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# IDEALOGY JOURNAL

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**ISHAK RAMLI, MUHAMAD ABDUL AZIZ AB GANI,  
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# A Systematic Review on The Integration of Universal Design in Architectural Outdoor Environments of Higher Educational Institutions

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## ABSTRACT

Universities are a critical place for preparing humans for their future endeavours because they provide the necessary knowledge and skills for personal and professional growth. However, inadequate accessibility for students with disabilities (SWDs) has hindered them from fully participating in any university programmes that cause of lack connectivity in High Educational Institution (HEI) campuses area. With the growing numbers of SWDs, HEI should be freely access without any discrimination regarding to the physical environment. Therefore, this article will review the current literature on integration of Universal Design (UD) in HEI for the past 15 years. It is thought that the information and knowledge presented in this review can aid higher education institutions in creating a more inclusive environment to support students with disabilities (SWDs) during their campus life. A list of keywords (UD theory and principles, Students with Disabilities, Accessibility in HEI, and Outdoor environments) related to the scope of this research was identified. In the second step, the keyword for studies on Scopus and WoS were searched, and total of 20 papers were reviewed. A themed review was carried out, where 33 sub-themes were identified based on the keywords. The result suggests a new accessibility model for the integration of UD in architectural environments. This study will benefit future researchers that focus on outdoor environment with the integration of UD theory.

**Keywords:** Universal Design (UD), Student with Disabilities (SWDs), High Educational Institution (HEI), Outdoor Environment



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## 1. INTRODUCTION

Post-secondary education for students with disabilities (SWD) is an important issue that has gained attention and support at both the national and international level in providing equal opportunities. Higher education Institution (HEI) leads to an increase in individuals' capabilities and their level of self-sufficiency, which in turn increases their quality of life (Colin Barnes, 2006). Apart from that, the author aware that universities are viewed as pioneer within their communities, and lead to contribute to the social, cultural, economic, political, and technological development and they are seen as driving forces in shaping the development of a nation. University should take a leading role in society in

supporting campus life of SWD to ensure the needs that relates with the everyday life living patterns of students with disabilities are fulfilled. The shift towards viewing disability from a social perspective, rather than an individual one, and the changes in legislation that promote equal rights are essential for ensuring equitable access to higher education for students with disabilities. This transformation in the way we approach disability and its relationship to equal rights is crucial for ensuring that Higher Education Institution (HEI) can provide equal opportunities for success to students with disabilities.

In Malaysia, the Higher Education Act 1996 is the main legislation that governs the operations of higher education institutions (HEI). The act provides the framework for the establishment, administration, and development of HEI in the country. However, this law does not specifically address the rights of students with disabilities in HEI or the measures that HEI should take to ensure equitable access to higher education for students with disabilities. In addition, The National Council for Persons with Disabilities (NCPD), established under the Persons with Disabilities Act 2008 (Act 685) is responsible for promoting and protecting the rights and welfare of persons with disabilities in Malaysia. The council has been working closely with the Ministry of Higher Education that responsible for overseeing the operations of HEI in Malaysia specifically, the related regulation contained technical design specifications that applied in all public spatial environments, including university campuses. Regulations related to monitoring and controlling accessibility include a set of design standards and a checklist to determine whether a design is accessible or not. The current method of evaluating the design of the built environment for accessibility has some gaps, as it often focuses on making individual design elements accessible, rather than ensuring that the environment is inclusive for all community members, including those with disabilities. While technical design standards are important, the goal should be to adopt an integrated design approach that considers the needs and abilities of all users. Without this approach, achieving equal access in college campus environments and other public spaces remains a challenge for individuals with disabilities in Malaysia.

The accessibility of a university campus for students with disabilities depends on how well the campus's facilities, services, and activities meet the spatial needs of those students. The design of the campus should consider this relationship, whether it's a new campus being built or an existing one being renovated. To achieve this, the design should consider how accessible the campus is for all students at the earliest stages of planning. To do this, it's important to understand the real-life experiences of students with disabilities and to gather information about their specific needs. This will help ensure that the campus is accessible and inclusive for all students.

Application of Universal Design in built environment for both existing and new building should be provided (Rahim et al., 2010) in paralleled to Malaysia's aims which to increase the participation of students with disabilities in Higher Education Institution (Yusmarhaini Yusof, 2019) through the pledge of 'leaving no one behind' is one of the initiatives by the Higher education that has been highlighted in the Sustainable Development Goals (SDGs) in which to advance inclusive development for all (Muhammad et al., 2020). In addition, according to (Wilson, 2018), the design outdoor environment can be effectively used to positively impact the social and academic lives of students.

## **2. METHODOLOGY**

In this section the method used to retrieve articles related to the integration of universal design in architectural outdoor environments of higher educational institutions. The reviewers used the method called PRISMA, which includes resources (Scopus and Web of Science) used to run the systematic review, eligibility and exclusion criteria, steps of the review process (identification, screening, eligibility) and data abstraction and analysis.



## 2.1 PRISMA

The PRISMA Statement (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) guided the review, which is commonly used in the field of environmental management. As noted by (Sierra-Correa & Cantera Kintz, 2015 as cited in Shaffril et al., 2018), PRISMA provides three distinct benefits: 1) it enables the formulation of clear research questions that facilitate systematic research, 2) it identifies inclusion and exclusion criteria, and 3) it aims to comprehensively review a large database of scientific literature within a defined timeframe. The PRISMA statement allows in-depth research of terms related to universal design in architectural outdoor environments of higher educational institutions and its impact and coded information in future environmental management reviews. The methodology can be used to monitoring the integration of UD theory towards built environment in Malaysian HEI.

## 2.2 Resources

The review relied on two main journal databases – Scopus and Web of Science (WoS). WoS is a huge database consisting of >33,000 journals with coverage of over 256 disciplines including subjects related to environmental studies, interdisciplinary social sciences, social issues and development and planning. It includes over 100 years of comprehensive back file and citation data, established by Clarivate Analytics, and ranks them by three separate measures: citations, papers, and citations per-paper. Scopus is the second databases used in the review. It is one of the largest abstract and citation databases of peer-reviewed literature with >22,800 journals from 5000 publishers worldwide. Scopus consists of diverse subject areas as environmental sciences, social science, architecture and so on.

## 2.3 Eligibility and Exclusion Criteria

A few eligibilities and exclusion criterion are determined. First about literature type, only article journal with empirical data is selected which means review article, book series, book, chapter in book and conference proceeding are all excluded. Second, to avoid any confusion and difficulty in translating, the searching efforts excluded the non-English publication and focused only on articles published in English. Thirdly, regarding timeline, a period of 11 years is selected (between 2015-2022), and adequate period to see the evolution of research and related publications. As the review process focused on adaptation practices of universal design towards outdoor environment university campuses, articles indexed in social science-based indexes are selected, which means, articles published in a hard science index (Science Citation Indexed Expanded) are excluded. Lastly, in line with the objective which focused on education, all articles related to the pre-school until post-secondary education were selected.

## 2.4 Resources Systematic Review Process

Systematic review process involved in four stages. The first phase identified keywords used for the search process. Relying on previous studies, keywords similar and related to universal design, integration, university campuses, High Educational Institution (HEI) and outdoor environment were used (Table 1). This stage is carefully screening to remove any redundant articles.

Screening process apply in second stage. Out of 212 articles eligible to be reviewed, a total 108 articles were removed. The third stage is eligibility, where the full articles were accessed. After careful examination, a total 85 articles were excluded were not empirical articles and did not focus on Universal design. The last stage of review resulted in total of 20 articles that were used for the qualitative analysis.

## 2.5 Data Abstraction and Analysis

The remaining articles were assessed and analysed. Specific studies responded to the formulated research questions. The data were extracted by reading through the abstract first, then the full articles (in-depth) to identify appropriate themes and sub-themes. Qualitative analysis was performed using

content analysis to identify themes related to integration of universal design in HEI campuses. The authors then organized sub-themes around the themes established by typology.

### 3. Results

The review resulted in four main themes and 33 sub-themes related to integration practices on outdoor environment in HEI campuses. The four main themes are UD (eight sub-themes), SWDs (nine sub-themes), HEI (four sub-themes), and outdoor environment (12 sub-themes). The results provided a comprehensive analysis of the current integration of UD in outdoor environment HEI campuses.

A total of ten studies focused on accessibility in High Educational Institution (Delnevo et al., 2018; Dinc Uyaroglu, 2021; Eldridge et al., 2022; Lawrence, 2021; Ozdemir & Sungur, 2022; Porto et al., 2022; Prandi et al., 2021; Rafferty, 2011; Torkildsby, 2017, seven studies focus on Student with Disabilities ((Dinc Uyaroglu, 2021; Edwards & Larson, 2022; Parker et al., 2021; Porto et al., 2022; Rantanen et al., 2015; Vogt et al., 2022), eight studies discussed on Universal Design theory and new term of UD (Dinc Uyaroglu, 2021; Edwards & Larson, 2022; Nah & Lee, 2016; Ozdemir & Sungur, 2022; Prandi et al., 2021.; Torkildsby, 2017; Van Eck et al., 2022; Xu et al., 2022, and out twenty-two studies, twelve concentrated on outdoor environment Boeri et al., 2020; Bozkurt, 2021; Delnevo et al., 2018; Dinc Uyaroglu, 2021; Gasparovic & Sladovic, 2021; Nah & Lee, 2016; Parker et al., 2021, Prandi et al., 2021, Rantanen et al., 2015; Samsudin et al., 2019; van Eck et al., 2022; Ytterhus & Åmot, 2021.

