for grade schoolers in socializing with their high function autistic friends. Through this project, hopefully there is a positive change in the behaviour of students by not discriminating but instead begins to take the initiative to empathize and interact with people with autism with a more positive perspective. In other words, the focus is to dispel the misconception and mistreatment about autism so we can create a better environment for them in the near future. This project is a preliminary research to prove the potency and benefit of offering empirical approach about autism campaign. Therefore, it still has to be evaluated from various perspectives and refined to the more impactful version by expanding scale, media, and targets. Hopefully, this research can be improved and developed further to increase the level of engagement of people with autism on a higher extent.

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INTELLIGENT WEARABLE: EARLY DESIGNERS

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ABSTRACT

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It is an overview of the significant landmark in techno fashion landscape. Although the narrative would be on electronic and digital technology in fashion, writer is keen on specifying it on intelligent wearable and the pioneering designers who made the ground-breaking

debuts. Intelligent wearable is one of many prominent constituents in techno fashion diaspora. It has a significant role in shaping the future world of contemporary fashion by converging art and science.

Keywords: *art and science, techno fashion, advanced technology clothing*

Techno fashion is an ideation that conceptualizes the futuristic envisioning that embodies aspiring intellectuals and artists alike that run around in the same playground of imaginative sophistication. These visionaries envision futuristic utopia.

In the beginning it was a noble concept which was inspired by grand technocrat geeks and cyberpunk renegades. It was a collective effort to reconstruct and remove the orthodox ordain of conventionalism that have dictated the world of fashion for centuries. Before fashion and the world of clothing were merely perceived and understood as another mundane tools of functionality to support fundamental human needs. It was to necessitate the daily facilities for social consumption such as clothes for clothing purposes, some object to serve as a protective shield to cover human bodies. In spite of this fashion went through the age of industrialization, thus became another parcel of the mass reproduction in the age of high consumerism.

In the same era (high renaissance to late industrial age), fashion or the couture culture had a second act. It was served as a tool to envelop the hierarchical system of social status through clothing. The process of stratification was conducted by the type of material used in the clothe making and to whom it was made for. The mode of designing and fabricating the clothes for the bourgeoisie aristocrats and high-class clairvoyants would incorporate distinctively custom-made design and uniquely rare materials of fabrics. Clothes made for higher class of people also includes ornamentation of jewellery and embroidered delicacies. This is to acknowledge that only the rich and the utmost powerful authoritarian clusters could only wear the utmost lavishly expensively profound clothing of astonishment and to stand with proud appearance. In spite of this, clothing had been used to distinguish and marginalized social classes between peasants and bureaucrat tycoons.

At the dawn of 20th century, modern era has made a profound change to every angle of life. Modern era has witnessed the shift from the age of humanism enlightenment to scientific logics. Thus, it gave way to massive inevitabilities especially in socio-cultural threshold. The economical understanding in this modern cultural landscape has allowed itself to be receptively open to the acceptance of new ideas and perspectives. This has allowed, in particular, the world of fashion and clothing to embark on a new trajectory.

At the beginning of 20th century, double world war series have opened the imperatives of technological innovations to mankind, indisputably, through warfare. Albeit the unfortunate

events that wrecked mankind to dusts, there was the alternate side to the apocalyptic tragedies of wars. It gave birth to the prowess of technological invention and innovation. After the world wars, the world has witnessed the rise of electronic and technology industry. The advancement of modern technology has inevitably revolutionized the fashion world.

In the first half of the 20th century, the fashion industry had not been widely affected by the new age of modern technology. Fashion designers often incorporates the principles of scientific technologies and facilitates it as visual inspirations and visual ideation. Such ideas were visibly presence in the form of modernist patterns that employs eccentricity of technicolor or repetitious cubical shapes and geometric patterns on the clothing fabric. These patterns were the representatives of electronic and technological environment that inspired designers to comply modern age design on their clothes.

From the mid to the late 20th century, we have witnessed the booming age of technological revolution, and everywhere in the world the sophistication of high-tech technology seems to occupy every aspects of human lives.

As mentioned earlier, 20th century has yielded indefinite technological accomplishment throughout the course of modern history. From world wars to space explorations, mankind was introduced and exposed to bombardment of new age of technological possibilities and creations. This has liberated the world of modern fashion from conventional perspectives of clothing to the engagement with new frontier of creative innovations and understanding. Late 20th century has opened rooms for fashion practitioners to participate in the dialogue between technology and fashion. In the immediacy of the high-tech revolution, fashion community was urged to embrace the technological premise to transcends new ideas that represents the new technological society.

Recently, we see the increase of gadgetry reliance in the society as part of the normality condition in today's culture. The excessive use of high-tech gadgets has been adopted by society as part and parcel of everyday lives. The needs of advance technology to help human in taking care of their daily lives chores and activities have unlocked ideas to the fashion designers to incorporate electronic and digital technologies in the design.

Ideas of integrating technology and fashion was derived from inspirational trajectory of technical innovations such as in the areas of military technology and space travel. Soldiers uniforms and armouries and astronaut's spacesuits are profound examples of technology in a suit. Soldiers uniforms were considered to be technical innovations. The uniforms and protective gears were equipped with advance technology such as long-range high distance radio walkie talkie transmitter, thermos technology night vision helmet attached spyglasses and multi terrain lightweight boots. Space suits for astronauts were equipped with high tech wearable utilities and apparatuses such as glass helmet with image tracking screen and communicators, oxygen tanks and jet pack boosters. These are the conveniences of modern technologies that fashion designers looked up to. If military department and NASA could apply advance technology on their suits and uniforms design to facilitate all the basic needs of the wearer, we could also do it to facilitate the needs of modern society. Since there no technological barriers between society now, high tech became house hold consumptions in today's culture.

The need to email, make phone and video call, to play in virtual game, to surf the cyberspace, to google, to navigate, to do almost everything, society today is in the urgency for high tech insistency. This new regimented social system which is capitalized by technocratic industrialism has allowed fashion designers to look inward and outward past the conventional horizons. Many accepted the new techno-society narrative. The indisputable impact of technology has bred a generation of designers cum technologists who use technology to examine new creative regions and fresh innovative directions.

The work of the new class of designers describe their works as engineered and constructed functional wearables rather than sewn and tailored clothes. Their work also changed, redefined and updated the accepted fashion vocabulary, changing the traditional concepts of salon couture to product of multiple functionalities. The new visionary designers are now working with teams of cross disciplinary such as physicists, architects, engineers and computer scientists. It was widely known as techno fashion. In regards to the rapid digital technology, it has evolved into something essentially relevant to today's society as intelligent wearables. This is made possible by the vast technical abilities provided by the wireless nanotech industries that allow electronic devices to be fully integrated and embedded into fabrics and fashion accessories. Personal devices such as personal stereos, iPod, smart phones, notepads and digital organizers are now being fully assimilated into clothing items.

One of the prominent designers to first embrace the new paradigm thus adopt the techno-aesthetic idealism was Hussein Chalayan. Chalayan was considered as the maverick of techno fashion domain. He was the first to pioneer the technological functionality of wireless garment powered by remote control. He intersected high tech systems and materials to establish a dialogue between the wearer and his/her immediate surroundings. Sparked by the frontlines of the experimental renegades such as Chalayan and Alexander McQueen, new hybrids of creative revolvers are continuing to unravel new province in intelligent fashion.



Visual 1: Hussein Chalayan

Geek Chic is one of the revolutions, but you would not want to compartmentalize them in categorical cliché of fashion designers. Geek Chic is a new breed of designers who trespass the conventional design aesthetics borderline in fashion industry. They promote the intersection of science and arts, creating heterogeneous creative ideology that produces multifacets options in intelligent techno fashion. Geek Chic optimism in embracing the convergence of arts and science has witnessed the intelligent wear line of production under their wing. Such intelligent wear that was prominent in the late 20th century was the creation of wearable computer interface. The clothes integrated with software, communication devices, sensors and speech recognition systems into garments to make them think for the wearer. This would allow the wearer to surf the internet, make phone calls, store and retrieve computer files via the clothe.

Before wearable digital gadgets accessory that we see today made their debut, Levi Strauss, the globally renowned fashion giant, which is famous for its denim jeans production, was first to explore the possibility of wearable telecommunication system. This groundbreaking concept was to alter the role of clothe as a medium that could act as a conduit for a body area network. In September 2000 took collaborative initiatives with Philips Electronics. This was an attempt to materialize the radical ideas that they have envisioned, the wearable telecommunication system. Both teams of designers and technologists have come out with early design they called Industrial Clothing Design. This soon to be manufactured to target group consumer prototype was branded as ICD+ label. They were four jackets prototypes that Phillips has developed the technology of the ICD+, and Levis was responsible for the creative

fabrication of the clothing items. Phillips interconnected telecommunication and media technology with the jacket design by providing simple body area network such as remote-control network and data ports for mobile phone and iPods.

Another candidate that stretches the intelligent wear boundary was a French designer, Olivier Lapidus. Lapidus has been showing his collection in Paris since 1989. One of his important designs of technologized clothing was solar powered parka lined with Mylar, facilitated and powered by micro lithium batteries and voltaic mono crystalline solar captors. His designs often combine conventional fabrics such as organza and silk with carbon fibre and glass. The amalgamation of conventional and new industrial materials has been his key principle in laying the designing ground for his intelligent wear production.

In the early 90s, we see the rise of interests in research laboratories to explore the concepts of intelligent wearables. MIT Media Lab is one of the prominent players in the arena. Their researches have unlocked eccentric new technological ideas. One of them was Steve Mann, a Media Lab scientist who was responsible for designing the world first wearable computer. He and his fellow team have designed a computer with a half QWERTY keyboard and display operators to be worn on the wrist or on the chest of the wearer. Mann also included a head mounted camera, functioned as the computer screen.



Visual 2: Steve Mann/MIT Media Lab

Charmed Technology was another research laboratory cum high tech fashion company who has long embarked on similar journey as other wearable tech labs. Established in 1999, the only dissimilar qualities and approaches that Charmed has was its focus venture on smaller scale of economical platform. Their foundation was based on producing inexpensive, accessible and applicable wearable technology. Thus, their focus has shifted from clothing to fashion accessories. Focus on fashion accessories would allow them to design inexpensive wireless technology devices that could be worn. The wireless technology that Charmed were creating were lines of fashion accessories such as transmitter earrings, necklaces equipped with sensors and data screen sunglasses. With the success of promoting wireless wearable into mass consumer market, Charmed, conveniently dubbed its radical innovation as Wireless Every Wear.

Starlab is an experimental media design laboratory that focused on new design in fashion technology in the early 21st century. Starlab was responsible for introducing a healthcare idea to be applied and worn directly on the human body. The design included sensors that monitor body functions, administer medication and relaying medical data to a physician via embedded wireless device. Starlab also developed the optical fibres on their clothing. The neo fibres would enable the wearer to notice pressure points in the blood flow so that the wearer could counteract it. The optical fibres functioned as sensors that would pinpoint pressure areas.

Move forward to the millennium, in today's era of high tech hegemony, the inventions mentioned earlier are considered obsolete technologies compared to the rapid evolution of current digitech industry. But the essay does not function in supplying data through comparative analysis. It is about paying homage to the original mavericks that paved way to the birth of techno fashion. It is a retrospective survey to reveal to today's masses the pioneering catalysts of wearable technology. Without them, the gadgetries accessories that we know today will cease to oblivion.

Technology and arts are destined to be evolutionary entities. Neither should be detained from evolving.

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PUBLIC INCLINATION TOWARDS WASTE SEGREGATION PROGRAMME (A CASE STUDY ON THE EFFECTIVENESS OF #ASINGKAN CAMPAIGN IN KLANG VALLEY)

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ABSTRACT

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This paper investigates the effectiveness of the #Asingkan Waste Segregation Campaign in Klang Valley area. In September 2015, the Urban Well-being, Housing and Local Government Ministry began enforcing Act 672 of the Solid Waste and Public

Cleansing Management Act 2007. The Act makes it compulsory for residents to separate their solid wastes according to categories of paper, plastics and others or face fines between RM50 and RM500. This Segregation programme affects those living in Putrajaya and Kuala Lumpur, Johor, Malacca, Negeri Sembilan, Kedah, Perlis and Pahang. The main objective of this research is to investigate the awareness level of public towards waste segregation programme and analyse the effectiveness of #Asingkan campaign. Data from questionnaires and focus group discussions indicate that the waste segregation programme and the #Asingkan campaign are not running effectively. The Malaysian Government should find the right approach to educate and change the public's attitude in order to make sure this programme successful.

Keywords: *Waste Segregation, Effectiveness, #Asingkan Campaign, Klang Valley*

INTRODUCTION

Every year an estimated 1.3 billion tonnes of solid waste were collected worldwide. According to Hoorweg and Bhada-Tata (2012), the quantity of solid waste is expected to reach 2.2 billion tonnes per year by the year 2025 with almost the increasing were from developing countries. Malaysia is a developing country with the urbanization and population growth has resulted the increasing amount of solid waste. It has become a crucial issue to be solved.

With a population of over 32 million, Malaysia generates about 38,000 metric tonnes of waste on a daily basis. Referring to Solid Waste Management Lab 2015 Report, it is estimated that 49,670 tonnes per day of waste is expected to be generated by Malaysians in the year 2020. In total, Malaysia produces 138 million tonnes of waste a year and it costs RM1 billion to manage this. According to Housing and Local Government Minister Zuraida Kamaruddin, out of the huge amount of solid waste, the waste separation and recycle rate is only at 24%, while the remaining 76% goes to the landfill (The Star Online, 2018).

In major cities, such as Kuala Lumpur, it is estimated that the generation of waste is about 1.5kg/person/day (Budhiarta et al., 2011). Authorities in most major cities in Malaysia are seeking for an alternative waste management approach as the landfill approach currently adopted becomes unsustainable due to rapid development and lack of new landfill spaces.

Globalrecycling.eu reported, food waste is a major component of generated waste (45 percent) and contains high organic compounds. Due to unseparated waste, more than 30 percent potentially recyclable materials such as paper, plastic, aluminium and glass are still directly disposed of in landfills. The Malaysian government plans to reduce the waste disposed of in landfills. By the year 2020, the reduction shall amount to 40 percent through 22 percent recycling and 80 percent intermediate treatment such as waste-to-energy, composting and material recovery.

The lack of an effective and efficient waste management system has had a negative impact on the environment. The country's build-up of solid waste is resulting in tremendous land and air pollution of the environment, health problems for communities and bottlenecks to economic growth (cleanmalaysia.com, 2015). The current waste management methods by Malaysia government is incineration, which is not environmentally friendly. The incineration can cause air pollution, which is the main factor of acid rain as toxic substance was generated through plastic burning and the ash from incinerators contain heavy metal and other toxins (GreenChoices, 2016).

The majority of landfills in Malaysia is open-air pits. This open-air landfill method is cheap, but rough on the environment. Open-air landfills can cause surface and groundwater contamination through leaching, soil contamination through direct contact, air pollution through garbage burning, disease spread through birds, insects and rodents, uncontrolled release of greenhouse gases and very unpleasant odour (GreenChoices, 2016). Based on Clean Malaysia (2015), today 85 percent of the landfills in Malaysia are expected to shut down in the next few years as it has reached the full capacity, but this issue can be resolved due to the fact that over 50 percent of the waste produced by Malaysians can be recycled.

On 1 September 2015, the Malaysian government has made compulsory to separate solid waste in pursuant to regulations under the Solid Waste and Public Cleaning Management Act 2007 (Act 672) enforced in the following states and Federal Territories: Kuala Lumpur, Putrajaya, Johor, Melaka, Negeri Sembilan, Pahang, Kedah, and Perlis (Ministry of Urban Wellbeing, Housing and Local Government, 2015). The waste segregation rule was formulated in 2014 under the Solid Waste Management and Public Cleansing Management Act 2007, and enforced in September 2015 (Free Malaysia Today online, 2019).

A Malaysian who live in the enforcement areas are required to separate their trash into two main categories; which are residual waste and recyclable waste. Based on the collection schedule, the residual waste will be collected twice a week while the recyclable waste and bulky waste will be collected once a week (Ministry of Urban Wellbeing, Housing and Local Government, 2015). A fine will only be charged to those who failed to separate their waste from 1 June 2016 onwards even though the Waste Separation Campaign #Asingkan was effective from 1 September 2015 (The star online, 2015).

The Minister of Urban Wellbeing, Housing and Local Government; Datuk Abdul Rahman Dahlan mentioned that the ministry had execute few awareness efforts, including distributed pamphlets and flyers, print and electronic advertisements, and promotions on social media, such as Twitter which hashtags of the campaign #Asingkan and #Keepitseparated hit 16.7 million exposures (The star online, 2015). As stated by Reubsat (2009), we can increase knowledge and shape the attitude of a target group through the campaign. Deputy Minister of Housing and Local Government Senator Datuk Raja Kamarul Bahrin Shah Raja Ahmad Baharuddin Shah said the government would continue carrying out advocacy campaigns to create public awareness of the importance of preserving the environment (Malay Mail online, 2019).

Statement of Problem

It is a serious issue in Malaysia now where the efforts made by the Government are not completely appreciated and understood by Malaysians, therefore the result of Waste Separation Campaign #Asingkan is unpredictable unknown. A big reason for the waste problem in Malaysia is that its people are facing a profound lack of public awareness and environmental education. The effectiveness of #Asingkan is yet to be determined as the Government receives such weak response from Malaysians, whether they execute it in the most appropriate way to direct the idea intended.

Malaysian Government had to allocate a massive amount of the budget annually to organise and run Green Campaign such as #Asingkan to educate Malaysian about Environmental health, including ways to preserve and conserve the environment for a greener future; but the outcomes were not as good as it was supposed to be. The low awareness of the rise of environmental issue around Malaysians can lead to a disaster as the environment is slowly being destroyed and Malaysian should pay more attention and efforts in contributing to a sustainable future. Public awareness of solid waste segregation has yet to reach a satisfactory level, although the government has made this compulsory since September 2015.

Objective of the Study

The objectives of this research are:

1. To analyse the effectiveness of the #Asingkan Campaign in Klang Valley.
2. To investigate the awareness level of public towards waste segregation programme.

WASTE MANAGEMENT IN MALAYSIA

As landfilling is currently the ultimate waste disposal method that can deal with many types of materials, most of the garbage ends on landfill sites. Most landfills in this country are small scale operations with varying designs and a lot of these sites are poorly maintained. Malaysia is one of the developing countries, therefore the waste generation in Malaysia has rapidly increased. One of the major issues for most of the developing countries are the environmental health issues and research shown that the waste management in most of the developing country is yet to be well developed. (Badgie, Samah, Manalf, & Muda, 2012).

Solid waste management were responsible by the local authorities and the state government under the Local Government Act of 1976. According to the Solid Waste Management and Public Cleansing Corporation (SWCorp Malaysia), there are only 14 sanitary landfills all over the country; 161 landfills are still in operation, while 141 are closed. As reported by SWCorp Malaysia, there are several incinerators in the country with a capacity of 75 tons/day in total. A facility for construction and demolition waste is able to treat 500 tons per day. The organic waste is treated in collaboration with Kitakyushu City Hall, Japan (500 tons/year), in Malaysian food waste facilities (anaerobic digester: 1,500 kilograms/day) and composting plants (150 kilograms/day).

The Malaysia government needs to improve the waste management system through the application of the waste management campaign such as 3Rs: Reduce, Reuse and Recycle. The majority of Malaysian is not ready to include the waste segregation as part of their lifestyle. Hence, a combined effort must be done to reduce the amount of solid waste. It has required a full cooperation from the general public with the government or non-governmental bodies (Badgie et al., 2012). After all, the government still has to manage the waste so there are few options waste management shown below.

Waste Management Options

Source Reduction and Reuse

The most basic way of waste management is source reduction. Source reduction can be accomplished through the advanced technology today, which the manufacture produces reusable products and packaging. Besides, public education on waste management, government policy initiatives, proper waste separation will ease the recovery of recyclable material at the dump site.

Recycling and Composting

Recycling is reviving a used material into a new useful products and it is a better alternative compare to incineration and landfill process. Recycling has a lot of benefit which is the reduction of litter, the reduction of the need for disposal capacity, reduction of emissions from landfills and incinerators, conserves and lessens impact on raw materials during extraction.

Landfill

Landfill is the waste disposal method for all kinds of waste due to the fact that it is just a physical facility used for solid and residual waste disposal. The waste during the landfill process undergo a complex process which produces a vast amount of pollution, such as methane gas to the atmosphere and leachates to the soil.

Incineration

Incineration is a process of waste management where the waste burnt with controlled high temperature burning which includes sterilization and stabilization. Incineration is the only option of waste management when the waste composition is highly combustible because landfilling is not suitable for such waste.

Solid waste management should be embraced by each and every household. According to the Ministry of Urban Well-being, Housing and Local Government, there are four categories of wastes that need to be separated accordingly which are:

1. Paper – discarded receipts, cardboard, paper, newspapers, magazines, drink cartons and anything made of paper that's dry/uncontaminated.
2. Plastic – bottles, plastic bags, and anything else made of plastic (this can include plastic toys and plastic and polystyrene food containers – rinsed first).
3. Miscellaneous – pack and separate according to these groups:
 - a. Glass/ceramic wares (bottles, pots, etc.)
 - b. Aluminium/metal (such as cans, steel utensils, etc.)
 - c. Electronics (batteries, calculators, phones, wires, cables, light bulbs and small electrical items).
 - d. Fabric/shoes/rubber/leather (T-shirts, handbags, sneakers, rubber gloves, etc.)
 - e. Hazardous waste (aerosol cans, insect poison/repellent, paint cans).
 - f. Bulk items (furniture, bed frame, large electrical items).
 - g. Garden waste (leaves, flowers, etc.)
4. Non-recyclable - residual waste such as food items and soiled/wet materials like using diapers and tissues. Only these will be sent to landfills.

Solid wastes like e-waste and hazardous wastes need to be prevented from being dumped into the landfills because when they are released to the environment, they may cause biological and physio-chemical problems to the environment and may affect or alter the productivity of the soil in that particular area.

The toxic materials released from them also will eventually seep into the soil and pollute the groundwater. Apart from that, during the disposal stage, the mixing up of hazardous wastes, plastics, papers and other scraps that need to be burned which will produce dioxins and gases. These toxic gases have a potential of causing various diseases including cancer.

Public Participation on Green Campaigns in Malaysia

There are few environmental related campaigns were done by the Malaysian government to promote environment friendly behaviour among Malaysian. Environmental degradation is occurring on a global scale and it is known as human beings’ responsibility. Therefore, the green campaigns aim to raise an awareness and to educate the public regarding the environmental issues.

According to Housseinpour, Mohamed, Rezai, Shamsudin, & Ismail (2015), the campaign can act as a tool to educate and change the target audience’s perception and behaviour, and optimizing environmental campaign is not an easy task as the effects of such campaign may be significant to a small group but not the society as a whole. Their research objective is to investigate how go green campaign’s effects on Malaysian’s intention towards green behaviour. There is a positive attitude toward go green campaign among the respondents. They claimed that go green campaign was successful, influential in building participant intention to perform green behaviour.

RESEARCH METHODOLOGY

This study is investigating the awareness level of public towards waste segregation programme. For this research study, a quantitative approach is opted to further investigate the effectiveness of Waste Segregation #Asingkan Campaign in Klang Valley area. The selected places are Sunway Pyramid, One Utama, Mid Valley and Pavillion. Due to the crowds and a positive number of the visitors, these shopping malls has been chosen to be the location and a total of 100 respondents were chosen randomly to answer the survey.

Secondary data content analysis is from the journals and newspaper reports of Waste Segregation Programme campaign and the researcher has gathered 25 news items from the year 2010 to the year 2018. The newspaper selected for the studies were The New Straits Times, The Sun, Malay Mail, Malaysiakini, Free Malaysia Today, Time Out and The Star. These newspapers are the major newspapers in Malaysia.

Data analysis

The researcher has accomplished the data collection process by collecting 100 feedbacks from the random respondents in Klang Valley area. 25 survey questionnaires were randomly distributed to the target audience for each location in order to cover as wide as possible. Then, the results that received through the survey questionnaire are translated into the table and bar charts as shown below by using the SPSS Analysis Software.

Table 1: Have you heard of #Asingkan Campaign?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	15	15.0	15.0	15.0
	No	85	85.0	85.0	100.0
	Total	100	100.0	100.0	

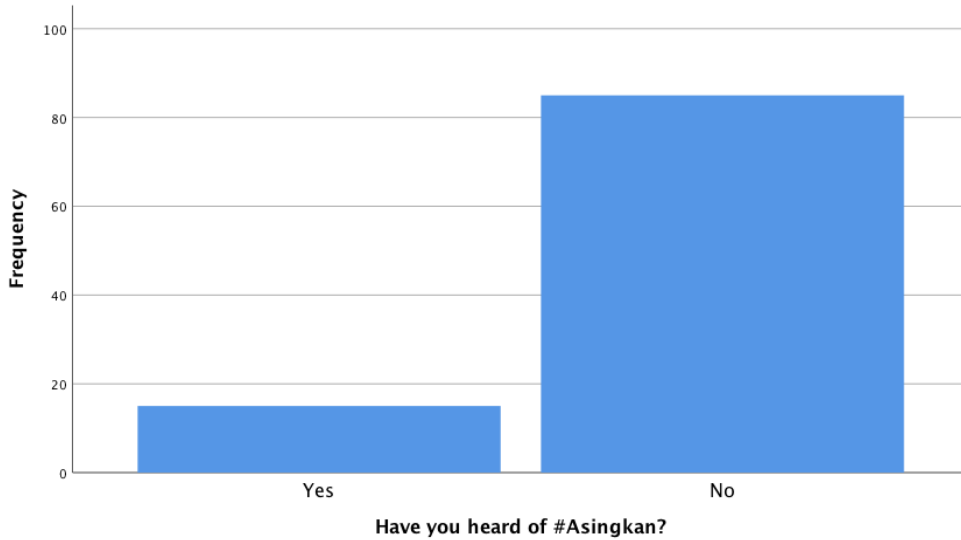


Figure 1: Shows the frequency of #Asingkan’s Campaign exposure

The chart shows only 15% of the respondents are aware of the Waste Separation #Asingkan Campaign, while 85% of the respondents has not expose to the campaign at all.