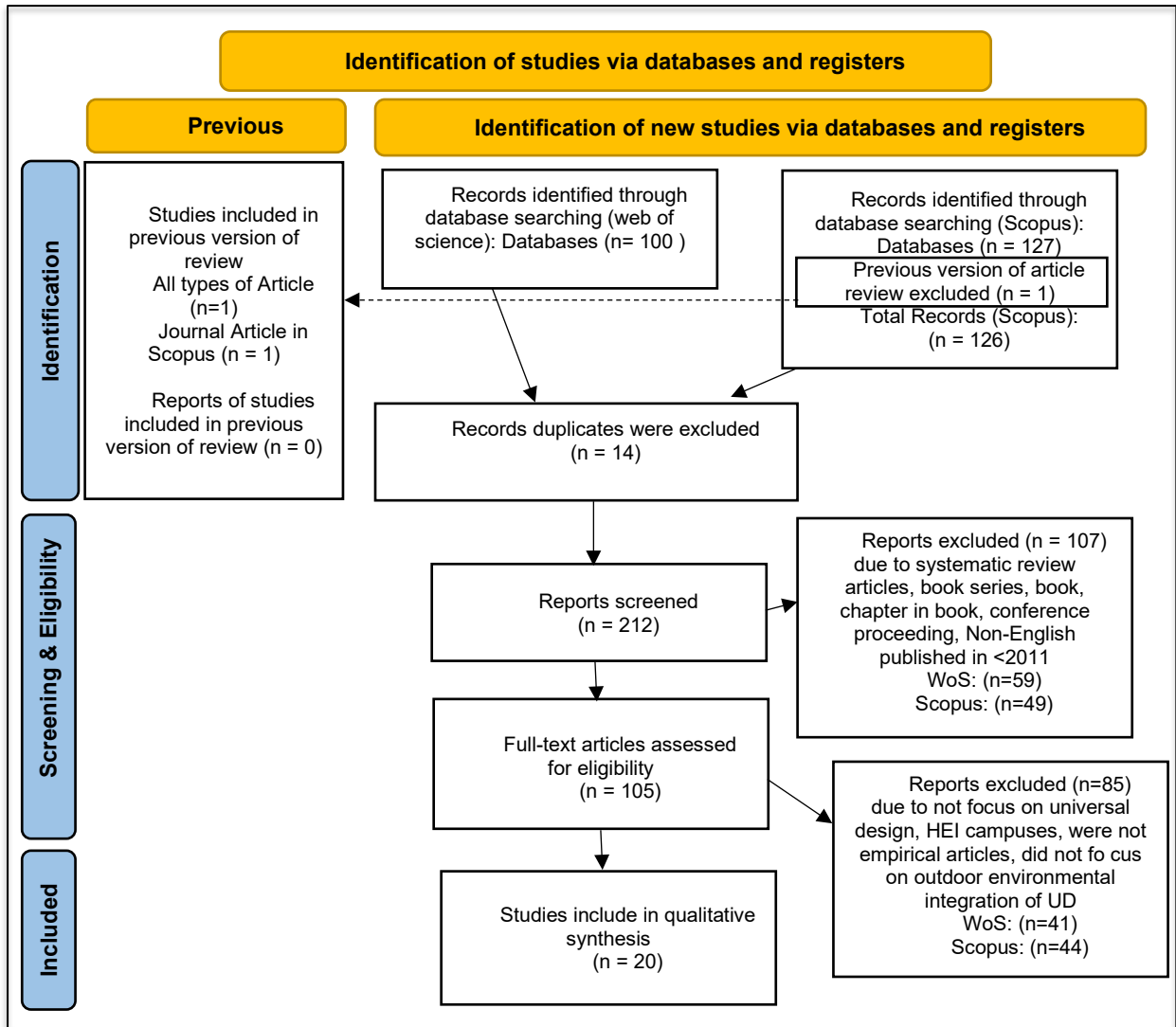
In addition, ten studies applied qualitative approach while two studies employed a mix methods (qualitative + quantitative) approach. The remaining studies (10) used quantitative analysis methods. Based on years published, six articles were published in 2022, nine articles were published in 2021, one article was published in 2020, 2019, 2018, 2017, 2016, 2015, and 2011 each. The reasons why the literature for this study starts from 2011 is basically to focus on the latest publications within 10-15 years, and to the trends towards 2022.

**Table 1** The inclusion and exclusion criteria

Criteria	Eligibility	Exclusion
Literature type	Journal (research articles)	Journals (systematic review), book series, book, chapter in book, conference proceeding
Language	English	Non-English
Timeline	Between 2011-2022	<2011
Indexes	Web of Science	Science Citation Indexed Expanded (Web of Science)
Countries and territories	All over the world	-

**Table 2** The search string used for the systematic review process.

Search strings	Keywords	Results
SCOPUS	TITLE-ABS-KEY(("Universal design" OR "Inclusive design" OR "inclusi*") AND ("Outdoor*" OR "exterior" OR "outdoor environment*") AND ("universit*" OR "campus" OR "institution*" OR "facult*"))	127
Web of Sciences	TS=("Universal design" OR "Inclusive design" OR "inclusi*") AND ("Outdoor*" OR "exterior" OR "outdoor environment*") AND ("universit*" OR "campus" OR "institution*" OR "facult*"))	100



**Figure 1** PRISMA 2020 flow diagram for new systematic reviews which included searches of databases and registers only.

**Table 3 Authors (W.o.S) and Countries according to themes**

Authors/Countries	Main research design	UD theory & principles										Students with disabilities							Accessibility				Outdoor Environment													
		E A	E U	F U	S I	P I	T E	L E	S S	I N	A D	V I	B I	D F	L D	M D	P D	P Y	S D	T R	L S	P S	S S	M E	P P	P C	C R	S W	T M	P O	D O	R M	M O	W F	O E	
1. Prandi et al. (2021) - Italy	QN					√													√					√			√								√	
2. Dinc Uyaroglu. (2021) - Turkiye	QL	√							√			√				√					√		√	√	√	√					√					
3. Torkildsby. (2017) - Norway	QL		√																	√																
4. Lawrence. (2021) - U.S	QL																				√															
5. Delnevo et al. (2018) - U.S.A	QN																		√		√			√	√	√	√	√								
6. Xu et al. (2022) - China	QN													√										√	√	√	√	√								
7. Van Eck et al. (2022) - Netherland	QL									√																								√		
8. Porto et al. (2022) – Argentina & Chile	QL																	√				√														
9. Edwards & Larson. (2022) - Canada	QN		√														√																			
10. Vogt et al. (2022) - U.S.A	QL															√																				
11. Ytterhus & Amot. (2021) - Norway	MM																											√								
12. Bozkurt. (2021) - Turkiye	QL																										√									
13. Gasparovic & Sladovic. (2021) - Croatia	MM																						√	√					√				√			
14. Rantanen et al. (2015) - Finland	QL												√				√																	√		

**Table 4 Authors (Scopus) and Countries according to themes**

Authors/Countries	Main research design	UD theory & principles										Students with disabilities							Accessibility				Outdoor Environment													
		E A	E U	F U	S I	P I	T E	L E	S S	I N	A D	V I	B I	D F	L D	M D	P D	P Y	S D	T R	L S	P S	S S	M E	P P	P C	C R	S W	T M	P O	D O	R M	M O	W F	O E	
15. Ozdemir & Sungur. (2022) - Turkiye	QL									√												√	√													
16. Eldridge et al. (2022) - England	QL																						√													
17. Boeri et al. (2020) - Italy	QN												√																							
18. Samsudin et al. (2019) - Malaysia	QN																																			√
19. Nah & Lee. (2016) - South Korea	QN									√																										√
20. Rafferty. (2011) - Australia	QL																					√														
<b>UD theory &amp; principles</b> EU: Equitable Use FU: Flexibility in Use SI: Simple and Intuitive use PI: Perceptible Information TE: Tolerance for Error LE: Low Physical Effort SS: Size and Space for Approach IN: Inclusive		<b>Students with disabilities</b> AD: Attention Deficit VI: Blindness/ Low vision BI: Brain Injuries DF: Deaf/ Hard of Hearing LD: Learning Disabilities MD: Medical Disabilities PD: Physical Disabilities PY: Psychiatric Disabilities SD: Speech and Language Disabilities										<b>Accessibility</b> TR: Technology Resources LS: Learning Style PS: Physical Spaces SS: Student Services (Onsite & online)  <b>Main research design</b> QN: Quantitative QL: Qualitative MM: Mixed Method							<b>Outdoor Environment</b> ME: Main Entrance PP: Pedestrian Path PC: Pedestrian Crossing CR: Curb on Ramp SW: Sidewalk TM: Tactile/Material PO: Parking OKU DO: Drop-off RM: Ramp MO: Mobility WF: Way Finding OE: Outdoor Education																	

### 3.1 Universal Design (UD) Theory and Principles

A total of 8 out of 21 studies focused on Universal Design theory and principles could integrate to the physical environment in high educational institution. The most common integrations of UD are manipulating and absorption the thinking process on design phase. Meanwhile, urban environments, university campuses, and public and private buildings often present architectural barriers that prevent people with disabilities and special needs to move freely and independently (Prandi, Barricelli, et al., 2021). Education and right to access are among central issues of a democratic public life as well as higher education (Dinc Uyaroglu, 2021). However, changes in the living environment may negatively affect the mental health of the people (Xu et al., 2022). Research built environment has focused on the diverse ways in which public spaces where diversity and social inclusion coexist with conflict and reproduction of inequalities (van Eck et al., 2022). In the UK, a clear national mandate exists for designing more accessible outdoor spaces, but despite a growing understanding of the access barriers experienced by underrepresented groups, the institutional factors contributing to these barriers remain underexplored (Edwards & Larson, 2022). However, As a modern design approach, the inclusive design philosophy; To create quality spaces by increasing the liveability and quality of university campuses as a public space, and to spread this philosophy to the whole society in their professional lives by ensuring that this design concept is placed on university students, who are the main campus users, who will provide the development of the society (Ozdemir & Sungur, 2022). An inclusive context and sustainable implementation of students' participation are recommended for the purpose of realizing student's rights and transforming education and practices (Nah & Lee, 2016). Besides that, throwing light upon the design process from a critical perspective and highlighting considerations that might otherwise be overlooked (Torkildsby, 2017).