Table 2: Shows the participant’s attitudes toward the #Asingkan Campaign

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	3	3.0	20.0	20.0
	Neutral	6	6.0	40.0	60.0
	Agree	6	6.0	40.0	100.0
	Total	15	15.0	100.0	
Missing	System	85	85.0		
Total		100	100.0		

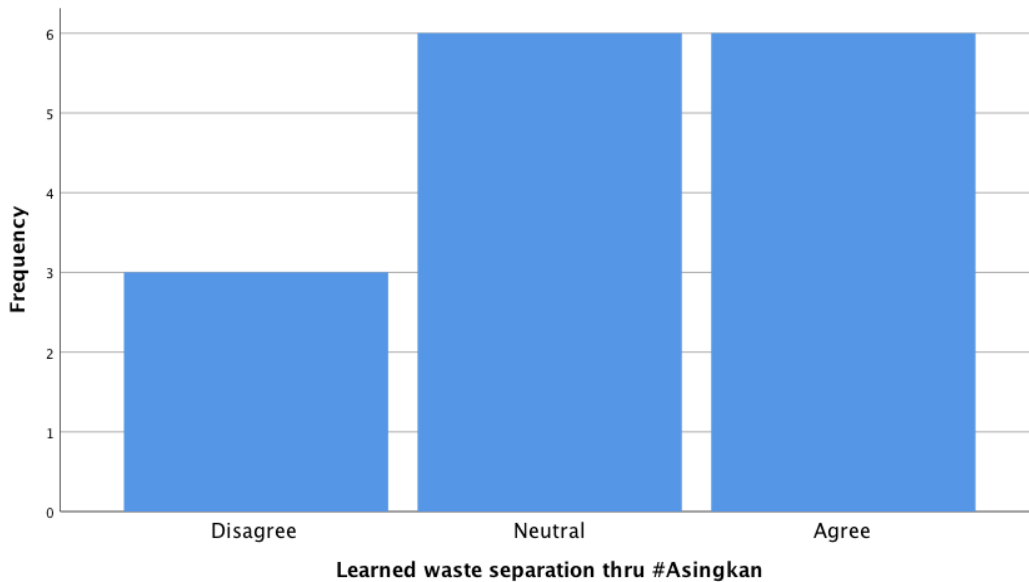


Figure 2: Shows the participant’s attitudes toward the #Asingkan Campaign

The chart shows that 40% of the respondents agreed that they learned waste segregation through the #Asingkan Campaign, while 40% of the respondents are being neutral about it and another 20% of the respondents are disagreeing with the statement.

Table 3: Reduce the amount of solid waste being sent to landfills

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	1	1.0	6.7	6.7
	Neutral	3	3.0	20.0	26.7
	Agree	6	6.0	40.0	66.7
	Strongly Agree	5	5.0	33.3	100.0
	Total	15	15.0	100.0	
Missing	System	85	85.0		
Total		100	100.0		

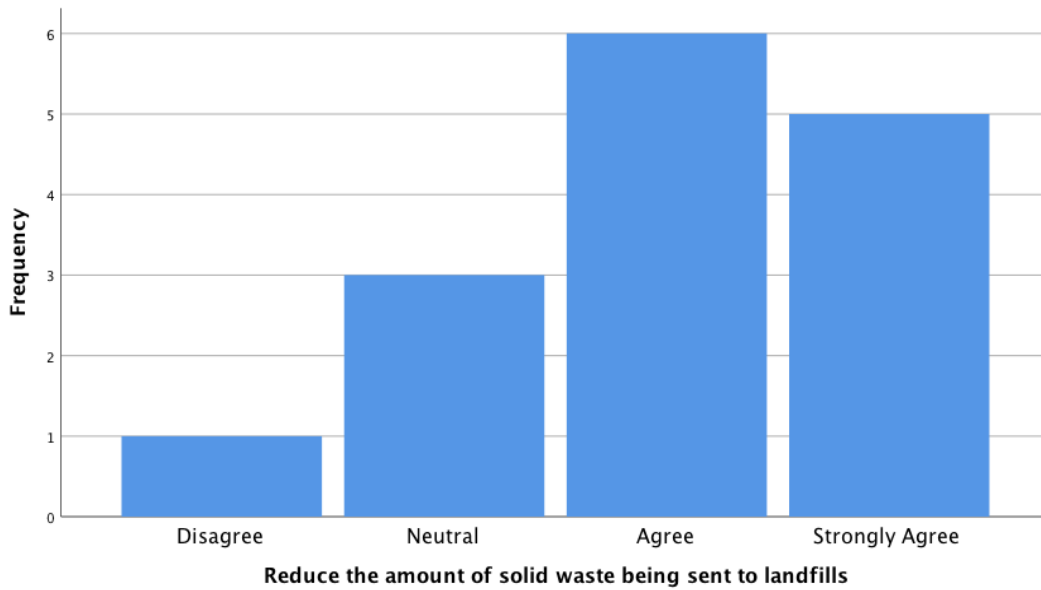


Figure 3: Shows the participant’s attitudes toward #Asingkan Campaign

The result shows 40% of the respondents agreed with the statement “*I believed if I practice waste segregation, I can reduce the amount of solid waste being sent to landfills.*” 33.3% of the respondents are strongly agreed, another 20% of the respondents are being neutral and 6.7% of respondents are disagreeing with the statement.

Table 4: Shows the frequency of the participant’s intention
Do you find #Asingkan Campaign influential in building your intention?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	8	8.0	53.3	53.3
	No	7	7.0	46.7	100.0
	Total	15	15.0	100.0	
Missing	System	85	85.0		
Total		100	100.0		

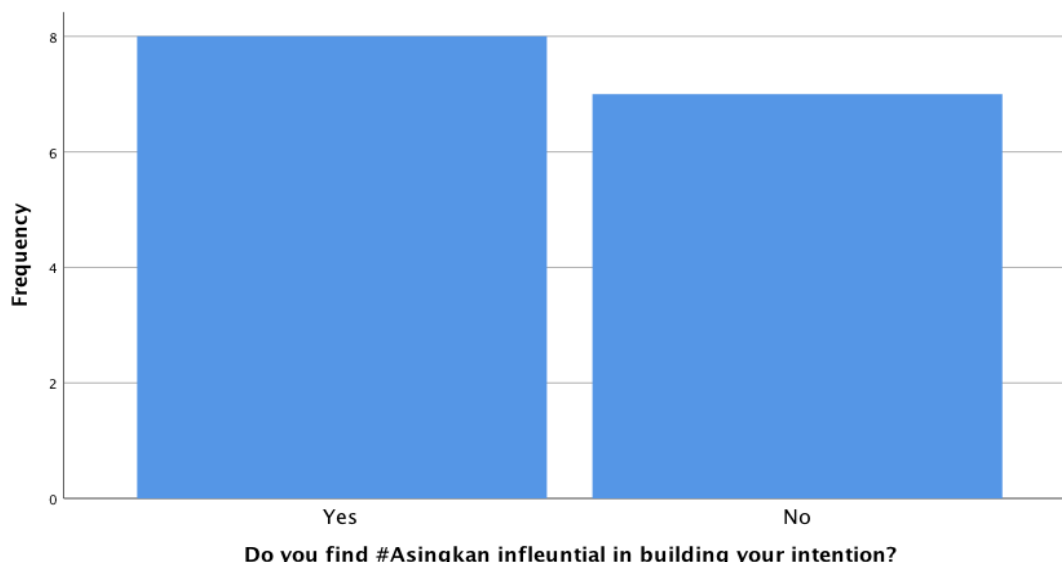


Figure 4: Shows the frequency of participant’s intention

These two figures conclude that 53.3% of the respondents found the #Asingkan Campaign influence them in building their intention to practice the waste segregation. While 46.7% of the respondents think that the #Asingkan Campaign did not influence them at all. Another 85% of the missing system due to the fact that the respondents have never heard of this campaign, therefore they are not qualified to answer the question.

Table 5: Shows the frequency of #Asingkan Campaign result
Do you practice waste separation?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	5	5.0	33.3	33.3
	No	10	10.0	66.7	100.0
	Total	15	15.0	100.0	
Missing	System	85	85.0		
Total		100	100.0		

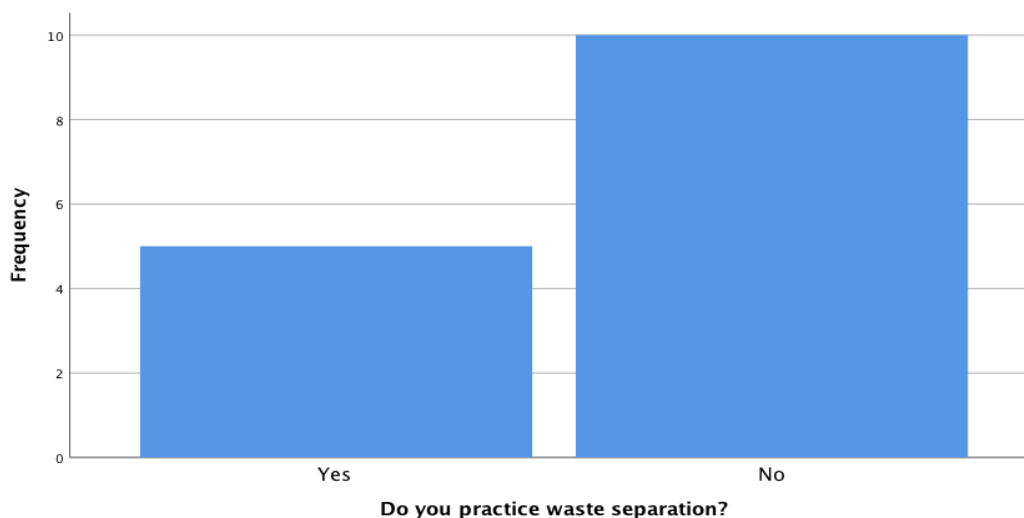


Figure 5: Shows the frequency of #Asingkan Campaign result

These figures show that out of 15 of the participants, who are aware of the #Asingkan Campaign, only 33.3% of the respondents practicing the waste segregation in their daily lives. Another 66.7% of the respondents are not practicing the waste segregation even though they are fully aware of this campaign. 85 of the participants are missing system due to the fact that they never heard of the #Asingkan Campaign and therefore they are not qualified to answer the question.

Table 6: Shows the frequency of reason for practice
Why do you practice waste separation?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I love the "mother nature"	3	3.0	60.0	60.0
	I adopt my family's culture of separating waste	2	2.0	40.0	100.0
	Total	5	5.0	100.0	
Missing	System	95	95.0		
Total		100	100.0		

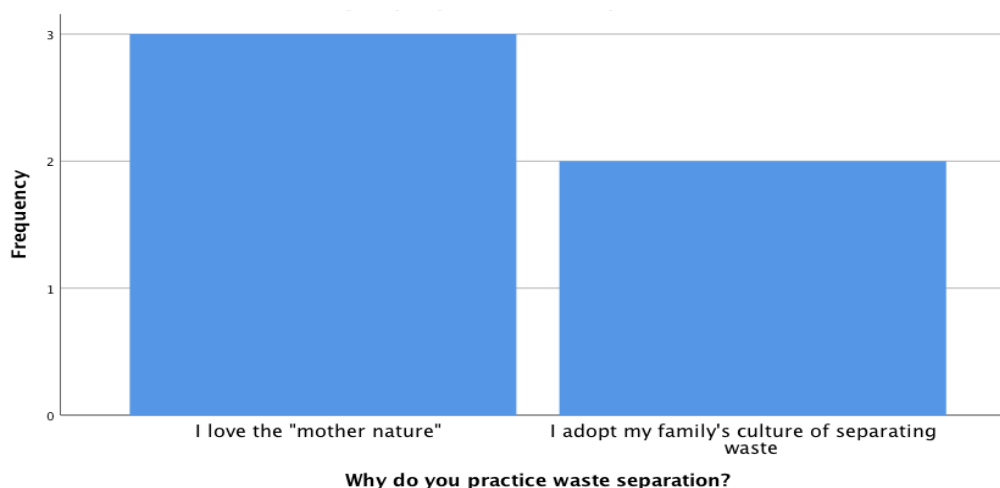


Figure 6: Shows the frequency of reason for practice

These figures show that out of 5 participants who practice the waste segregation, 60% of the respondents are practicing the waste segregation because of their love to mother nature. While 40% of the respondents did it because they adopting their family culture of separating waste. Another 95 of the missing system due to the fact that there are only 5 participants who are practicing it before, therefore others are not qualified to answer this question.

Table 7: Shows the frequency of reason not to practice
Why don't you practice waste separation?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I feel that waste separation are complicated and fussy	3	3.0	30.0	30.0
	I don't have extra time for waste separation	3	3.0	30.0	60.0
	I feel that #Asingkan campaign is not convincing	4	4.0	40.0	100.0
	Total	10	10.0	100.0	
Missing	System	90	90.0		
Total		100	100.0		

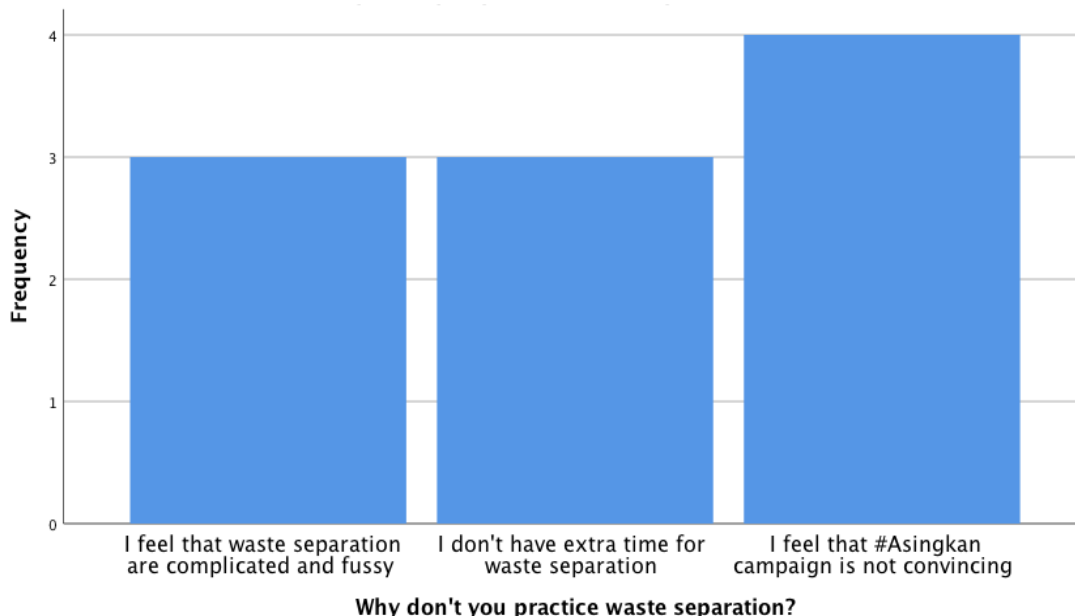


Figure 7: Shows the frequency of reason not to practice

These figures show that out of 10 participants who are aware of this #Asingkan Campaign but failed to practice the waste segregation. 40% of the respondents felt that the #Asingkan Campaign are not convincing them at all. Another 30% of the respondents felt that waste separation is complicated and they don't have extra time for waste separation. 90 of missing systems are due to the fact that they aware are practicing the waste segregation and therefore they are not qualified to answer this question.