### 3.2 Student with Disabilities (SWDs)

Students with disabilities often in the studies on type of disabilities. A total of 5 articles reported and discussed about the strategy to overcome the disabilities in HEI campuses. Student with disabilities with wheelchairs and severe visual impairments participated in this study (Dinc Uyaroglu, 2021). It ranged from entering the campus to accessing to spaces or buildings. Theoretically, the study is grounded in a conceptualisation of social justice language education beyond redistribution, with a focus on recognition, inclusive language ideologies and practices, and transformative learning (Porto et al., 2022). Protected areas deliver a wide variety of benefits to visitors including mental and physical health, environmental knowledge, and a sense of community (Edwards & Larson, 2022).

During the global COVID-19 pandemic, access to outdoor recreation is desperately needed for youth; however, students with physical disabilities who regularly experience barriers and constraints to engagement in outdoor physical activity may experience additional challenges (Vogt et al., 2022).

### 3.3 Accessibility

A total of 10 studies reported accessibility in outdoor environment as one of the strategies for integrations of universal design in high educational institution. Under this theme, a total of four sub-themes divided, namely, Technology Resources, Learning Style, Physical Spaces, and Students Services (Onsite and Online). Three studies focused on accessibility in technology resources, one study focused on accessibility in learning style, five studies focus on accessibility in physical spaces, and three studies investigated accessibility in student services either onsite or online (Table 3).

Technology resources may affect the accessibility in HEI. Devices, and software applications aimed at fostering accessible wayfinding and navigation in indoor and outdoor environments (Prandi, Barricelli, et al., 2021). Providing support by means of smart phones to location technologies can be a useful means of integration and inclusion, with the effect of also facilitating students (Delnevo et al., 2018).

Moreover, there is growing number of literatures in relationship between the learning style and student with disabilities in Secondary School, but one and only study in Norway that investigated accessibility in university learning style. Bringing this way of thinking about design into higher education could encourage teachers and students to broaden their knowledge in this field, better equipping students to create in an inclusive manner and ensuring that future products, buildings, and exterior spaces are accessible to all to the greatest extent possible (Torkildsby, 2017).

Accessibility in HEI environment often in the studies on physical spaces strategies. In United States of America, the experiences university students have during outdoor recreation opportunities have holistic benefits, yet there is a sizeable discrepancy in the representation of marginalized students in outdoor campus recreation (Lawrence, 2021). Apart from that, according to Delnevo (2018) moving across a university campus (outdoor, among the buildings, and indoor, among classrooms and offices) could represent a barrier for students with disabilities, affecting their independence while they conduct their daily activities. Exploring design parameters for inclusive university campus outdoor spaces together with the shared spatial experiences addressing needs, desires, and preferences of SWDs in an equal way (Dinc Uyaroglu, 2021). As a modern design approach, the inclusive design philosophy; To create quality spaces by increasing the liveability and quality of university campuses space (Ozdemir & Sungur, 2022). According to (Rafferty, 2011), the value of outdoor environments as legitimate and critical spaces for learning within higher education.

### **3.4 Outdoor Environment**

A total of 12 studies reported that outdoor environments consist of few lists which are main entrance, pedestrian path, pedestrian crossing, curb or ramp, sidewalk, tactile or material, parking OKU, drop-off, way finding and outdoor education. Detecting obstacles in outdoor environments is an important problem for blind people who desire to move autonomously (Prandi, Delnevo, et al., 2021). According to (Dinc Uyaroglu, 2021), case-based situation does not lead them to participate in diverse educational activities. Spontaneous and infrequent meetings in different department buildings may also force participants with visual impairments to use unidentified parts of the outdoor environment. Besides, according to (Delnevo et al., 2018), moving across a University campus (outdoor, among the buildings, and indoor, among classrooms and offices) could represent a barrier for students with disabilities, affecting their independence while they conduct their daily activities. A growing number of academics has started to consider the importance of outdoor retail markets, not only in economic terms but also in relation to their social and cultural value (Van Eck et al., 2022). According to the (Ytterhus & Amot, 2021) through a cross sectional multi-method study design, based on qualitative methods, we, in collaboration with students with and without disabilities identified which places indoors and outdoors these students defined to be comfortable and inclusive spaces, and what characterise them. This basic qualitative research by (Bozkurt, 2021) aims to reveal the meaning of outdoor learning activities experienced by social studies teacher candidates. However, the planning scale at the wider area of city district, and the second level is the urban design project of one of selected new public outdoor spaces (Gasparovic & Sladovic, 2021). We examined the effects of an individualized out-of-home activity intervention delivered by volunteers on QoL among community-living disabled people, who have difficulty accessing the outdoors independently (Rantanen et al., 2015). According to the (Samsudin et al., 2019) the perception can be changed by providing evidence which proves that outdoor education is important for students in fostering resilience when facing an extreme condition. In fact, the educator also changed her perspectives and attitudes toward student's rights and capacities as well as toward outdoor play and learning and maintained these changes in her pedagogy and management of the classroom (Nah & Lee, 2016).

## **4. DISCUSSION**

This study attempts to systematically analyse the existing literature on integration of universal design on outdoor environment in high educational institutions. Accessibility is a global challenge and integration of universal design must be practised to minimize the obstacles that face by the students

with disabilities. A precise review sourced from two database have resulted in 20 articles related to the integration of universal design on outdoor environments. The result indicates that half of the research is precisely discussed on high educational institution setting. Other than that, discussed on first and secondary school.

Universal design is an approach that aims to create products, environments, and systems that are accessible and usable by everyone, including people with disabilities. By designing for accessibility from the outdoor environment, universal design can help to remove barriers and provide equal access to all individuals, regardless of their abilities. Those articles discussed about move freely and independently, right to access, and changes in the living environment for social inclusion. However, coexist with conflict and reproduction of inequalities still there. In the UK, a clear national mandate exists for designing more accessible outdoor spaces, inclusive design philosophy, inclusive context and highlighting considerations to the needs of students with disabilities.

Students with disabilities are often excluded or marginalized in educational settings due to inaccessible environments or curriculum. However, when students with disabilities are included in universal design discussions, their unique needs and perspectives can help to identify barriers and suggest solutions that benefit all students. The issue of accessibility for students with wheelchairs and severe visual impairments has become a widely discussed on those articles in efforts to ensure that inclusive education can be accessed by all students without unnecessary barriers and have equal opportunities to access education and succeed in it.

During the global COVID-19 pandemic, mental health has become a serious topic that has been widely discussed in several articles. inadequate outdoor environments may limit opportunities for social interaction and community building among students. Outdoor spaces can provide opportunities for socializing, group activities, and community events, which can help students feel connected and supported in their academic and personal lives.

Ensuring accessibility in Technology Resources, Learning Style, Physical Spaces, and Students Services (Onsite and Online) are important for promoting equity and inclusion in higher education and providing equal access to learning opportunities for all students. Proposing devices, and software applications aimed at fostering accessible wayfinding and navigation, physical spaces strategies. In United States of America, the experiences university students have during outdoor recreation opportunities have holistic benefits, quality of university campuses space.

## **5. FUTURE DIRECTION**

Collaborative design planning between stakeholders, designers, students, faculty, staff, and disability services professionals can help in framing a model of accessibility to ensure that the design of outdoor spaces meets the diverse needs of all students. Engaging with students with disabilities and incorporating their feedback into the design process can help to create spaces that are truly inclusive and welcoming. Use of technology: Technology can play a significant role in enhancing accessibility and inclusivity in outdoor spaces. For example, digital maps and wayfinding tools can help students with disabilities to navigate the campus more easily, while smart lighting and sound systems can improve safety and accessibility in outdoor areas.

Overall, the future direction of integrating universal design in the outdoor environment of higher educational institutions is likely to involve a holistic and collaborative approach that prioritizes SWDs by integrating UD theory and principles in accordance with the urgent current situation to resolve core needs and issues.

## 6. CONCLUSION

This systematic review has highlighted the importance of the integration of universal design on outdoor environment high educational institution. While the topic of disability in higher education outdoor environment is not novel, there is a growing need for thorough research to provide a more accurate understanding of policies and practices specifically on connectivity of outdoor environment. This is particularly urgent given the increasing number of students with disabilities enrolling in universities.

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I would like to dedicate this research to my late mother, Bedah Binti Rethuan, whose strength and perseverance in the face of chronic kidney failure inspired me to embark on the topic of universal design. Despite the many challenges she faced, my mother remained steadfast in her commitment to living a full and independent life. Her determination to overcome the barriers created by her physical limitations motivated me to explore ways in which design could be made more inclusive and accessible to all. I am deeply grateful for her unwavering love and support, and I know that her memory will continue to guide me as I pursue my research in this field. This work is dedicated to her, as a tribute to her resilience and as a commitment to making the world a more equitable and inclusive place for all.

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## CONFLICT OF INTEREST

There is no conflict of interests.

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# The Integration of Contemporary Art and Ethnic Culture: Taking the Creation of Ethnic Fiber Art as An Example

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## ABSTRACT

*The purpose of this research is to analyse the development trend of ethnic culture from the perspective of contemporary art, focusing on the art form of the expression of contemporary ethnic fibre art on ethnic culture. Through the research methods of questionnaire survey and case analysis of works, it is found that ethnic culture can show its artistic charm through diversified fibre art forms. Contemporary ethnic fibre art will be the innovative carrier of the integration of contemporary art and ethnic culture. In the case analysis of works, it is found that contemporary art and ethnic culture can be integrated into contemporary art creation through traditional handicraft innovation, pattern recombination and deconstruction, colour reference, national spirit, and other aspects. Therefore, this research proves that the integration of ethnic culture and fibre art is full of contemporary artistic interest, which not only enhances the social influence of ethnic culture, but also helps to enrich the form and content of contemporary fibre art, which is of great significance to promote the development of traditional ethnic craft.*

**Keywords:** contemporary art, ethnic culture, integration, ethnic fibre art



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## 1 INTRODUCTION

Contemporary art follows the footsteps of modernism, which is a new form of art emerging in various art categories after the mid-20th century. However, from the perspective of ideology or form of expression, contemporary art can be understood as a variety of artistic experiments with "contemporary consciousness" or the transmission of contemporary artists' concepts or emotions on society and life with the help of "modern technology". Contemporary art follows the pace of social development. It not only expresses beautiful things or life ideals, but also reflects the philosophical thinking of artists on contemporary society. It is the "image expression" of the real world. For example, pop art, earth art, conceptual art, Arte Povera, Street art, etc., are international, culturally diverse, social, and inclusive, attracting wide attention from the public. "The distinctions between different terminologies reflect the understanding of artists, scholars, academics, researchers, and the public." (Syafri&Nurul,2023) Contemporary art is pluralistic. From the perspective of social understanding and emotional expression, we can regard it as a kind of "multilingual" art.

The development of contemporary art can be divided into three stages. "The first stage began in 1945, at the end of the Second World War, which is a relatively recognized concept in Europe and America so far". (Zhao, 2022) The very representative experimental art pioneer artist Marcel Duchamp appeared in this period, so did Dadaism, Surrealism and other artistic phenomena. The second stage, according to the time division, should be in the 1960s and 1970s of the 20th century, "During this period, the practice of performance art, minimalism and conceptual art appeared in Europe and the United States, as well as the reaction and promotion of the art system to these artistic practices" (Zhao, 2022). Art works in this stage began to present political themes, reflecting the close relationship between

politics and art. For example, Nancy Spero, a female pioneer artist who is enthusiastic about politics, uses symbolism to discuss the topic of women in society and highlights the value of women through collage and hand-painted works. As she explains in her work *The Record of Women in Time*, "Women have been greatly diminished throughout history, both politically and artistically. So, I set out to draw and represent powerful, athletic women who move through and beyond these quotes "(Obrist, 2020). In the 1980s, with the beginning of the global political era, the third stage of contemporary art also began. At this stage, contemporary art began to be influenced by diversified culture and the impact of market economy, and the works of art more often presented the artists' personal opinions or anti-aesthetic concepts. For example, the *Intellectual Depression* by British performance art pioneers Gilbert & George, the work can not only give people a good emotional experience, but also make people have a sense of anxiety and tension of crisis. This is exactly the aesthetic concept of fear of life that they wanted to express at that time, and the artists heralded the coming age of fear.

It can be seen that social changes and the circulation of regional culture have been exerting a non-negligible influence on the development of contemporary art. Today is the era of global information. With the integration of new media and information technology, artists try to use a variety of new materials and technical means to create, providing more possibilities for innovative expression of contemporary art forms.

## **2. RESEARCH METHODS**

### **2.1 Questionnaire survey method**

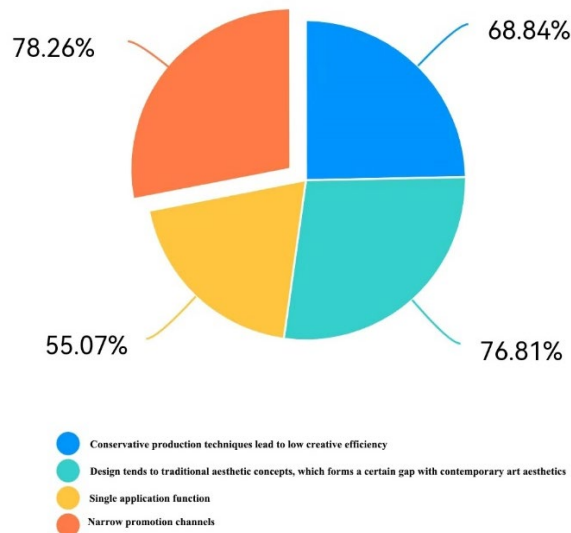
Ethnic culture is the historical witness of the progress of human civilization. It is the ethnic wealth covering spiritual culture and material culture. Ethnic cultures such as clothing, food, accommodation, travel, religion, art, customs, and philosophy are all regional and historical. Ethnic culture reflects political and economic ideology. Carrying forward ethnic culture and continuing the essence of ethnic culture is conducive to political stability and social and economic development. "In the social environment of industrialization, ethnic culture is also the capital of commercial investment and an important economic source for ethnic groups" (Liu, 2022). Therefore, the transmission mode of ethnic culture can involve different fields. Ethnic arts and crafts are a part of ethnic culture. However, due to the conservative production technology and the gap between design and contemporary art aesthetics, the development of ethnic arts and crafts is slowly in the context of the internationalization of art aesthetics.

In order to investigate the development status of ethnic arts and crafts and the influence of ethnic arts and crafts integration on ethnic cultural exchanges, the researcher sent 200 questionnaires to the arts and crafts artists in Nanning, Guangxi Province, China, and recovered 138 of them with a recovery rate of 69%. According to the calculation of Raosoft system, the recovery rate of the questionnaires reached the standard (Table 1)

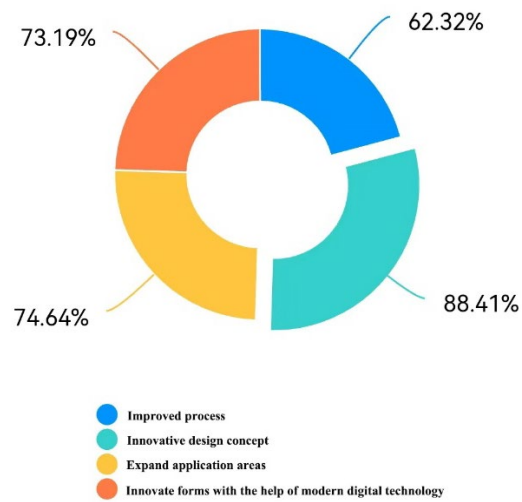
The survey results show that most of the surveyed arts and crafts artists believe that the main reason for the slow development of ethnic arts and crafts is the gap between the design concept and the contemporary art aesthetic. They believe that only by innovating the design concept and expanding the application field can the development bottleneck of the traditional ethnic arts and crafts be broken through. (Figures 1 and 2) It can be seen that, with the help of the creation concept of contemporary art and the integration of ethnic culture and artistic creation, the traditional ethnic craft can find a new way out.

**Table 1** Statistics of questionnaire survey results

Options		Subtotal	Craft Artists	Statistics
1. Your occupation	A. An art teacher at a university B. arts and crafts artists C. Interior designer or indoor soft decorations seller	138	100%	
2. Do you think traditional national arts and crafts are worth inheriting?	A. Yes B. No	137 1	99.28% 0.72%	**** *
3. What problems do you think the development of traditional arts and crafts is facing? (Multiple choice)	A. Conservative production technology leads to low creation efficiency B. Design tends to traditional aesthetic concepts, which forms a certain gap with contemporary art aesthetics C. Single application function D. Narrow promotion channels	95 106 76 108	68.84% 76.64% 54.74% 78.1%	** **** * ***
4. What do you think are the ways of innovation and development of traditional arts and crafts? (Multiple choice)	A. Improved process B. Innovative design concept C. Expand application areas D. Innovate forms with the help of modern digital technology	86 122 103 101	62.04% 88.32% 74.45% 72.99%	* **** ** ***
5. Traditional arts and crafts are in urgent need of development. In what fields can we seek breakthroughs? (Multiple choice)	A. The field of curriculum development for college fine arts or design majors B. Interior art and design C. Public space design D. Brand packaging design field	122 93 105 106	88.32% 67.15% 75.91% 76.64%	**** * ** ***
Valid number of applicants		138	100%	



**Figure 1** Problems faced by the development of ethnic arts and crafts








**Figure 2** Innovative development approaches of ethnic arts and crafts

## 2.2 Case analysis method

Through the analysis and comparison of five different types of fibre art works, the researcher tries to prove that traditional handicraft can present modern fashion taste on the basis of innovation and development. It can also convey ethnic cultural connotation.

**Table 2** Comparison and analysis of 5 works of fibre art

Works of art	Name	Technique	Theme	Characteristic	Similarity
	Earth Clothes	Crochet technique	Natural environment protection	Use traditional handicraft to express contemporary ideas	I. Using the traditional handicrafts II. Using the fibre material
	The lotus is fragrant	Leather carving and wool needling techniques	Minority culture	Using traditional handicraft to express ethnic culture	
	Ben	Fabric sewing and filling techniques	Chinese traditional culture	Using traditional cloth, handicraft to express patriotic thoughts	
	Great Joy	Crochet technique	Chinese traditional culture	Use traditional handicraft to express traditional culture	
	The Flower of the Nation	Derivative paper technique	Chinese traditional culture	Use traditional handicraft to express traditional culture	

Through analysis and comparison, it is found that fibre art can be created with the help of traditional handicraft or even traditional materials. In order to express the design theme of artists, traditional crafts can be simplified and innovated, or traditional patterns, patterns and even colours can be used for reference, reorganization and structure. Finally, the fibre art works with artistic interest are formed.

### 3. DISCOVERY AND DISCUSSION

#### 3.1 Ethnic fibre art is a new form of integration of contemporary art and ethnic culture

Because the social inclusiveness of contemporary art can accept the spiritual culture of different nationalities, artists can convey the hidden spiritual connotation of ethnic culture through the diversified expression of contemporary art. Based on the influence of art aesthetics, the cultivation of ethnic culture can not only build up ethnic confidence psychology, but also improve personal quality, develop independent ethnic character and advanced aesthetic taste. Contemporary art rich in national cultural connotations not only gives the audience sensory stimulation, but also triggers artistic empathy and deepens the audience's cognition and understanding of ethnic culture. For example, "the text information is expressed in data, and the audience can get the real and useful information more directly and clearly through the visual presentation of 'visualization'. The same or even better results can be

achieved by reducing the time spent processing information in the human brain. The highly integration of ethnic culture and visualization technology, the transformation of abstract and difficult cultural ontology into three-dimensional image technology easier for people to understand, will make the transmission of ethnic culture more efficient" (He &Fu, 2022). For example, *Earth Clothes*, is made using the traditional crochet process. Although this work is presented in the shape of a robe with Chinese cultural characteristics, it expresses the ecological environment of the earth, suggesting the artist's strong concept of environmental protection. (Plate 1) This kind of "visual" cultural communication is an art form that expresses national culture with the help of contemporary art forms and keeps pace with The Times.