Table 8: Shows the frequency of the effectiveness of the #Asingkan Campaign
Do you think the #Asingkan Campaign is effective?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	6.0	6.0	6.0
	No	94	94.0	94.0	100.0
	Total	100	100.0	100.0	

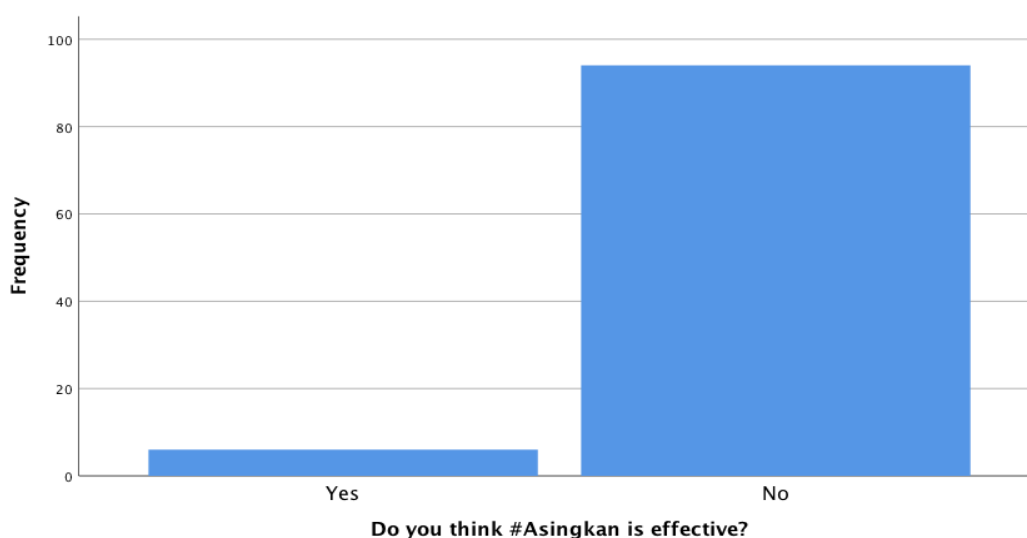


Figure 8: Shows the frequency of the effectiveness of the #Asingkan Campaign

This result shows that only 6% of the respondents think that the #Asingkan Campaign is effective and the majority 94% of the respondents declined.

5. CONCLUSION

Based from the findings and respondents' reception, the researcher has come out with a conclusion that the waste segregation the #Asingkan Campaign, which has been introduced by the Malaysian government, is not running effectively in this country and still far away from its main objective which is to increase the nation's recycling rate as well as to save the environment. It is so pathetic that the exposure and participant level of the campaign are so low while the government spend massive amount of times, efforts and budget into this campaign.

Public awareness of solid waste segregation has yet to reach a satisfactory level, although the government has made this compulsory since September 2015. Malaysian awareness on waste segregation is still at a low level and very much behind compared with a number of developed countries. The majority of Malaysian still found this waste segregation campaign a 'foreign' idea. A big reason for the waste problem in Malaysia is because it lacks of public awareness and environmental education.

Therefore, a proper solid waste management must be implemented in order to reduce the amount of solid waste in landfills. More ground works are required to increase the effectiveness in achieving the targeted objectives. Continuous campaign on environmental awareness and education should not be neglected and solid waste segregation programmes must be strategically planned. The government needs to keep this segregation-of-waste programme going if they are really serious about reducing waste in landfills. The Malaysia government and local authorities have to work together to ensure this waste segregation programme effective.

6. RECOMMENDATION

Through the feedbacks from the survey questionnaire, the researcher would like to suggest few suggestions or initiatives that can help the #Asingkan Campaign in Malaysia to achieve its objective.

A New Policy and enforcement for Waste Management in Malaysia

The Malaysia government should be enforcing the law to make sure every household separates their waste accordingly. The government should impose a waste tax in order to make this programme effective. Where either resident gets charged each time they have a residual waste to be picked up, or they get charged by the weight of their waste. This is to assure the country's long-term strategy for environmental protection.

Educate and nurture the young generation

The only way to make a difference is to educate people, especially to nurture the young generation, on the negatives of solid waste into landfills and to make them understand that what they pollute will end up harming them one day. The students in school should be more exposed with the 3Rs: Reduce, Reuse and Recycle concept. They should learn about waste management and how to treat different types of rubbish.

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CAUSES OF INTERCULTURAL CONFLICT AND ITS MANAGEMENT STYLES AMONG STUDENTS IN SUNWAY UNIVERSITY

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ABSTRACT

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The purpose of this study is to discover the causes of intercultural conflict and its management styles among Sunway University students. A total of six participants were selected from among different departments at Sunway university. A qualitative method was used to

achieve the objectives of this research through in-depth interviews. the causes of intercultural conflict and its management styles were assessed based on intercultural conflict and intercultural conflict management style theory. The participants' feedback was transcribed and analyzed by using the deductive coding method which identified themes such as intercultural conflict, impact on intercultural conflict on relationships as well as intercultural conflict management styles that comprises of five categories, obliging, dominating, avoiding, compromising and integrating style. The results suggest, misunderstanding, as the main cause of intercultural conflict and it impacts people both positively and negatively depending on the situation. While suggesting avoiding style as the most used style of overcoming intercultural conflict among Sunway university students when it comes to gender, race, religion and cultural issues. The research findings will add to existing work on intercultural conflict and its management styles.

KEYWORDS: *Intercultural Conflict, Management Styles, Sunway University*

INTRODUCTION

Conflict is a difference of ideas or opinions. The opposition of one party to another usually fuels Conflicts, in an attempt to reach an objective different from that of the other party. ("What is Conflict?" 2018). The elements involved in the conflict have varied sets of principles and values, thus allowing such a conflict to arise. In a team consisting of people from different backgrounds with different skills, experience and worldview, there are bound to be conflict due to the way each one of them views the world. conflict happens at whatever point incongruent and unpleasant exercises happen (Deutsch, 2003). Conflict is an apparent of intrigue or a conviction that the gatherings' and individuals' present desires can't be accomplished all the while the way they need it to be. Roloff and Soule, (2002) call attention to that conflict is associated with meaning, meaning is associated with learning, and learning is established in culture.

Conflict is when two or more values, perspectives and opinions are contradictory in nature and have not been aligned or agreed about yet. (Shupe, 2007) Interpersonal relationships are a big part of daily life. It highlights the important people in of people's lives, regarding family, friends and even strangers, thus looking at conflicts in intercultural can help individuals analyze how it affects them and the relationships they have. It helps provide a framework of whether or not ethnocentrism in being practiced in the way they relate with the people around them. (Shupe, 2007)

Conflicts occur at most times and experienced by people from various backgrounds such as cultures, gender, religion and lifestyles. It can be identified with so many factors as racial segregation, contrasts in standards and social values, communication issues. Researchers have tended to the battles of international students from an assortment of viewpoints, counting social conflicts, segregation, money related troubles, pining to go home, dialect hindrances, legitimate status issues, what's more, psychological concerns (e.g., Ruble and Zhang, 2013; Wei, Tsai, Chao, Du, and Lin, 2012).

Statement of Problem

In today's reality, a lot of students are being sent all over the world to study and thus requiring them to understand and adjust to different lifestyles and cultures. Intercultural conflict as one of the divisions in the study of conflict is among the most overpowering stressors when living in an outside land. It can be challenging for both local and international students if not managed properly (Shupe, 2007). Studies have shown that These adjustment difficulties are attributable to the significant differences between cultural such as the values of collectivism and individualism (Lee, 2014), different communication and learning styles (Ruble & Zhang, 2013), high levels of academic stress (Liao & Wei, 2014), and lack of social support in the United States (Chavajay, 2013) This can be challenging for international students as most of them leave their families and loved ones to go to an unknown place and often find it hard adapt and integrate themselves into the new culture.

They experience all sorts of conflicts that often affect their academic performances as well as their social environment. Local students on the other hand also conflicts they are embracing people from different background and life experiences who doesn't necessarily share the same worldview as them. Previous studies have shown that international students are more likely to experience cultural adjustment difficulties and psychological distress than domestic students (Poyrazli, Kavanaugh, Baker, & Al-Timimi, 2004). Disagreements often arise within local and international students due to their difference in opinions and misunderstanding, some like others have a hard time in dealing with these issues or finding a management style that can enable both parties reach an agreement due to cultural differences (Poyrazli, Kavanaugh, Baker, & Al-Timimi, 2004).

Objective of the Study

The objectives of this research are:

1. To determine the causes of intercultural conflict among students in Sunway University.
2. To determine the intercultural conflict management styles used by the students to overcome their intercultural conflict.

Research Questions

1. What are the causes intercultural conflicts among youths in Sunway University?
2. What are the different conflict management styles used by students use to overcome intercultural conflict?

Significance of Study

The significant of this study is to provide a platform to Sunway University counsellors on the extent of student facing intercultural conflicts. It will help them identify them through different types of behaviours displayed by such students. This study would enable them to know how to take actions that could help in managing their problems. The study will also benefit future researchers who are interested in intercultural conflicts and management style. It will also

benefit the students to be more aware of the different styles involved in conflict resolution and finding the one that suits them the most as well as the people around them.

LITERATURE REVIEW

Intercultural conflict

Intercultural conflict is a perceived or real incompatibility of goals, values, expectations, processes, or outcomes between two or more interdependent individuals or groups. (Martins & Nakayama, 2013). There isn't one shared reality between people, and this is the place where there are many wellsprings of conflict. (Lee, 2013) also described intercultural conflict as an anticipation that others will work from similar orientations as well as values that we hold, and when they don't, we conflict and clashes. For many international students' intercultural conflict can take place due to difference background and experiences. International student is a various gathering of sojourners from everywhere throughout the world, any number of social contrasts can bring about relational conflicts. Fellow international students, particularly those from similar foundations (Lee, 2006), can likewise be a noteworthy wellspring of social support in view of their normal encounters and shared understandings of the difficulties of living in an outside nation.

According to Hammer (2009, 2010, 2011), Building intercultural competence regarding conflicts involves increasing cultural self-awareness; deepening understanding of the experiences, values, perceptions, and behaviors of people from diverse cultural communities; and expanding the capability to shift cultural perspective and adapt behavior to bridge across cultural differences. Students are expected to adapt and get used to different settings, the best way conflicts are solved is thought to be culturally learned (Hammer, 2005). The Denial and Polarization mindsets are monoculture in their orientation and reflect the view that "one's own culture is central to reality" (Bennett, 1993, p.30). Researchers have highlighted individualism-collectivism culture as stressors of intercultural conflict.

Individualism collectivism is the major theoretical dimension of cultural variability used to explain cultural differences in interpersonal behavior across disciplines around the world (Chinese Culture Connection, 1987; Gudykunst & TingToomey, 1988; Hofstede, 1980; Hui & Triandis, 1986; Triandis, 1988). Members of individualistic cultures are governed by the moral codes of an internalized, "free-wheeling" self, and members of collectivistic cultures are influenced by the implicit moral standards of a connected "public" self. While members in both cultural systems have a need for face maintenance, the moral standards, and orientations that underlie face maintenance needs are relatively different. Face possesses a general structure that is cast in the evaluative net of the culture. By and large, individualistic societies, esteem singular objectives over gathering objectives, singular worries over gathering concerns, also, singular rights and needs over collective duties and commitments. Collectivistic societies, conversely, esteem gathering objectives over individual objective. One of the key conflicts that arise as a result of intercultural conflict is interpersonal conflict (Hammer, 2005).

Interpersonal conflict

"Interpersonal conflict happens everywhere and at any time and is inherent in all societies" (Bazazew, 2017). According to the article, interpersonal conflict, involves value and/or personality differences arising from disagreements between individuals. Interpersonal conflicts are an inevitable and often detrimental consequence of social life (Webb, 2017). It further elaborated that female students were commonly engaged in gossip and insulting while male students commonly practiced insulting and physical challenge. It was also noted that male students frequently create conflicts due to sexual harassment of female students. Article 2 on the other hand refers to the lack of communication a basis to destructive conflicts (Otieno,

2015). Otieno in his research found out that when students don't have the appropriate channels to voice out complains and worries, it results in conflict.

Intercultural Conflict is inevitable. It is negative when it leads to violence, undermines the communication relationship between the parties involved in the conflict, stimulates people to become uncooperative, or prevents the parties from addressing real issues or problems. It includes any overt and verbalized arguments in differences of opinion over any issue that could lead to a fight between students to students and university leaders (Peter, 1996; Windle & Warren, 1999).

According Yingshan (2016), conflict is considered as a series of disagreement and incapability by Individuals who are unable to fulfill each other expectations. Hence a more truthful and constructive manner of approach needs to be practiced in order for reconciliation to take place. According to a research done by Lee and Chen (2015), they found out that an international student develops more psychological stress due to conflict than a local student. The integration process for international students can cause conflict in the way they are perceived by others. Studies by Amaize and Onoyoume (2013) on Conflict resolution in Osun State in Nigeria reveal that when conflicts are not resolved, or resolution is delayed, properties, lives and academic hours of unimaginable quantity are lost. Delay in conflict resolution led to disruption of academic calendars leading to economic as well as psychological exhaustion. Since conflict is inevitable in the organization, its management determines whether it will generate positive or negative effect on the organizational performance. Marcus (2014, p. 513) states that: "The process of change is, at its core, one of conflict resolution. Therefore, one can think of change as an outcome of a constructive or destructive conflict resolution process, and the process of change as a series of conflict resolution activities that lead to some new (changed) end-state."