**Plate 1** Earth Clothes, LiuJun (2014), 8<sup>th</sup> From Lausanne to Beijing International Fiber Art

### **3.2 The Innovation of Traditional Craft Is Beneficial to Enrich the Expression Form of Ethnic Fibre Art**

Contemporary fibre art is an art form that covers the characteristics of contemporary art and embodies the ideas and connotations of artists. "Fiber art is fundamentally different from traditional arts and crafts, not only in the fibre materials used, but also in the production techniques and expressions. In other words, the expression of fibre art has a certain artistic and ornamental, non-functional form of fibre material woven works of art, whose works contain the conceptual nature of the artist" (Wang, 2022). Contemporary fibre art is a discipline that speaks to materials and expresses artists' ideas in different artistic contexts. However, people pay more attention to materials and modern technology than to the expression of traditional national cultural connotations. The cultural connotation of contemporary fibre art will be more abundant if the ethnic culture is expressed by philosophical thoughts in contemporary fibre art. "The combination of tradition and modernity is a topic that has been discussed in the development of contemporary art. Traditional culture has the true nature of worship of gods and reverence for nature. If the patterns reflecting this true nature are transformed and integrated into the new form of fibre art, there will be a special charm. On the other hand, as a category in the new era, fibre art is also inevitably influenced by contemporary art. Traditional weaving technology has been inherited as a technology, with little change in the form and content of the picture. Into the contemporary era, the concept of The Times as the support point of art, technology and techniques have become the means to realize the concept... The progress of science and technology has brought new materials and technologies, and the means to express fibre art are becoming more and more rich, and the styles are becoming more and more novel. No matter what, new technology and new materials are to express the idea of the creator, and modern fibre art should be ideal-first and based on the basis of nationalization" (Meng, 2016).



To this end, we need to base on the "modernist" point of view, under the collision of materials and techniques to express fibre art and think about the basic problems of philosophy. The main purpose of contemporary art is not only the presentation of formal beauty, but also the expression of ideas, especially the philosophical ideas of artists. Therefore, the creation of fibre art with national cultural connotation from the perspective of contemporary art is actually a philosophical artistic creation about national spirit.

The biggest difference between contemporary fibre art and other art categories in the application of techniques lies in its "irregularity". Contemporary fibre art must break out of the constraints of traditional techniques and freely express the artist's thoughts and diversified themes. Based on this characteristic, national fibre art is to transform and innovate the traditional craft and form new techniques on the basis of preserving the essence of national culture. This technique applies to the expression of the theme of the work. The main creative technique of fibre art originates from linear weaving, and the material gradually develops from natural linear fibre and artificial soft material to block surface or non-fixed fibre material. Weaving techniques also vary with the nature of the material, such as the use of winding, tying, filling, sewing and other techniques to express artistic themes. Take traditional weaving technology as an example. Traditional weaving emphasizes the regular interweaving of warp and weft threads to form textiles, while contemporary national fibre art will simplify certain techniques or integrate various techniques according to the author's creative intention. For example, the lotus is fragrant is the use of needling techniques and wool fibres to create the shape of lotus leaves, and the large area of the shape of the material is cowhide, the use of carving techniques to show the beautiful image of Chinese minority girls and exquisite national costume culture.



**Plate 2** The lotus is fragrant (LiangXian, 2021)

Although traditional techniques are the starting point of contemporary national fibre art techniques, the creation around the design idea is inseparable from flexibility. The innovative change of traditional techniques is more conducive to the unique artistic charm of the works. "Fiber art constantly enriches and expands its own field. The unique structure, changeable form, spatial framework, and application of flexible ready-made products of fibre material make it present unique creativity and huge development potential in contemporary art creation, and also form an important force in contemporary art creation" (Shi& Huang, 2013).

### **3.3 The Recombination and Deconstruction of Ethnic Patterns Are Conducive to The Transmission of Ethnic Culture in The Works**

Traditional pattern or designs is a part of national culture, generally from the ethnic religious belief, customs, and aesthetic habits. To integrate traditional patterns or designs into contemporary art creation, it is necessary to restructure and deconstruct the patterns or designs, and even to "symbolize" these ethnic elements. Deconstructivism from the questioning of traditional philosophical thoughts, emphasizes breaking rules and order, and advocates the use of unstable forms of expression such as

reversal, rotation and crossover, which has become a contemporary philosophy of art. "Deconstructivism is an anti-traditional system, which mainly advocates breaking through traditional bondage, breaking existing rules and creating new rules" (Zhang & Hou, 2021).

Therefore, "recombination" and "deconstruction" do work, becoming a new idea of artistic creation that breaks traditional forms and solidified thinking. To deal with patterns or patterns of different nationalities with the attitude of artistic creation can be understood as expressing the connotation of traditional craft with the abstract beauty of art in a certain level. "When designing patterns of different traditional handicrafts, firstly, it is necessary to pay attention to the process characteristics, analyse the pattern formation mode and rule, extract the essential characteristics of patterns formed by different handicrafts, and then design patterns" (Qin & Ji, 2020). However, in order to make the "symbol" in ethnic fibre art with ethnic character, the creator needs to have deep feelings for ethnic culture and history, and rich life experience, in order to grasp the formal beauty of the work. Because "abstract beauty is the core of formal beauty, people's love for formal beauty and abstract beauty is instinctive" (Wu, 2020)

Perhaps in general art creation, patterns can be used as part of works to improve artistic beauty and become the most intuitive artistic language in works. However, for ethnic fibre art, patterns are no longer directly presented in flat style, or patterns in national fibre art works have become some symbols. It will show the ethnic connotation of the work or the artist's understanding of the ethnic culture from a multi-dimensional perspective. For example, the work *Ben* uses the red floral cloth with the characteristics of traditional Chinese culture and uses the techniques of filling and sewing to create a "plant" that takes root in the ethnic soil and is booming. In this work, the audience can feel the strong charm of traditional Chinese culture, as well as the artist's national feelings.



Plate 3 Ben, Lingyan Ma, (2014) 8<sup>th</sup> From Lausanne to Beijing International Fiber Art

### 3.4 Ethnic Colour Is Conducive to The Atmosphere of Fibre Art Works

Colour comes from nature, and people's feelings of colour are mostly derived from life experience, which makes the psychological suggestion of colour to people. However, ethnic decorative colours mainly originate from ethnic religious beliefs, living environment and aesthetic habits. For example, the Mongolians in China like blue, white, and yellow. They believe that blue represents the blue sky, which symbolizes auspiciousness, and white symbolizes the pure snow mountain, so they use white silk to make Hada for their beloved ones, and yellow is sacred, which is used to make prayer flags to show respect to the gods. For another example, the Dong people in China like to wear dark blue Dong cloth because the plant SAP dyed by their clothes is mostly blue and cyan. The brocade made by the Dong people is mainly blue and white, which is embellished with colour, so the colour collocation of the Dong people is relatively simple and elegant. However, the application of colour in fibre art is no longer simply decorative works, but more in order to set off the theme and help the audience feel the idea that the creator wants to express. Therefore, more consideration will be given to the theme performance effect of the works when colour matching. For example, one of the *Great Joy* series of fibre art works,

what the author presents is a traditional Chinese toy "Trojan horse". In the application of colour, this work draws on the traditional form of ethnic colour matching, with the collision of high purity red, yellow, and green, which not only shows the ethnic interest of China but also produces the fashionable and advanced artistic effect.



**Plate 4** Great Joy, Lingyan Ma, (2014) 8<sup>th</sup> From Lausanne to Beijing International Fiber Art

### **3.5 The Ethnic Spirit Reflected in The Work Can Make the Audience Have Empathy**

Ethnic culture" has specific connotation, basic spirit, and national value orientation. It affects a ethnic's behaviour and life style, can regulate and constrain people's social behaviour, and reflects the cohesion of a ethnic's self-identity "(Yang, 2017) It can be seen that the ethnic spirit contained in ethnic culture is the wind vane of ethnic development. Only by following the lead of the ethnic spirit can we comprehend the essence of ethnic culture.

Ethnic fibre art is the carrier of ethnic culture transmission, and ethnic spirit plays a guiding role in artistic creation. Ethnic fibre art is based on contemporary artistic creation ideas, using all kinds of fibre materials and free expression techniques. The expression form of ethnic fibre art works is not as exquisite as that of traditional national handicrafts, and the image is intuitive. Moreover, the purpose of traditional handicraft production is mainly auspicious meaning or decoration and beautification of the environment. Contemporary ethnic fibre art is the use of raw or plain fibre materials or strong visual contrast to form abstract and concise modelling, reflecting the unique ethnic spirit. This spirit is the connotation of the works of art. It is implicit and deep. When the viewer feels it with his heart, it touches his heart and generates artistic empathy. This is the unique charm of ethnic fibre art, and also the expression of the ideal life pursued by artists. For example, the beautiful image of Chinese minority girls is expressed in the work *The Flower of the Nation*. This work uses techniques such as paper rolls, presses, and folds for pasting, and the patterns on the complicated and gorgeous headdress and clothes are contrasted with the simple peony shape in the background. In the aspect of colour processing, the work draws on the high-brightness contrast technique of national colours and produces gorgeous but not tacky decorative effects through the contrast and harmonization of red and blue series. Viewers can taste the beauty of the works and feel the strong ethnic cultural interest. This is the refraction technique of ethnic fibre art to ethnic spirit.