Theoretical Framework

Intercultural conflict management styles

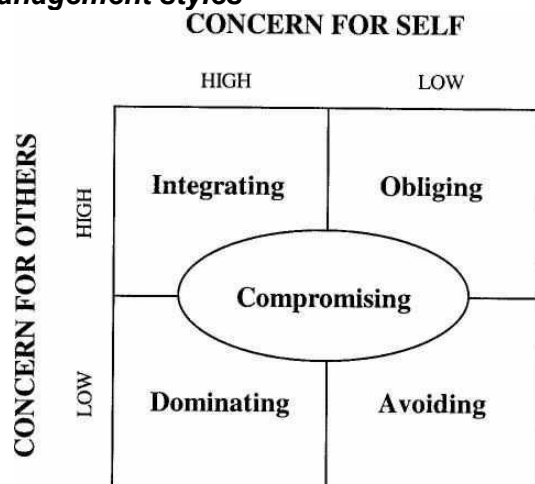


Figure 1: Conflict management styles

Gordon (2003) expressed that conflict management is the capacity to oversee conflict adequately. Cultural values such as individualism-collectivism and power distance shape people's initial expectations, attitudes, emotional reactions, face concerns and behaviors towards approaching or avoiding conflict (Toomey, Oetzel, 2001). As indicated by crafted by Leung (1987,1988), Leung and Iwawaki (1988), Sternberg and Soriano (1984), and Walker (1990), people do display very predictable cross-situational styles of conflict management both inside and over the areas of interpersonal between authoritative, and international conflicts. Both social and identity inclinations have been revealed to be great indicators of reliable cross-

situational styles of conflict management. In expansion, the idea of style consistency typifies both perceptual and behavioral events. Ting-Toomey (2006) additionally demonstrated that "contention style" is a socially grounded idea, which demonstrates that culture assumes a powerful part in a person's inclination of conflict styles. Intercultural Conflict management alludes to the modes utilized by either or the two gatherings to adapt to a contention. Conflict can't just be overseen, but instead requires techniques and individual skills that can keep it direct in associations (Cetin and Hacifazlioglu, 2004; Balay 2006).

Various researchers have endeavored to think about individuals' behaviors in conflict and to recognize the best and most valuable ways to deal with conflicts. Rahim and Bonoma (1979) in view of past studies which take its starting point from Follett (1940), Blake & Mouton (1964) and Thomas (1976) had proposed the separation of five intercultural conflict management styles into two measurements: worry for self and worry for others. The measurement of worry for self clarifies the goal of how the individual endeavors to fulfill his own concerns which clarify the level of high or low worry for self-results and then again, the measurement of worry for others clearly the individual needs to fulfill others concerns likewise comprises of high and low how much a man worries for alternate's results. Martin, J. N. & Nakayama, T. K. (2013) proposed the four-dimensional way to manage intercultural conflict in context and the styles are as followed:

The discussion style - Verbally direct but emotionally restrained. Emphasizes verbally direct approach but keeps emotions in check. People are comfortable expressing disagreement.

The engagement style - Verbally direct and confrontational, views intense verbal & nonverbal expression as showing sincerity individual shows a strong commitment to resolve conflict.

The accommodating style - Indirect and emotionally restrained. People make sure conflict does not get out of control Silence and avoidance are encouraged/adopted Preference for intermediaries, negotiations the style may end up sending ambiguous messages because of the unclarity in trying to resolve the conflict.

The dynamic style - Indirect communication but emotionally expressive. They are comfortable in showing their emotions, but they speak using metaphors, analogies to get points across.

The five-factor conflict management style displayed more clarity to catch the multifaceted intercultural conflict management style crosswise over cultures than other four-factor conflict instruments identified as discussion, dynamic. Engagement and accommodating. Looking at it from the five factor gives a detailed overview and explanation on how each individual use it for their advantage. It helps simplify meanings and give perspective where it's due.

Rahim, (2001) conceded conflict management styles, alludes to the distinctive styles of contention, looking at the ways in which people deal with their conflicts. These strategies are as per the following:

Integrating style – includes high worry for self and high worry for others. This includes transparency, exchange of data and examination of differences to achieve a powerful arrangement satisfactory to the both parties (Rahim, 1985 and Rahim, 1990).

Obliging style – includes moderate worry for self and high worry for others. This style is related with endeavoring to play down the distinctions and underlining shared traits to fulfill the worry of other party (Rahim, 1985 and Rahim 1990).

Dominating style – includes high worry for self and low worry for others. This style has been related to win-lose introduction or with compelling conduct to win one's position (Rahim, 1985 and Rahim 1990).

Avoiding style – includes low worry for self and low worry for others. It has been related with withdrawal, buck passing, or avoiding circumstances (Rahim, 1985 and Rahim 1990).

Compromising style – includes transitional in worry for self as well as other people. It includes give- and-take whereby the both parties surrender to make mutually acceptable decision (Rahim, 1985 and Rahim 1990). As researched by Ellen Toku on her conflict management thesis, she found out that the integrating style was the most preferred style among the responded of her interview followed by the compromising style as well as the obliging style. She highlighted that most participants chose this style as it allowed for the achievement of greater self-interest as well as the interest of others.

METHODOLOGY

Research Approach

This research employed a qualitative approach to examine the causes of intercultural conflict and the different management styles used by Sunway University students to overcome conflict. This chapter outlines methodology that can be practical to achieve the research objectives and questions of this study.

The researcher conducted in-depth interview to have first-hand inputs and opportunities to analyze the data gathered from the chosen participants. The purpose of choosing qualitative approach is to gain insights, thoughts, motivations and opinions from participants regarding the causes of intercultural conflict and the preferred management styles. (Austin and Sutton, 2015)

Sampling size

The sampling size for this research were six students from Sunway University. Interviews were conducted on six students and including one for the pilot study. The six comprised of three local students, specifically Indian, Chinese, and Malay. The international student will vary from three different continents, Africa, Europe, and neighbouring Asian countries.

The researcher conducted purposive sampling due to the nature of the research objectives and was based on the researcher's judgement by choosing the member of the population to participate in the study (Dudovskiy, 2012) the study was strictly conducted on Sunway University students. A private room was booked prior to the interview and the duration of the interview ranged from 30 to 40 minutes. the in-depth interviews were audio and video recorded, transcribed and thematically coded using the deductive thematic analysis (Braun and Clarke, 2006). A free online transcribing through Google docs was utilized to record and transcribe the qualitative data collected from the in- depth interviews.

Before the researcher commenced the in-depth interviews, participants were given an informed consent form to read and sign. The researcher made it a priority to inform participants that their personal information will be kept anonymous, their participation in the interviews was entirely voluntary, and that they did not have to answer any questions that made them uncomfortable. All participants signed the consent form before taking part in the in-depth interview. Participants were briefed about intercultural conflict to give them a thorough understanding of the topic in case of any confusion.

Once the transcript was recorded and transcribed, the researcher searched for common themes, key words and direct questions to answers amongst the participants about their views and experiences on intercultural conflict and its management styles. Finally, the key words and answers were categorized into respective themes and analysed based on the findings from the participants.

Data analysis

The qualitative data for this research was analyzed by transcribing the in-depth interview responses from the participants. Upon transcribing the responses, open-coding analysis was applied to select answers to specific questions. The researched analyzed the transcribed data based on the themes which was developed from literature review and theoretical framework (refer to figure 1). Based on Corbin & Strauss (1990) open coding is the interpretive process that breaks down data analytically/. It brings new insights by breaking through standard ways of thinking or interpreting the phenomena shown in the data. The use of open coding can make the questioning and constant comparisons break through subjectivity and bias

The two research questions consisted of nine questions that expanded more about the causes of intercultural conflict and intercultural conflict management style. five questions were directed at findings the causes of intercultural conflict, while the other four focused on intercultural conflict management styles. Once the interviews were done the researcher analyzed the themes, interpretations and ideas collected between the different interviews. The analysis was prepared by the researcher by describing the findings using the quotes within the interviews and tables to illustrate the answers given by different participants regarding the questions.

FINDINGS AND DISCUSSION

Findings

This chapter focuses on the results obtained after analyzing the data collected and discussion of the results, indicating whether the objectives were met or not. The interviews yielded some interesting findings. In analyzing the information each recorded interview was transcribed. In order to analyze the data, the transcribed data were categorized into broad themes in line with the research objectives and the interview guide. This allowed the data to be coded through three main headings/themes:

- (1) Causes of intercultural conflict among Sunway University student
- (2) impact of intercultural conflict on individuals and their relationships
- (3) conflict management styles

Causes of intercultural conflict. Questions

- 1) how often do you face intercultural 1) conflict with your peers in Sunway University

Table 1: how often do Sunway Students experience intercultural conflict

Participants	How often
Participant 1	Not often
Participant 2	Often
Participant 3	Not often
Participant 4	A lot often
Participant 5	often
Participant 6	Not often

Table 1 shows how often Sunway university students face intercultural conflict in campus with their peers. participant 1,3 and 6 responded that they seldom often go through intercultural conflict with their peers in campus while participant 2 and 5 responded that they often face intercultural conflict with their peers in campus. The remaining participant 4 responded that they faced a quite lot of intercultural conflict with their peers in Sunway University.

Question 2: In most intercultural conflict that you have gone through, explain the common causes of the conflict

Table 2: Result of causes of intercultural conflict.

Participants	Causes of Intercultural conflict
Participant 1	Misinterpretation, Misunderstanding
Participant 2	Food, Aggression,
Participant 3	Misunderstanding, difference in opinions, different personalities
Participant 4	Misunderstanding
Participant 5	Language, difference in background
Participant 6	Not meeting other party's requirement, miscommunication, difference in Background

Table 1 highlights the responses from the participants on what they consider the causes of intercultural conflict among youths in Sunway university. It was visible from the responses gathered by the interviewees that misunderstanding, differences in personality, background, language as well as opinions are common causes of intercultural conflict among Sunway students. The interview noted that a great number of the targeted participants considered misunderstanding as one of major cause of intercultural conflict.

“I think it may be having many friends there is bound to be misunderstanding, different opinions, arguments some people have like a really huge ego, Different personalities I will say all of those other causes.”

“Typically, it happens because of one- or two-people’s mistakes and eventually everybody world in conflict one way or another, so it’s someone else’s mistake or my own mistake, or the person who started the conflict made a mistake first. from my perspective intercultural conflict happens due to a mistake or misunderstanding. I think misunderstanding is the more pressing issue hence biggest cause of intercultural conflict.”

The response given by the participants is consistent with the theoretical assertion made by Poyrazli, Kavanaugh, Baker, & Al-Timimi, (2004). Some participants on the other had a different view that food and aggression was the cause of many of his intercultural conflict with his peers on campus. participants commented that:

“The common causes about the conflicts I've gone through is from little stuff, like the way we think, and even something as little as food. When I'm friends with people from middle east I find them a little bit more aggressive, they become emotional and tend to fight. I consider aggression part of the causes why i face intercultural conflict with some of my friends, because I'm calmer and when they come in aggressively our opinions just clash.”

“It’s usually language, even though my number one language is Malay but in campus, because we are in a university setting and the English is the best, so I speak in English, but a lot of my classmates are from Chinese school backgrounds. It’s not really a Chinese thing but it’s a background thing. I see that they like to talk Chinese more even if i am in front of them, but the ones that are from international school speaks English so it’s easy to communicate with them.”

A considerable number of the respondents commented that, while they get into intercultural conflicts, often time they are not the cause of the conflict. These results can be seen from table 2 listed below:

Table 3: Result of who causes the intercultural conflict

Participants	Who caused the conflict? (ME/ the other party/ depends/ both parties)
Participant 1	Both parties
Participant 2	Depends
Participant 3	Both parties
Participant 4	The other party
Participant 5	depends
Participant 6	The other party

Table 2 highlights responses from the interviews stating the parties that causes intercultural conflict. The respondents were asked to identify who or what situation they thought intercultural conflict emerged from. participant 1 and 3 responded that the conflict emerged from both parties while, participants 2 and 4 responded that the cause of the conflict depends on the situation in which the conflict took place and not necessarily the party. Some participants responded that intercultural conflict arose from the other party and not them.

They noted that:

“In most cases it was the other person that caused the conflict but to be honest I've had cases where I was also the cause due to miscommunication and misinterpretation of what the person may have said or how the person may have acted.”

“typically I'm not the one Who caused the conflict, because typically I like to keep to myself or when I'm doing this work or talking to them I don't try to confront people unless they are really making trouble and they need to be addressed which happens once or twice, usually it's the other way there's always one or two people one more confrontational and it caused those conflicts.”

Other students had different views on who they taught instigated the conflict. Some participants felt that the conflict arose from both side and there was no need to put the blame on who could've been responsible.

“Most probably I think it depends on the situation, sometimes it's me sometimes it's them. The Indonesian culture is different from the Malaysian culture. The culture in Malaysia is a little bit more open than Indonesia. Sometimes i find Malaysian students too open and I'm the opposite. I find that Malaysian can talk about everything even private things.

“It's not really a person kind of thing, it could be but honestly i just feel it's because of language. It's not really because of the personality of the person but more about language, because each of us have different languages, so when they communicate their preferences is different from mine, and it's very hard therefore it causes issues between us.”

When it came to whether the viewed intercultural conflict as a natural occurrence or the otherwise, all participants were of the view that it is indeed a natural occurrence as they cannot avoid it and it's bound to happen one way or another.

“It's a natural occurrence because first of all, there are seven continents in the world and approximately more than 7 billion people. There is a lot of differences a lot of cultures a lot of values things just aren't the same all over the world it would be very close minded for someone to think so.”

“I think it's a natural occurrence because i think culture is already in our heart. We cannot change our culture and we cannot avoid intercultural conflict because some things that are normal in our cultures can be a taboo in other people's culture so there's no way, we can avoid it, so it's natural, the only thing we can do is to learn about other people's culture in order not to offend them.”

“I mean it's common, it is a natural occurrence. I think it's natural because something like misunderstanding just happens, we don't use it to happen sometimes it's like on purpose like somebody attacking somebody's religion but mostly is based on misunderstanding.”

Intercultural conflict is without a doubt a natural thing, when different cultures interact the way they look at things and the way they think about things, the way they are brought up, everything will clash, very tiny details could cause conflict. I think its natural and it's not a bad thing at all.”

“I feel that its natural because me myself i don't feel that i did nothing wrong and the other person too feels that they didn't do something wrong, so i guess it's natural that things like this will happen because we are not perfect but i guess we learn. I think that it's fine we have intercultural conflict.”

Impact of intercultural conflict on individuals and their relationships

It is without a doubt that intercultural conflict has its positive or negative impacts depending on the individual it can impact them both negatively and positively. Participants were asked on what they think intercultural conflict mean to them and how much does it impact their interpersonal relationship with peers in campus and would they consider it as something negative or positive towards them.

Some participants highlighted that encountering intercultural conflict with their peers in campus gave them the opportunity to learn from those experiences in order to better relate with their peers in campus. When asked on whether they considered intercultural conflict as something negative or positive towards them, they both stated that they saw it as something positive. Participant 1 expressed that intercultural conflict helped her understand how relate better with people from different cultures and backgrounds, while others stated that intercultural conflict did not affect the relationship he has with his peers instead, having to go through these conflicts helped him to become more mature, and has taught him how to respect other people's culture for them to reciprocate back.

Similar responses were gathered from participants on what they thought intercultural conflict meant to them and how it affected and impacted their interpersonal relationships. The respondents expressed that intercultural conflict affected the relationship they once had with the other party, it changed the way they saw the person regardless or being a friend or a stranger. Some participant expressed that they viewed intercultural conflict, as something negative towards her as they believed there's not any type of positive conflicts, as the results always tend to go towards the negative side. Others also stated that intercultural conflict has made them become less interested to remain friends with the other party. They were quoted saying that:

"I feel that I have become more less interested to become friend with them, it's not that I am not friends, it's just that the eagerness to maintain a conversation is not there anymore."

Some also expressed that they viewed intercultural conflict as something negative towards them as they believed it creates a barrier between them and their friends. A Participant highlighted that intercultural conflict affects her relationship with her peers in campus.

She expressed that:

"Yes, the more I face it the more I start doubting people so yes it would be affected."

She further elaborated that she viewed intercultural conflict as something negative towards her although it has it good and bad. She expanded this belief by quoting:

"Intercultural conflict can be both ways, it can be positive because you are learning something from it, but it can be negative because it can bring you down as a person. It can bring you down in a sense where you start doubting your work, the things that you say to the opposite person. It can go both ways but i will say it's more on the negative side."

Some Participant however had a different response compared to the other participants. They expressed that he has been on both hand on the line whereby intercultural conflict affected their relationships both positively and negatively. They explained that in situations where it was positive, they kept the relationship going despite having conflicts with them. In the negative cases, they didn't want to keep contact as the relationships soured due to those conflict. They highlighted intercultural conflict as something positive towards them although they are not oblivious on the occasions whereby it can go wrong. they expressed that:

"I think majority of cases it can be considered to be more towards the positive side because conflict happens due to clashes in opinions and resolving this conflict is a good thing because eventually both parties will benefit from it, at the same time there are some people who refuse to understand where you're coming from or where others are coming from and as such things happens that unfortunately relationships end or people start getting into trouble because of it. I will say mostly positive but there are quite a number of occasions where it can go wrong."

Discussion

In terms of our first research question that looks at the difference causes of intercultural conflict among Sunway university students, the results showed that the most common cause of intercultural conflict was misunderstanding. A lot of the participants placed misunderstanding at the forefront when it comes to what generates the conflict they experience with other parties. Other responses such as miscommunication, misinterpretation and aggression were mentioned, although not highly regarded as misunderstanding.

When it comes to our second research question, which looks at the different conflict management styles Sunway university use to overcome conflict, the respondents were asked their management styles based on four different categories; gender, religion, race, culture. Questions were asked in this manner to obtain difference perspective and styles that students used when confronted with different issues and the responses can be assessed from Table 4.

Conflict management styles

Table 4: Results of conflict management styles used by Sunway University

Participants	Gender	Religion	Race	Culture
Participant 1	Compromising style	Integrating style	Avoiding style	Integrating style
Participant 2	Avoiding style	Not an issue	Obliging style	Integrating style
Participant 3	Integrating style	Avoiding/ integrating style	Avoiding style	Not an issue
Participant 4	Not an issue	Not an issue	Avoiding style	Compromising style
Participant 5	Avoiding style	Not an issue	Avoiding style	Compromising style
Participant 6	Compromising style	Not an issue	Compromising style	Integrating style

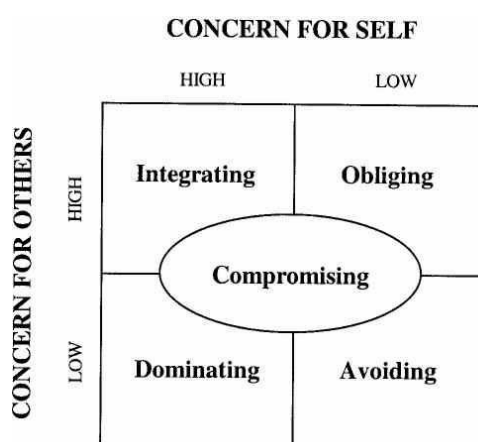


Figure 1: conflict management style Source: M. Afzalur Rahim, (1999)

Avoiding style

In considering the pliability of various conflict management styles, the avoiding style (low concern for self and others) scored the greatest point which suggested that, it was the most commonly adapted style according to the responses given by the participants. Avoiding style was used the most when it came to overcoming issues involving culture. Majority of the participants considered avoiding style the go-to style of dealing with racial issues as it made them uncomfortable due to the recent happenings in the world in relation to racial issues. When it came to gender, two participants who found it the best way to overcome their conflict also used avoiding style. In response to some of the questions asked in relation to gender and race, they were of the assertion that conflicts can be avoided when certain problems are ignored.

A male participant noted that:

“Because I’m a quiet person right I usually just stay silent because I believe silent is golden so it’s better I just keep quiet, if they want to be angry with me or hit me, I don’t mind because I don’t want the conflict to be more complicated. I just avoid them.”

A female participant also noted that:

“Usually I just avoid them because I don’t really talk to boys because in my class, I’m the only Malay, so I’m more comfortable talking to people who are approachable so most of them are not approachable as seen by me, so I just avoid them.”

Integrating style

There were some participants who also strongly advocated for the integrating style as means of managing their cultural conflicts compared with religion, race and gender which only had one response each for this part. This was because this style expressed high concern for both self and others, participants that chose this style were of the view that cultural conflict has a lot to do with respect. They believed that if they respect the culture of other peers in campus, they will reciprocate and hence held high esteem when it came to cultural conflict, advocating their reason for choosing the compromising style as a way of managing intercultural conflict, some of the responded shared their view of this for example,

An international participant noted that:

“For culture i think it depends, like i said earlier, every culture is different, as long as i respect their culture they’ll respect mine, so I have not encountered much conflict because of culture because culture is something we cannot separate. I believe that the more we understand about each other’s culture the more we connect well to them.”

Another participant also expressed that:

“I believe managing intercultural conflict has to do with a respecting Other people’s values and not just yours.”

Compromising style

From the responses provided by the participants, compromising style scored as well in terms of its flexibility in managing cultural, racial and gender issues. This was because most responded felt that this style was easier to implement especially when dealing with people from different cultures that necessary don’t want to integrate and find the common ground. Some participant felt that compromising was a better choice especially when dealing with peers that form the majority in that setting. This clearly demonstrates that it’s not easy managing an intercultural conflict especially when you’re of the minority.

The male participant noted that:

“I don’t really have problems with students from different culture except like i say before the Malays, because of our cultural differences but other than that i usually change my style to accommodate them, because most of the time when i have conflict with them they are part of the larger group, as such i have to change my style and more or less have to surrender to their demands because they are the majority, but at the same time i don’t fully surrender because I still hold strongly to my beliefs that what i did is right. I try to be peaceful but firm.”

Obliging style

Respondents when dealing with racial issue considered the obliging style efficient. The participant was of the assertion that when arguments don’t go as planned with people of other races he has to give in and let them have their way even though that’s not what he truly wants. The participant believed putting other people first in this situation can bring in more harmony than trying to prove his point. In the interview he noted that:

“I just keep quiet because i don’t understand anything and there’s nothing i can do. Sometimes i try to ask what they are talking and sometimes they answer me other times they just ignore me so i have to let it go.”

Dominating style

The dominating style was the least used of all the style as no participant thought it was needed to solve their intercultural conflicts. They all felt other styles could be of better use, as here the party seeks to worry of his/her own interest neglecting the interested of others, and hence it's low marking as a managing style. The aim of this research was to find the common causes of intercultural conflict and its management styles among Sunway university students. Past researchers found out that intercultural conflict can take place when both parties fail to meet up to each other's expectations which are usually causes by misunderstanding and difference in opinion (Ruble and Zhang, 2013; Wei, Tsai, Chao, Du, and Lin, 2012). The results gather here through this research further contributes to the idea, that though these scenarios and happen all over the world and experienced by different people across the globe, they all have similar reasons. In relation to the conflict management styles the responses varied compared to other researchers. Past researchers such as Ellen Toku that found out in their study that the most preferred style of managing conflict among students in basic school was the integrating style followed by the compromising obliging, avoiding and dominating style, whereas this research shows that Sunway university student preferred the avoiding style followed by the integrating, compromising, obliging and dominating style. This proves that although everyone going through similar situation, how he or she chose to handle it solely depends on hem and what they are comfortable with. its steady proves the fact that everyone is different, and people must try to find appropriate ways to deal with each other in order to solve conflict.

CONCLUSION

The results of the qualitative study were successful at answering the two research questions proposed by the researcher in this research. In terms of our first research questions which looks at the different causes of intercultural conflict among Sunway students, the research concludes that misunderstanding, miscommunication misinterpretation, food, aggression, different background, different personality, language were the causes of intercultural conflict among Sunway university students. Above all the causes mentioned misunderstanding was the most popular response given by participants compared to others causes.

In terms of our second research question, which looks at the different management style used by Sunway university students to overcome conflict, the avoiding style scored the most as many participants could relate to it in different scenarios. The least style used by participants to overcome crisis was the dominating style as they thought it wasn't needed. Ultimately these research findings add to existing works on intercultural conflict and its various causes and management styles used by individuals to manage conflicts in terms of gender, race religion and culture.

Limitations

The researcher acknowledges certain limitations associated with this study. The research conducted had some participants that were not proactive, hence some questions were answered briefly. This also reflected in the participant's level, as some participants were more active than others in the way they responded therefore the participant's level was not equal. The research also had lack of literature within the scope of study as there were authors that repeatedly cited the same thing therefore, no new literature could've been added the ones already mentioned.

Recommendations

Further research on intercultural conflict and its management style can broaden the scope by using a quantitative method of study that will enable a lot of students to give their views rather than going in-depth to increase the generalizability of results. Further research may also consider doing a comparison study between international students vs. local students or male vs. female to determine who are better at managing intercultural conflict.

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TEACHERS WHO REFLECT, TEACH BETTER: REFLECTIVE PRACTICE AT THE HEART OF TEACHERS' PROFESSIONAL DEVELOPMENT PROGRAMS

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ABSTRACT

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While there is a significant amount of research and literature to explain the role of reflective practice in teaching, there is little research that reported the extent of such practice on classroom instructions and its spill effects on student learning outcomes. For this

reason, this paper looks at the magnitude of reflective practice in shaping classroom instructions and how it facilitates for better student performance within the context of teachers' professional development (PD) programs. Hence, the focus of the paper is two-fold: examining teachers' PD programs that promoted reflective practice; and the relationship between reflective practice and student performance. The discussion on teachers' reflective practice is timely. In particular, with the growing educational research and increasing body of evidence that pointed towards PD as having a significant influence on student achievement (Achinstein & Athanases, 2006; Fullan, 1990; Little, 2001). In addition, most PD efforts focused on teacher collaboration as a strategy for teaching improvement and eventually better academic performance of the students (Achinstein & Athanases, 2006). Many educators (Fendler, 2003; Loughran, 2002; Schon, 1983; Walkington, 2005) viewed reflective practice as situated at the heart of PD programs that sought teachers to examine their practice for improvement. This paper assists policy makers and education reformists in re-examining their PD efforts in targeting for variables that matter.