**Plate 5** *The Flower of the Nation* (Feiling Xing, LiangXian, Shaomei Shao, 2021)

#### **4.SUMMARY**

This is a multimedia era with developed information. Contemporary art comes into being in this era. Its language is rich and contemporary. The integration of ethnic culture and contemporary art, with the help of the expression form of ethnic fibre art, promotes the cultural exchange between ethnic groups and enhances people's cultural confidence and cultural accomplishment. As an indispensable part of ethnic culture, the traditional arts and crafts have found an art carrier adapted to The Times, jumped out of the conservative aesthetic vision, and presented to the world in a new and fashionable art form. This form not only retains the essence of ethnic culture, inherits unique spiritual connotation, but also gradually integrates into contemporary life.

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This research has a positive effect on the innovation and development of traditional ethnic arts and crafts. The research can not only provide reference for people engaged in the creation of national arts and crafts or fibre art, but also promote the spread of national culture.

## CONFLICT OF INTEREST

There are no conflicts of interests.

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# A Study and Appreciation of Claude Monet's Artistic Creation and Life Experience

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## ABSTRACT

*Claude Monet an outstanding Impressionist painter in the 19th century, is one of the founders of Impressionist painting, known as the "father of Impressionism". His representative works include Impression of Sunrise, Cathedral of Rouen, Haystack, and Water Lily. Many artists and scholars in the study of Monet's works, summed up the artist Monet can be famous for the reason: thanks to his unique insight and innovation in painting creation. Every seemingly insignificant change over time will eventually add up and change things qualitatively. This paper makes a correlation analysis between Monet's painting style and his life experience to explore the influence of the painter's life experience on the painting methods adopted at that time, to study and appreciate his representative works which have achieved periodic success. When people not only stop to appreciate the color surface of the work, but also understand the story behind the creation of art, this will more vividly and truly restore the character image of a writer, and further explore the connotation, historical status, and influence on the development history of painting. At the same time, it is beneficial to broaden the richness of the history of art painting and is also of great benefit to the field of art education and academic research. Claude Monet (1840-1926) was a French Impressionist artist known for his innovative methods of painting as well as his iconic landscapes and seascapes. Considered one of the most influential artists of the 19th and early 20th centuries, he is often hailed as a master of capturing the fleeting effect of light and atmosphere in his work.*

**Keywords:** Claude Monet; Impressionism; Art history; Appreciation of painting



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## 1. GRADUALLY CLEAR PAINTING IDEAS

Monet was born in Paris on October 14, 1840, and at the age of five, his family moved to Saint-Adres, near the seaside town of Le Havre, to trade in groceries. He was the eldest son of a grocer. When Monet was a teenager, he was very interested in painting. In school, he often used a pencil to draw the teacher walking back and forth. Because of the resemblance, he was praised by his classmates. Every day after school Monet would dash to the beach to paint the passing ships. Monet loved the sea very much. He once said: "I would always stand before the sea or on the top of the waves. He was tutored by Francois Hauchard, a professional painter, and was soon able to paint accurately boats and people passing by in the harbor.

At the age of 18, Monet was inspired by the painter Eugene Louis Boudin, who saw his talent and invited him to sketch outdoors with him. (Pipe paint had only just been invented, so outdoor painting

was a novelty.) So Monet began to paint outside and later defined outdoor sketch work as the best way to work as a landscape painter, which was a very important step in introducing Monet to the school of impressionism.

As a young man, Monet studied in Paris on the recommendation of Eugene Louis Boudin and under the auspices of his father, but the young man was rebellious and loyal to himself, rejecting the dominant academic education and often gathering with anti-academic youths to talk loudly. In 1860, Monet attended an unofficial art exhibition where he was inspired by the brilliant colors and power of the paintings. He later returned home and met Johan Barthold Jongkind, a painter who loved nature. "From then on he became my true teacher," Monet said. "He completed my education in seeing things with eyes."

In 1862, at the age of 22, Monet entered the studio of the classicist academic painter Marc Gabriel Charles Gleyre, where he met fellow students Pierre Renoir, Alfred Sisley, and Frederic Bazille. They formed a "group of four friends", together out of the studio, into the nature of painting. When Monet finished his studies, he turned to the Fontainebleau forest and the nature of his hometown. At this time, Monet believed that everything in nature exists for man, and the magnificence of nature highlights the magnificence of man.

## 2. THE CORE OF IMPRESSIONISM

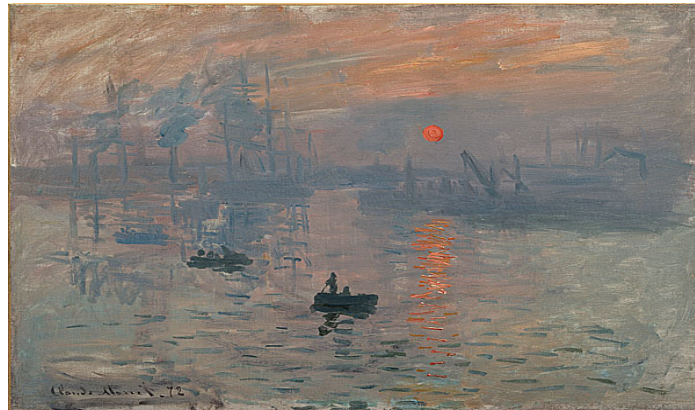


**Figure 1** Frog Pond Island, 1869

Renoir and Monet visited Croissy's Frog Pond Island in 1869 to sketch. One of Monet's paintings, "Frog Pond Island", depicts a ROWING cafe with the slogan "ROWING-BOATS FOR HIRE" and an island with a small tree called "Pot" (also known as "Camembur"). There are two footbridges on the island, one leading to the cafe and the other to Cloissy Island, both of which are used by tourists.

The most remarkable detail in the painting is the movement of the swimmers and the boat bobbing in the water, which makes the surface of the lake ripple with the waves, and the reflection in the water becomes intermittent and flickering. Monet was attracted by the sparkling water, and to capture the beauty of the moment, he created rapid, swift, bold strokes and brilliant mottled colors on the canvas, thus acquiring an effective way to capture the impression of the moment in a quick stroke. This vivid oil painting shows that Monet, during his long observation of outdoor sketching on Frogpond Island, finally mastered the expression of light and shadow in the water, which is different from the light and shadow of the calm river he painted in Bennicott or the magnificent sea he painted in Manneporte. Renoir and Monet helped develop the technique of light and shadow in the water, and it was at the heart of Impressionist painting.

### 3. THE ORIGIN OF THE NAME IMPRESSIONISM



**Figure 2** Impression, Sunrise, 1873

In his middle age, Monet was the backbone of Impressionism. In 1874, Monet showed a seascape for the first time at a Paris exhibition, but it was widely mocked. To mock painters like Monet, a critic called them "Impressionists". To show his resistance, Monet named his painting "Impression, Sunrise", which became known as Impressionism, and soon after, he became the leader of the painting school.

"Impression, Sunrise" is Monet's representative work. It depicts a foggy morning in the port of Le Havre. In the sky light composed of blue-gray, orange-yellow, lavender, and reddish tones, a red sun rises slowly, reflecting a ray of orange waves in the sea. The sea, sky, and scenery are interleaved and permeated under easy strokes to become whole. Three small boats in the sea, gradually become blurred in the mist, and distant buildings, ports, ships, and masts are also looming in the morning light, giving people a hazy visual impression.

At first glance, Impression, Sunrise seems to be a simple painting of a harbor, with boats and buildings emerging from the murky waters. A closer look, however, reveals that what Monet cared about was the display of light and color on water and in the sky. He uses vibrant oranges and reds to convey the fleeting moments of sunrise, capturing the ever-changing nature of light and atmosphere. He chose loose, broken, and spontaneous brushstrokes to present the whole of the scene rather than the details. The rough texture of the brushstrokes also adds depth and dimension to the picture, creating a vibrant feeling that truly depicts the visual impression given to the artist by the light and color of the French seaport city at sunrise.

The exhibition of Impression, Sunrise drew strong reactions from critics and the public, but the painting received mixed reviews, with some critics praising Monet's innovative approach to capturing the essence of nature, while other traditional critics criticized the painting for its lack of detail. Although the painting was controversial in its original exhibition, it has since become one of Monet's most famous and influential works and is regarded as the beginning of Impressionism.

The significance of "Impression, Sunrise" goes far beyond its artistic merit. It marked a turning point in art history because it challenged the established norms and traditions of the time and paved the way for the modern art movement that followed. Monet's revolutionary way of capturing the ever-changing effects of light and atmosphere in nature had a profound impact on the development of modern art, inspiring generations of artists to shake off traditional artistic norms and explore new ways of depicting the world.



#### 4. A SERIES OF MASTERFUL WORKS



**Figure 3** Rouen Cathedral series

Monet started his Rouen Cathedral series in February 1892, following the classic works of the Haystack series in 1888 and the Poplar series in June 1891. Rouen Cathedral, located in the city of Rouen in Normandy, France, is a medieval Gothic masterpiece that has stood for centuries as a symbol of religious piety and architectural brilliance. During a visit to Rouen in 1892, Monet was fascinated by the interaction of light on the facade of the church building, which inspired him to create more than 30 paintings.

Looking at the paintings, Monet tried to capture the visual impression of light striking Rouen Cathedral from different angles, distances, and times. In some works, Monet zoomed in on the concrete details of the church, such as the ornate porches or the elaborate tracery of the stained glass windows, while in others, his main idea was to show the building in its entirety, to reveal its towering glory. This composition adds depth and a sense of dimension to the series, making each painting a unique exploration to achieve visual magnificence.