Keywords: *reflective practice, teacher reflection, professional development, teacher professionalism*

1. INTRODUCTION

The idea of providing professional assistance for teachers' growth is not new; in fact, the very nature of teachers' professional development (PD) has evolved over the past fifty years. Hyde and Pink (1992) stated that professional development initiatives in the 70s and 80s served as remedial measures in fulfilling the 'inadequacies' teachers had. Towards the late 1980s and early 1990s, the terms *teacher empowerment* and *teacher renewal* were highly preferred (Hyde & Pink, 1992). Whilst most in-school trainings and PD efforts in the 21st century consisted the element of *professionalism* or *professional growth* (Greene, 2001). The content and focus of PD programs have also changed tremendously over the years. While a fundamental theme arising from the literature of recent development programs in schools is the collaborative effort of teachers aimed at improving instruction and student performance (Helman, 2006; Lee, 2006; Little, 2001); earlier program emphasis was on providing teachers with information on teaching approaches and techniques (Cochran-Smith & Lytle, 2001), improving teachers' skills in teaching if they were perceived as lacking (Hyde & Pink, 1992), and most were based on conventional training models (Little, 2001). Fullan (1990) used the term PD and innovation effort interchangeably, seeing the two as interrelated. He argued that

any PD programs must include the element of innovation, its implementation ongoing, with a module that combined formal and informal components. Unfortunately, most programs failed to integrate these elements (Fullan, 1990). Another point of entry into the debate was made by Eaker, Noblit and Rogers (1992), saying that the basic fallacy of PD program was the use of traditional deficit model and the assumption that educational innovations were meaningful in the process of PD when, in reality, they were rarely put into actual practice.

A number of educational research and increasing body of evidence pointed towards PD as having a significant influence on student achievement (Achinstein & Athanases, 2006; Fullan, 1990; Little, 2001; Joyce, Murphy, Showers & Murphy, 1989; Stallings, 1989). Studies also found significant relationships between teachers' involvement in PD programs and teaching improvement (Lawrence, Anthony & Ding, 2009; Neuman & Cunningham, 2009; Pow & Yeung, 2007; Rogers, 2007). Many educators viewed reflective practice as situated at the heart of PD programs that sought teachers to examine their practice for improvement (Fendler, 2003; Walkington, 2005). Loughran (2002) stated that 'It is through the development of knowledge and understanding of the practice setting and the ability to recognize and respond to such knowledge that the reflective practitioner becomes truly responsive to the needs, issues and concerns that are so important in shaping practice' (p.9). Schon (1987) regarded reflective practice as one of the defining characteristics of professional practice. This was due to its capacity which enabled teachers to reflect on action as an engagement in a process of continuous learning (Schon, 1987).

This article seeks to further explore the relationships between teachers' reflective practice and its subsequent effect on student learning improvement. Specific focus is given to reflective practice within the context of PD for teachers. Hence, drawing from related literature, this article looks at the significance of teachers as reflective practitioners, PDs that promote reflective practice, and linking this to the improvement of learning and student performance.

2. PROFESSIONAL DEVELOPMENT AND REFLECTIVE PRACTICE

Reflecting on teaching practice assists teachers to make connection between what were taught and how were they taught, hence examining the strengths and weaknesses of their teaching. Merriam and Caffarella (1991) defined the reflective practice as 'thinking about and monitoring one's practice as it is happening' (p.225-226). Reflective practice was also viewed as a tool that assisted teachers to 'personalize and individualize' (Carrington, Deppeler & Moss, 2010, p.2) their teaching practice and linked teacher knowledge and understanding with their pedagogy (Carrington et al., 2010). Schon (1996) defined the practice as insightful considerations of a person's own experience and being able to apply the outcome of this process to real-life practice. He (Schon, 1987) regarded reflective practice as one of the key defining characteristics of professional practice due to its capacity to promote the process continuous learning. It is through Schon's (1987, 1996) concept of reflection-on-action, drawing upon Dewey's (1933) functional ideas on reflection, which brought reflective practice to its popularity, having ripple effects on the design of many PD programs. Schon (1996) placed coaching as a crucial method to propel reflective practice, emphasizing the significance of knowledgeable others in assisting teachers to reflect.

PDs integrated and promoted reflective techniques in a number of ways. Many authors associated reflective practice with action research (Grundy, 1982; Leitch & Day, 2000; McIntosh, 2010; McMahan, 1999). Kemmis and McTaggart (1988) viewed action research as involving inquiries into one's own practice through a cyclical process which included planning, acting, observing and reflecting. McIntosh (2010) argued that reflection is a form of research in itself. This resonated with Grundy's (1982) view who identified similarities in action research and reflective practice particularly in the manner both were framed and interpreted. McMahan (1999) noted a similarity on how the two aspects were often linked to experiential learning. He

extended that reflective practice could be seen as specific application of experiential learning with the focus on improving practice and this was commonly done through reflecting on experience.

Some PDs focused on action learning, a concept initially introduced as a business management model (Plummer, 2005). Revan (1980) believed that individual learning needed to be sustained through a mean beyond mere acquisition of knowledge. He posited exploration of possibilities and reflection of past experience as keys to changing practice. Serafini (2002), on the other hand, proposed four aspects to professional reflection: time, distance, dialogue and vision. Serafini argued that these four aspects were intertwined and its combination would likely promote effective reflection. Sufficient time is important for teachers to ponder and critically evaluate what has happened and what should happen. Distance refers to teachers' capacity to transfer events into the cognitive and the ability to employ critical perspective and judgement. Dialogue refers to teachers' active involvement with the externals – colleagues, community, etc. to apply and promote reflective learning. Vision provides focus and definition to the directions and aims (Serafini, 2002).

Enormous amounts of PDs incorporated self-reflective learning as one of the essential components. Marsick and Watkins (1990) defined self-reflective learning as the process of rethinking of one's experiences in dealing with surrounding issues. Self-reflected learning was one of the three main dimensions proposed by the two authors, in addition to instrumental learning and dialogic learning. Instrumental learning has a focus of isolating the skills from social context with the emphasis on skill development and improvement of individual productivity. Dialogic learning refers to learning about the organisation and how one relates to the organisation. This aspect of learning employs collaboration and team work such as coaching, mentoring, and role modelling as a basis for learning.

Grossman, Wineburg and Woolworth (2001) presented an argument that teachers needed a community to nourish their growth as much as students were expected to form a community of learners. Agreeing to Grossmann et al.'s (2001), Borko (2004) added that teachers were almost always willing to share, discuss and reflect ideas related to their work, and welcomed conversations related to PD and career growth. However, she questioned the availability of platforms that encouraged teachers to critically examine their teaching practice. Nevertheless, studies on professional learning communities supported that these networks provided teachers with the opportunities to reflect and learn from their instructional practice and to work on improvement. Hence, there was an increase in the number of studies looking at the effect of professional learning communities in fostering teacher learning, bringing about the indirect impact of instructional improvements (Cho, 2005; Padwat & Dixit, 2008).

There were various other techniques or strategies of reflective practice that were assimilated into PD designs. Some that are worth mentioning were journal keeping, critical incident analysis, mind mapping, teaching portfolios and mentoring (Hall, 1997; Serrat, 2009; Tripp, 1987).

2.1. Professional Development, Reflective Practice and Teacher Learning

Various authors and researchers associated reflective practice with teacher learning (Bonner, 2006; Borko, 2004; Lytle & Cochran-Smith, 1992; Merriam & Caffarella, 1991; Schon, 1996). In fact, reflective practice was one of the most widely discussed topics of teacher learning. The efforts behind teacher learning stemmed by the basic idea that teachers who know more teach better (Cochran-Smith & Lytle, 1999). In addition, rich and deep understanding of content knowledge of the teachers is essential in fostering students' conceptual understanding of the subject learnt (Anderson, 1985; Borko, 2004; Borko & Putnam, 1996).

One of the powerful contexts of teacher learning is the activities inside teachers' classrooms. Borko (2004), in reviewing the literature related to teacher learning (such as Ball & Cohen, 1999; Greeno, Collins & Resnick, 1996; Putnam & Borko, 2000), identified that the materials and sample of work that teachers indulged in their classrooms (such as instructional plans and assignments, videotapes of lessons, samples of students' work) assisted teachers to reflect on their own practice and work for improvement. Borko's view on reflective practicum - reflecting on one's own teaching for strength and weaknesses and then working on improvement - was shared and agreed by many (Bonner, 2006; Calderhead, 1987; Eraut, 1995; Leahy, Lyon, Thompson & William, 2005; Lytle & Cochran-Smith, 1992; Merriam & Caffarella, 1991; Schon, 1995).

McKenzie and Turbill (1992) stressed that teachers needed, during the reflection process, to make conscious the strategies and processes that they themselves had used in their learning. Terming this as '*inside-out learning*' (McKenzie & Turbill, 1999, p.19), McKenzie and Turbill described that it allowed teachers to view learning from their students' perspectives. Teachers would also be metacognitively aware 'of their own learning strategies and are therefore consciously able to monitor their own learning experience' (p.19). Hence, the authors suggested that PD program should promote opportunity for teachers to focus and reflect on their beliefs and practices, particularly recognizing what teachers have already known.

Associating *knowledge* with *teacher learning* and the transference of these onto teaching practice, Cochran-Smith and Lytle (1999) provided a framework which categorized knowledge into three different perspectives. They are *knowledge-for-practice*, *knowledge-in-practice* and *knowledge-of-practice*. Knowledge-for-practice is the most traditional form of knowledge in which teachers are expected to utilize in their professional field. Cochran-Smith and Lytle (1999) explained that *knowledge-for-practice*, or what was also termed as *practical knowledge* (Elbaz, 1983; Grossman & Richert, 1988; Leinhardt & Smith, 1985; Shulman, 1987), underpinned the assumption that the more teachers know about aspects related to their profession the better these teachers are in their teaching. McLeskey and Waldron (2004) pointed out that this perspective held the view that teachers were not generators of knowledge rather knowledge was seen as external to teachers. Anderson (1985) stressed the vitality of this knowledge in teaching and learning processes, including knowledge of subject matter, curriculum, materials, teaching methods and students. There were several schools of thoughts with regard to knowledge-for-practice. First, that teachers approached their practice based on their derivation of formal knowledge which provided teachers with procedural information (Anderson, 1985). Second, that knowledge-for-practice was largely influenced by teachers' pedagogical content knowledge that dictated the way teachers carried out their instructions (Grossman & Richert, 1988; Leinhardt & Smith, 1985; Shulman, 1987). And third, that teachers approached their classroom from accumulated experience being on-the-job that shaped their ongoing practice (Calderhead, 1987; Carter, 1992; Foss & Kleinsasser, 1996).

Knowledge in *knowledge-in-practice* was described by Cochran-Smith and Lytle (1999) as being in action. Teaching with the application of this knowledge is similar to a craft. The authors explained further that teachers needed to be engaged in knowledge, reflected upon it, questioned and sought more information about that particular knowledge and the experiencing of it would bear fruit to a more meaningful form of knowledge. Clearly knowledge-for-practice involves more formal form of knowledge as compared to knowledge-in-practice that is more practical and associated with craft knowledge. The final conception of knowledge is *knowledge-of-practice*. This type of teacher learning was viewed as embedded within a particular context or construct and took the view of teachers as generators of knowledge. The authors further clarified it is situated within knower, but its usage goes beyond immediate situation. This knowledge assisted teachers in conceptualizing teaching and in making decisions.

McLeskey and Waldron (2004) expanded these three conceptions of teacher learning into PD context and framework. They argued that PD built around knowledge-for-practice yielded very little effectiveness, unfortunately this type of knowledge had been the basis for PD initiatives for so many years. McLeskey and Waldron cited teacher training program that employed the use of outside expertise and expected teachers to apply the knowledge within their classroom context after a brief intervention as an example. Cochran-Smith and Lytle (1999) wrote that one-shot workshops would not normally bring about desired results. However, the two authors (1999) suggested that moulding PD around knowledge-for-practice would be effective, in particular, if the program developers considered integrating it with constructivist approach where teachers were viewed as the agent of change. On the other hand, PD developed based on knowledge-in-practice should encourage teachers to examine and reflect upon their practice and the practice of others. Knowledge-in-practice works best with PD that takes the form of collaboration, for example, teaming up a less experienced teacher with a more experienced teacher, or involving groups of teachers or communities. They (1999) added that exchanges of views and ideas within group settings assisted the teachers to analyse their beliefs, knowledge and practices, and examination of how their teaching practices could be improved yet consistent with their knowledge and beliefs.

2.2. Reflective Practice and Teaching Improvement

For years, studies on teaching and pedagogical strategies that teachers employed in the classrooms have focused on what teachers do. The focus on teachers' action, however, shifted to teachers' thought processes in the earlier 1970s (Calderhead, 1996; Clark & Peterson, 1986; Dann, 1990), following an increase in evidence that demonstrated strong relationship between what teachers believed in and how they approached their classroom practices (Anders & Richardson, 1996; Archer, 1999; Haney, Czerniak & Lumpe, 1996; Little, 2001; Richardson, 1994; 2003; Tobin, Tippin & Gillard, 1994). As a consequence, many PD efforts which encouraged reflective practice also acknowledge the role of teacher beliefs. Studies conducted to measure PD effectiveness generally found that reflective practice have led to teaching improvement.

Carrington et al. (2010) discussed three different projects carried out in Australia that inculcated critical reflections and change in schools through the cultivation of teachers' beliefs, knowledge and practice. The first project, the Service-learning Program, involved pre-service teachers in the University of Queensland. The program encouraged students to be involved in voluntary community work, allowing them to apply their knowledge within real context, challenged their assumptions and built better connection with the community. This, in turns, provided learning experience and opportunity for critical reflection. The Learning Improves in Networking Communities (LINC), the second project, was a form of a university-school partnership which explored the role of collaborative inquiry in assisting teachers to reflect and develop better understanding of their practice and literacy learning. In doing so resulting in the change in practice. The authors reported that the PD program nurtured professional knowledge and pedagogical development which leads to overall improvement. The third project, a collaboration between the University of Melbourne and the Department of Education, Victoria, is known as the Principles of Learning and Teaching (PoLT) program. PoLT drew from broad ranging principles in assisting teachers to transform their classrooms into learning communities, through collaborative critical reflection between the teachers and their pedagogy. The authors believed that these three undertakings had urged the participants involved to critically reflect on and interpret their beliefs, knowledge and classroom skills necessary to target teaching to promote the best interests of all students.