This series of paintings also show that Monet's choice and application of color have reached a very mature stage. He employed a vibrant and bold palette, using rich tones to convey the changing atmospheric conditions observed during the painting process. Monet's use of color, from warm golden sunny tones to somber blue coolness, brilliantly captures the changing mood of Rouen Cathedral and its surroundings. At the same time, his loose brushstrokes add a sense of spontaneity and vitality to the paintings, further enhancing the visual impact of the work.

In addition to marking Monet's mature grasp of the core techniques of impressionist painting, the oil paintings of the Rouen Cathedral series laid the foundation for the large-frame oil paintings of the Water Lily series, which also showed that Monet used painting as the medium to convey the deeper emotion and symbolic significance behind the oil paintings of Rouen Cathedral series to the viewer. He does not just depict an architectural structure but also explores broader themes of spirituality, faith, and the passage of time. Rouen Cathedral, with its rich historical and religious connotations, is a metaphor for the permanence of human existence and the transience of life. Monet's paintings evoke people's meditation on eternity and the moment.

## 5. MONET'S PEAK WORK, A MASTERPIECE OF IMPRESSIONISM



**Figure 4** Water Lily series

Monet once confessed to a studio visitor: "It took me a little while to get to know my water lilies. I started purely for the pleasure of the eye and never thought to record them with a paintbrush. However, the landscape gradually became ingrained in my bones. It was as if I had a sudden awakening and realized the beauty of the lily pond in front of me, so I picked up my palette and painted. From that moment on, I painted almost nothing new."

In 1899, Monet began a new series of paintings based on water lilies in his garden. In 1914, Monet began to create a series of large-scale decorative paintings based on this, taking the water lily series to an unprecedented level. He first created a large garden where he sketched outdoors, making sure he was surrounded by the garden when he painted, and then came up with a set of paintings in which the viewer could stand. He conceived a scale large enough to surround the viewer's line of sight, making it look like a lily pond. The almost abstract shadows of water and light reflect the changing colors of water lilies at different times of the day.

As for the abstract features of Monet's paintings in this period, it is worth mentioning here: Monet often went outdoors to paint. To capture the effects of stone cliffs in the rain and ice in the snow, Monet suffered from arthritis after standing in harsh weather for a long time. He also suffered from cataracts due to the intense ultraviolet radiation from observing things with his eyes for a long time. So Duke Edward, an acquaintance of Monet, recalled Monet's work on a large decorative series of water lilies: "The related colors were intertwined in a strange, floating ball of wool that only his eye could untangle."

In his later years, Monet's series of water lily pond paintings broke through the limitations of the existing frame and presented the superficial images of the pool in an almost abstract way, which was regarded as an important transition between Impressionism and abstract expressionism. His creative achievements in his later years had a far-reaching impact. Later generations of abstract expressionists, such as Mark Rothko, Clyfford Still, Jackson Pollock, and Sam Francis, whose inventive blocks of color, There is also a move away from figurative depictions, which can be seen in Monet's water lilies.

## 6. THE INTEGRATION OF MAN AND NATURE

Impressionist painter Monet once told the viewer, "For me, the scenery is only meaningful when it is constantly changing, and the ever-changing air and sunlight can reflect the beauty of the scenery in life." This unique artistic thought and form of expression no longer followed the norms of the time that emphasized the plot and theme as the main purpose of painting but moved the easel, walked out of the studio, integrated into nature, studied the subtle changes of light and color, and quickly captured the instant beauty created by objects in a specific environment and time. This innovation in the development of Western painting in history added a strong brush.

From the perspective of the artist's style, Monet loved nature very much. He was good at capturing the beauty of the moment in the light and color of nature and recording the scenery full of vitality and movement in a moment.

From the perspective of his physical deconstruction of the object of painting, his concept was quite different from that of the mainstream academy at that time. Compared with the clear composition of the academy which focused on lines and contours, Monet was more inclined to treat the object of painting as a flat color pattern and largely ignored the weight and volume of things. In Monet's eyes, all objects only appear in the form of color blocks, all objects exist only for color and light, and the rest can be ignored, this is one of his painting characteristics.

From the perspective of Monet's color concept, when we appreciate his paintings, we can find that most of his works give people a very bright feeling. This is because Monet is committed to the study of the environment and light changes in nature, breaking through the traditional tone of the brown painting, and using bright colors and brushstrokes to directly depict objects under the sun. In addition, Monet no longer relies on light and shade, and lines to form a sense of space in the picture, but based on the principle of light reflection, using cold and warm colors to show a sense of space, vivid scenery. Therefore, Monet's description of scenery breaks the limitation of "natural color" on objects and interprets the color language and style of "conditional color", which is a special embodiment of Monet's color art and fully demonstrates the dynamic beauty of things given by nature.

Monet is concerned with the integration of human beings and nature in the changing light. His artistic creation comes from his observation and capture of the surrounding environment, which is a reflection of the elements surrounding his life. His impressionistic painting technique lies not only in the use of brilliant colors but also in the depiction of landscape paintings that can reveal a wave of human warmth. It is not only a simple picture record but also rich in the painter's emotional colors and thoughts. There is always something comforting about looking at a Monet painting from the inside out as if the heart is beating with the rhythm of light.

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# Theoretical Implementation as Folklore Digital Reconstruction in Malay Literature Education

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## ABSTRACT

*Folklore encompasses a variety of aspects, whether narratives or in other formats, and it needs to be moulded into a more creative and innovative form in line with the revolution of this century. Folklore which conveys messages underlying the expression of feelings of society can be categorised into two forms, i.e. narratives and non-narratives or the ones that are told in prose and poetry. The intrinsic values and lessons in the storytelling of folk tales are sub-primary elements in folk literature that can create deep learning in learners. For literary works to have a significant impact on literary education, they must take into account the evolving interests and demands of today's learners. In addition to emphasising the value of folklore teachings offered to secondary students, folklore education should be prioritised in the adult education curriculum. Folklore research has been done from a variety of angles, primarily qualitative ones in the language and semantic domains. Despite this, several literature reviews noted that some folklore studies using other methodologies are still insufficient. Therefore, this concept paper outlines theoretical adaptation, which can be implemented in folklore studies particularly to develop a new module. The aspects of the discussions are based on theoretical andragogy literature reviews by Knowles (1996), and Vygotsky Social Constructivism (1978), which can be applied in folklore learning. As a suggestion, this theoretical discussion will serve as the foundation for literary studies in transition to digital reconstruction using Richey and Klien's (2007) Development and Design Research (DDR) to design and build a new innovative module, a model, guideline, a framework or even an instrument, particularly as an added value in teaching and facilitation in the field of the Malay literature education.*

**Keywords:** Adragogy Theory, Social Constructivism Theory, Design & Developptmen Research (DDR), Folklore, Malay Literature Education.



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## 1 INTRODUCTION

Folklore which encompasses a variety of aspects either narratives or non-narratives (Harun Mat Piah, 2003) should be developed in a more innovative and creative way so it can have a significant impact on student development and outcome. Folklore should be created in a more inventive and creative approach so that it can have a significant impact on student growth and outcome. Folklore contains several features, either narratives or non-narratives (Harun Mat Piah, 2003). Folk literature can be explained as part of oral literature which belongs to a social entity, and it is also passed down from generation to generation (Harun Mat Piah et al., 2000); literature that is transferred orally among primitive societies, civilized societies, urban and rural societies or small dominant (Francis Lee, Utley, 1965); the genre of Old Malay Literature (Mohd Taib Osman 1974); and oral tradition that existed prior

to written literature (Literary tradition) that resulted from inventions, enjoyed by people outside the royal circle (Ismail Yusoff 2008). Folklore is the expression of feelings by a community which derives from societal expression and sentiment (Bascom, 1965). The comprehensive conceptualisation and definition in regards to folklore can be concluded that folklore can be explained as an idea and expression of a community which hopefully can be deemed as the conveyance of a certain message which is continuity in nature, and created in two formats, either narratives or non-narratives. The uniqueness and preservation of folklore learning in education provide the main reason why this concept paper was written, in line with the sustainability of folklore element,

Specifically, the Pantun (quatrain), which was acknowledged by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in France on December 17, 2020, and included to the list of Intangible Cultural Heritage of Humanity (Bernama, 2020; in Rahman & Mahamod, (2022). The fact that one of the literary narratives was recognised on a global scale demonstrated how crucial folklore is becoming to society, especially in the sphere of education.

## **2 STATEMENT OF THE PROBLEM**

The use of learning resources and convergent approaches in facilitated learning in the classroom is no longer appropriate due to technological advancements. To make literary works more accessible to the public, particularly among teenagers, they even need to be reissued in digital form (Mamat et al., 2021) and published in a variety of media (Omar et al., 2019).

Education should include instruction in folk literature and digital reconstruction these days. The distribution of literary materials does not have a sophisticated initiative apparatus in place. As technology advances, folklore becomes less important (Normaliza et al., 2016). To solve the issue, research and reconstruction of traditional literature are necessary. Previous research in a variety of educational sectors has shown that student-centered learning is more effective than new technology-based learning (Tiven et al., 2018; Rahman & Mahamod 2019, Mamat et al., 2021)

The majority of studies on Malay literature, whether they were in the form of conventional analysis or not, focus solely on the study of text analysis rather than the development of modules (Rahman & Mahamod 2022; Ishak, 2018; Ghani & Mohamed, 2020). Digital books are starting to emerge, but the analysis only considered books that have been released on the market, not the ones that students are studying in the classroom. While there are many literary works and lessons that can be generated in digital modules as additional value to the growth of national education, the focus is only on well-known folk stories such Si Tanggang, Mahsuri, and Puteri Santubong (Omar et al., 2019). The publication of literary works in a variety of formats is necessary in order to make them accessible to society (Mamat et al., 2021). The effort to generate digital books is not being dispersed far enough, similar to how they have been published during the past ten years.