A study looking at the effectiveness of a PD program that focused on reflective-participative approach found the approach is practical and effective in bringing about improvement in the teaching of Liberal Studies in schools. Pow and Yeung (2007) stated that the approach

encouraged teachers to learn from their experience and the focus group sessions allowed teachers to uncover their attitudes towards several issues that surrounded their practice. The authors noted that some participants experienced change in how they viewed their practice in the course of the discussion. The participants were reported to be in the initial stage of developing the necessary attitudes and skills to become a Liberal Studies teacher.

Lawrence et al. (2009) presented a case study which emphasized on the learning experience of one of the teachers participated in a PD program known as the Secondary Numeracy Project (SNP). Data was collected a year after the teacher's involvement in SNP. The authors found that the teacher had made these specific changes in her practice: establishing norm that understanding was a desired learning outcome, selecting tasks that built on students' existing knowledge and ways of thinking, using concrete materials and a range of representations; and focusing on collective discourse related to students' thinking. The teacher noted that she had shifted her focus from basing on what to do to basing it on students' understanding, accompanied by a strong belief that a focus on understanding was crucial.

Rogers (2007) examined the impact of the Australian Government Quality Teacher Programme (AGQTP) on the changes in beliefs and attitudes about mathematics teaching. Data was collected based on teacher's written observations, written comments and reflections, as well as video recordings and teaching transcripts, and responses obtained through face-to-face interviews. Critical to teacher change was the practice of reflecting upon instructions. Rogers concluded that changes in beliefs and attitudes were only accomplished after student learning appeared to be positive. Teachers were more likely to accommodate change in their beliefs when the attempted changes facilitated favourable outcomes.

A study investigating the effectiveness of practice-based PD program and coursework-based PD program revealed that program emphasizing a link between theory and practice was more likely to bring about desired changes in teachers. Neuman and Cunningham (2009) analysed the quasi-experimental impact of coursework and coaching-based PD program on early childhood educators' language and literacy practices. They reported that participants who received coursework and coaching design with reflective component demonstrated higher quality practices, with the incorporation of newly learnt strategies into their practices. In contrast, the PD course attended by a comparative group did not bring about significant differences. Neuman and Cunningham maintained the quality of the intervention and attributed the lack of changes of the comparative group to the poor link between theory and practice in the PD program. The authors suggested that PD programs that included coaching and reflection in addition to coursework may be a beneficial investment for early childhood language and literacy educators.

Levine and Marcus (2010) investigated different collaborative efforts undertaken by one teacher team to determine what kind of teacher collaboration activities were most likely to promote teacher learning, and consequentially, improve student learning. Opportunities for learning seemed to be affected by the structure and the focus of collaborative activities. The authors found that all the teachers in the team share similar aim for collaborative work - instructional improvement. Evidently, the analysis revealed higher quantity of participant discussion when the focus of the meeting was on classroom practice. They believed that teachers needed to have directions when they embarked in collaborative activities and to be given the room to develop, consider and reflect on various factors during the progression of such activities. The authors suggested that schools should provide 'multiple forms of collaborative activity' (p.396). Engagement in various collaborative activities enabled the teachers to address and reflect on various aspects of instructions and issues that worth addressing.

The selected studies (Carrington et al., 2010; Lawrence et al., 2009; Levine & Marcus, 2010; Neuman & Cunningham, 2009; Pow & Yeung, 2007; Rogers, 2007) cited and discussed in this sub-chapter demonstrated the significance of teacher reflection in improving instructional practice. Bonner (2006) recommended that teacher change was usually achieved at individual level. And although teacher change was mandated by authorities and governing bodies through reforms, requirement alone would not be sufficient. Teacher change, according to Bonner, was similar to other aspects of change in human being, they must emanate from within. Thus, she suggested that PD aiming for change should also provide enough opportunity and room for teachers to reflect on their practices.

2.3. Reflective Practice and Learning Improvement

Various studies have been carried out to investigate the relationships between teacher quality and student achievements in the last three decades. Most of these studies found that these two variables correlated highly. For example, studies on teacher effectiveness by Brophy (1988) and Good and Brophy (1997) revealed that effective teachers displayed specific behaviours during instructions that aligned with students of different backgrounds. Among the specific behaviours identified were the ability to engage students in classroom discussions, higher level questioning and critical reflection of their own learning. In some studies, teacher qualities were found to have a more significant impact on student achievement as compared to other variables such as teaching materials and intervention programs designed at local and national levels. Hence, most PD initiatives were designed with the focus of improving teacher quality so that the ripple effect of improved learning outcomes would eventually take place. The hypothesis behind such program was that the change in teaching quality would result in the betterment of student performance. Central to many PD programs addressed in the studies that follow is its reflective component.

One such study was carried out by Johnson and Fargo (2010) who examined the impact of PD on teacher change and student learning of science. The authors used quasi-experimental design in which four schools were assigned to either a treatment group or a control group (two schools for each group). The teachers in the treatment group received PD training and data was gathered at pre and post interventions longitudinally over a period of two years. Teacher change was measured through surveys and classroom observations, and students were assessed at three points: prior to intervention, after the first year and after the second year of intervention. No significant difference was reported in student achievement between the two groups one year after intervention. Students of teachers in treatment group, however, experienced significantly larger gain in scores than students of teachers in the control group at the end of second year. Johnson and Fargo concluded that time was crucial for significant gain to be visible in student performance, and that collaborative PD provided teachers with the platform to sufficiently and critically reflect on their practice.

In a study by Medlin, Leask and Feast (1999), it is reported that a multi-faceted, team-based reflective practice PD program was successful in addressing the problem of the falling rate of a first-year core accounting subject in the University of South Australia. The passing rates had dropped consistently and this has called for the formation of a multi-disciplinary team represented by a number of staff of different areas and expertise in the university. The team worked together in reflecting and identifying the problem, devising appropriate strategies and carrying out evaluation on the effectiveness of the proposed solution. Recommendations included adherence to a proposed student-centred learning model, engagement in 'reflective conversations' with students', new student assessments for the course including 26 ways of changes that lecturers should adopt in their practice. The lecturers involved were reported to modify their teaching practice which led to an improvement in student learning outcomes.

McKenzie and Turbill (1999) investigated the process of teacher learning and the effectiveness of a PD program, the Broken Bay Teacher Learning Project, on teacher learning

and student learning outcomes. Data was collected longitudinally at three points of time via survey to determine teacher change, and via classroom literacy learning activities administered by the teachers to determine student learning outcomes. Teachers' reflective journals were also analysed for teacher change. Teachers were reported to have experienced shift in their beliefs and this was mirrored in the organisational structure and the physical layout of their classrooms and the use of literacy-related instructional strategies. The authors added that students also demonstrated positive behavioural changes including taking more responsibility for their own learning, increased student-student and student-teacher interactions, and an increased level of student reflection.

Bonner (2006) investigated the impact of collaborative action research on teacher attitudes and its spill over effect on student achievement. She volunteered to assist any teachers in her daughter's school to venture into collaborative action research to improve instructional practice, and found only five teachers were willing to participate. Out of five, the experience and transformation of two teachers were discussed as these two, reported by Bonner, had experienced the most dramatic impact. They started with analysing and reflecting their classroom practices and student learning, and identifying areas of student learning that needed to be emphasized. Bonner then provided the teachers with several related literature, and discussed how they could be used to improve practice. She believed that in changing student learning, teachers first needed to change. Teachers were reported to have enjoyed the teaching of maths, and this influenced the shifts in the teachers' attitudes towards maths teaching. Bonner admitted that she was surprised over the change in student attitudes towards maths learning and had not expected the changes to be transparent in the data of student achievement. Both teachers noted the increase of student engagement in maths learning, an increase in maths self-efficacy, an increase of student enjoyment in maths activities, and a decrease in apprehension regarding maths; in contrast to the negative attitudes towards maths demonstrated by the students at the early stage of Bonner's study.

A study by Saunders, Goldenberg and Gallimore (2009) examined the impact on student achievement of grade-level teams that have specific focus on improving learning. The study was based on the hypothesis that if teachers were involved in school matters (such as departmental meetings, faculty meetings, and other administrative tasks) that provided more focus on instructional issues and reflection, it would lead to significant gains in student achievement. Student performance scores were reported to show significant improvement after the introduction of summer and winter institutes. Saunders and his colleagues explained that the results were consistent with other studies which pointed towards the fact that any PD programs were found to function more effectively if effective external assistance was provided and this assistance was well specified. Based on the findings of the study, the authors concluded that it was imperative for schools to provide structural opportunities and skills for teachers to focus on classroom learning as it led to a significant gain of student achievement.

The impacts of teacher reflective practice on student learning were profound. Various studies discussed looking at the relationships between teaching reflection and improved student learning have revealed that reflecting on practice did not only enhance teaching effectiveness but improve student learning in relation to their engagement of learning and academic performance.

3. IMPLICATION FOR MALAYSIAN TEACHERS AND SCHOOL ADMINISTRATORS

Effandi and Md. Yusoff (2009) wrote that the improvement of teacher quality was perceived by Malaysians as one of the most important precursors for school improvement and quality of education. The two authors also noted the importance of professional development for teachers as a means of keeping abreast with enhancement of content and pedagogical knowledge. Siti Khadijah (2006) believed that reflective practice enhanced professional

development of teachers, particularly teachers teaching English, in a number of ways. Citing the work of Pollard (1997), she stressed that teachers would be increasingly aware of their own practice especially in addressing issues that surrounded their teaching; leading to the culture of collaboration where ideas were shared; developed more competent and autonomous practitioners; and developed collaborative work.

It is vital for PD organizers that target for instructional improvement to recognize the significance of reflective practice and its crucial influence in shaping teaching practices. Many of the PD emphasis in Malaysia are still content, discipline and pedagogically-focused (citing few examples of such PD programs included discussions by Effandi & Md. Yusoff, 2009; Noraini, Loh, Norjoharuddeen, Ahmad Zabidi & Rahimi, 2007; Thang, Hall, Hazita & Joyes, 2010). It is important that PD organizers take a step back and identify whether these PDs have effectively facilitated for change in content knowledge. Countless authors (to name a few, Lloyd & Anders, 1994; Richardson, 2003; Schulman & Armitage, 2005; Tabachnick & Zeichner, 1984; Zakaria & Care, 2010) have pointed out that for PD to take effect, an important aspect that needs to be concurrently targeted is teacher beliefs. Studies discussed in the earlier section of this paper have also demonstrated that for new practice to be embraced, reflective practice is essential as a mean of linking teaching practice to the cognitive. In addition, McLeskey and Waldron (2004) stated that PD built around knowledge-for-practice yielded very little effectiveness even though such design has been the basis for most PDs for so many years.

Many authors and researchers have consistently testified the discrepancies between the frequency of teacher involvement in PD and change in practice (Archer, 1999; Cochran-Smith & Lytle, 1999; Fairbanks, Duffy, Faircloth, He, Levin, Rohr et al., 2010; Little, 2001; McLeskey & Waldron, 2004; Prime & Miranda, 2006; Richards, Gallo & Renandya, 2001; Richardson, 2003; Tobin et al., 1994). School experience was also found to have stronger influence on teaching practice than their teaching preparatory programs, and despite the fact that these pre-service teachers spent hundreds of hours learning about how effective teaching should be and looked like, they commenced their teaching practices the way they were taught by their school teachers (Pajares, 1992; 1993; Penn-Edwards, 2010; Taylor, 2003; Schulman & Armitage, 2005; Vacilotto & Cummings, 2007; Zakaria & Care, 2010). A number of authors have attributed this to heavy concentration on content and pedagogical knowledge and without appropriate intervention on beliefs (Bonner, 2006; Gore & Ladwig, 2006; Richards & Lockhart, 1994; Richardson, 2003; Rogers, 2007; Thomas, Kun & Kun, 2007; Zohar, Degani & Vaakin, 2001). Central to addressing beliefs, reflection on practice is essential (Bonner, 2006; Rogers, 2007).

The lack of reflective practice as a component in PD programs does not mean that teachers do not reflect on their practice. Teachers reflect all the time, particularly when lessons do not go as planned. However, the emphasis of reflective practice in PD programs would allow for more structured and continuous reflective practice. Change can only be embraced if teachers are able to make connection of their past experience to what should happen and continuously strive for improvement in teaching. In ensuring sustainability and continuous use of the concepts and pedagogical approaches introduced in PD programs, it is important for PD organizers to incorporate reflective practice as a PD component. PD that builds around knowledge-for-practice should concurrently address teacher beliefs and emphasizes on reflective practice as a means of linking teaching practice and teacher cognition.

4. CONCLUSION

The discussion in this paper links reflective practice to several aspects: teacher learning, teaching improvement and improvement in student learning. Each of these is approached with teacher professional development in mind. Selected studies are also looked at within which the research findings highlight and support several points of the discussion: that

reflective practice is an essential component of PD that aims to facilitate change (Bonner, 2006; Rogers, 2007; Schon, 1987; 1995; 1996); that the culture of reflecting on practice assists teachers to strive for improvement (Carrington et al., 2010; Lawrence et al., 2009; Neuman & Cunningham, 2009; Pow & Yeung, 2007; Rogers, 2007); and that this improvement in teaching also has direct and indirect impact on student learning (Bonner, 2006; Johnson & Fargo, 2010; McKenzie & Turbill, 1999; Medlin, Leask & Feast, 1999; Saunders et al., 2009). It is timely that PD opportunities in Malaysia tap into reflective practice in addition to the required focus on content and pedagogical knowledge. PD programs should expose teachers with the right skills of reflecting on practice and encourage such practice to be employed on daily basis and be embraced as a culture in teaching profession.

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