The exploration in research has also evolved with various new approaches to produce competitive research. New approaches such as Development & Design Research (DDR) developed by Richey & Klien (2007) began to attract researchers as a method of choice for formulating modules. DDR is an approach that encompasses a systematic study (Mohd Ridhuan & Nurul Rabihah, 2021). This can be observed through the DDR process which consists of three very systematic and dynamic phases. The first phase involves the analytical requirements phase: the second phase is design and development; and the third phase is evaluation. This approach requires theories and models to underpin each ongoing phase. Hence, the theories of Andragogy and Constructivism constitute a broad theoretical framework for the DDR.

## **3 ANDRAGOGY THEORY (1980)**

Three approaches to teaching were examined: pedagogy, andragogy, and heutagogy. The pioneer of the andragogy approach, Knowles (1980), expanded on it by establishing a number of constructs during

his research. It is claimed that andragogy is a scientific approach to teaching adults (Knowles, 1980, p. 43). (Blakeley, S., Sheffiled, R, 2015) The impact of technological advancement changed educational methods and philosophy. Learning strategies that are ideal for high-level learners, as well as the unique perspective of adult learners (Abeni, 2020), (Aljohani et al., 2021). Andragogy, a phrase coined by Alexander Kapp in 1833, is derived from the Greek words "arder" and "agogus," which both mean "to lead." Knowels (1990) argued that adult learning was at a different level when there was complete engagement as well as the use of applications. The development of folk literature as a lesson plan for such adult instruction is demonstrated by constructs with specific assumptions.

Adult learners have more autonomy and focus more on applying prior knowledge to new situations. Particularly in regards to matters involving professions and motivation for their education, they have more experience and expertise. Adult learners preferred descriptions including issues relevant to their everyday lives (Siti Hajar Halili, 2020) and were more interested in topics that would benefit them (Ucu, 2017).

This theory of andragogy can improve the credibility of educators to be more understanding of students in devising meaningful learning. The principles of andragogy are introduced by Malcolm Knowels (1980) by giving the principle construct six items. (i) The need to know the reason for learning (Need To Know) (ii) Self-perception (iii) Learning based on experience (iv) Readiness to study (v) Learning orientation and (vi) Motivation to study.

## 4 SOCIAL CONSTRUCTIVISM (1978) INTRODUCTION

Student environment and prior knowledge create individual experience resulting in the creation of new experience. According to constructivism, the knowledge of a individual's mind is considered to be generated from the adaptation of new information through actual observation in constructing their own experience. (Gheisari & Jamali, 2014; Kim, 2001; Colburn, 2000).

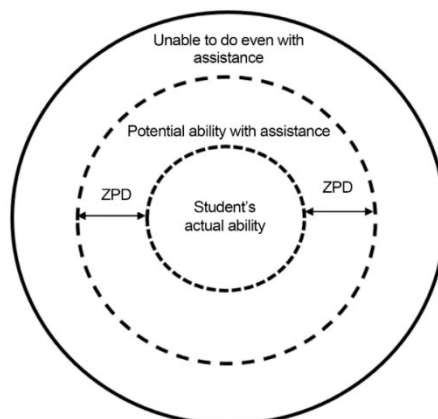
The environment and the pupils' prior knowledge combine to create individual experiences that can result in the creation of new knowledge. According to constructivism, a person's knowledge is considered to be generated by the adaptation of new information through direct observation in the process of constructing their experiences. Developing new constructs (Dixon-Krauss 1996), the occurrence of active learning (Bruner, 1996), the formation and accumulation of knowledge outside of the classroom which revolves around their environment (Mohd Shukri, 2020), (Lantolf & Thorne, 2006),

In order to establish credibility optimally, learning must be designed with the expectation that students will be able to develop meaning via understanding the subject's content. Virginia (2007); Richey, R. C., Klein et al. (2004); Virginia; 2004. The teacher's job is to create a strategy that connects learning, prior knowledge, and new material in order to get it to the proximal zone (Zone Proximal Development).

### 4.1 Zon Proximal Development (Zpd)

In respect of Vygostky's study from 1978, it is evident that the environment has an impact on and affects the psychology of students who are focused on their own environment. His research from 1984 also demonstrated how the development of a child's learning style was influenced by the emphasis placed on interaction. Students' knowledge acquisition is influenced by the interactions they have with people in their environment. (Rahman & Mahamod, 2022) It is also claimed that learning takes place while considering alternatives to internal motivation in processing thoughts as well as functioning as an intermediary in the learning process in ZPD. (Vygostky, 1978). According to Mohd Shukri's study (2020), ZPD considers various individuals and gives communication learning priority. The teacher will assist the students in developing critical knowledge and will also impart comprehension of the procedure and tasks that must be completed. Different mental functions can be consistently provided

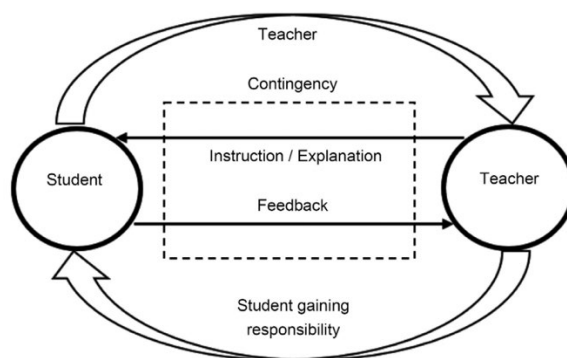
dependent on the engagement and communication that occurs. As shown in the accompanying image, there are two circumstances where the ZPD combines the knowledge zone and the existing knowledge acquisition zone.



**Figure 1** Illustration of ZPD scaffolding activity (Malik, 2017)

Figure 1 represents students who are on the top layer do not acquire new knowledge because they think that the learning process is critical and challenging to do even though they are being guided. (Malik, 2017; Azizan & Hussin 2017). The second layer indicates that ZPD shapes the potential abilities of students under the guidance of individuals in their immediate environment, including their peers. (Rahman & Mahamod, 2022). In order for learners to reach their full abilities, ZPD needs to be optimised to the maximum level with a functional teacher serving an active planner of teaching activities and student facilitator. The process of achieving an ideal proximal zone is also aided by the adaptation of enjoyable instructional methods. (Shaaruddin & Mohamad, 2017; Mohd Shukri 2020; Rahman & Mohamad 2022). A teacher being a facilitator of engaging instruction will act as a catalyst for the capabilities and abilities of the pupils. In addition, this layer establishes a scenario of scaffolding process which students can utilise as their ZPD manual.

## 4.2 Scaffolding



**Figure 2** Illustration of ZPD scaffolding activity (Malik, 2017)

The term scaffolding is described as an adult's effort to provide leadership to someone who is initially unable to reach their level of independence. (Wood et al., 1976). Due to their limitations, students must concentrate on how to approach challenges in a way that suits their skills. According to Malik's (2017) research, when a teacher lowered the functional level of the learning process, students gradually began to be self-aware, and then attempt to take on their own responsibility for learning the material and gaining the knowledge they need (Malik, 2017). As a result, during this process, students begin to comprehend and grasp the instructional content being taught by developing self-conceptual

generalisations through a variety of special techniques. Therefore, the teacher's role in collaborating with students can also serve as a catalyst for students to share their knowledge, and even their social interactions.

## 5 IMPLEMENTATION OF THEORITICAL BASIS

The theory of constructivism and theory of andragogy complement each other in learning and facilitating learning. Moreover, its focus as a basis of knowledge in the exploration, and reconstructive design of folk literature becomes a necessity. Contemporary folk literature education for adult learners is formed by the interplay between the six constructs that make up adult learning (Knowels, 1984).

All the six constructs, namely, (i) Learner's need to know (ii) Self-concept (iii) Previous experience (iv) Willingness to learn (v) Learning motivation (vi) Learning orientation are adapted as a basis and model of folk literature learning components and the implementation of module development will be accelerated by having gone through the process and product development in research, design and development. (DDR).

### 5.1 Need To Know

Adult learners expect that they always want to know the reason for learning something before doing so. (Knowels et al. 2014). At the adult level, learners are to be able to meet their needs in all respects, develop mature criteria and sustainable development (Lu et al., 2022) to handle any constraints such as stress, lack of time, and work. Hinkson (2010) also stated that adult learners should recognise the relationship between the efficacious value and significance of teaching and their lives. Through the instruction of literary works that adult learners could adapt, the folk literature content unquestionably imparted great value and common sense (Harun Mat Piah 2009). Adult learners make sure that they are aware of the learning objectives before gaining knowledge in class. Learning content is assessed based on their needs for internally oriented aspects. Adult learners perceive the need for understanding about values as a necessity as well. Folk literature is coherent and applicable to daily needs, giving the sense that there are many morals and teachings (Mamat @ Mustafa et al., 2021) that can be emphasised to learners.

### 5.2 Self-Perception

The ability and independence to express viewpoints on literary criticism, declamation, presentation, and creative activities revealed how self-reliant adult learners were in learning folk literature. According to Abeni (2020); Aljohani and Alajlan (2021); Merriam, (2017) they were able to be independent and make decisions and instructions independently when they possessed a mature attitude. The literary learning atmosphere such as techniques for understanding literary works, teaching value acronym, and singing memorization methods formed by adult learners also creates self-directedness. Referring to the previous research, self-directed learning is defined by Caffarella and Baumgartner (2007) in the study of Aljohani and Alajlan (2021) as a learning process where individuals took the lead in planning, carrying out, and evaluating their own experiences. Regulations and conditions which are formed by learners independently allow them to create independent scenarios, such as receiving assistance from peers and mentors, utilising cutting-edge tools like digital texts, providing them a place to study on their own, and joining learning groups to enjoy the learning process.

One of the most crucial aspects of learning literature is the formation of regulations and self-concept. According to earlier research, students' learning of Malay communicative literature was significantly influenced by their attitudes toward self-regulation (Mohd Effizan Wahid (2020). According to this study, learning requires strong self-control, self-analysis, and self-evaluation. Learning folk literature that modifies the process on its own will encourage the formation of learning expectations.



### **5.3 Experiential Learning**

Adult learners develop self-regulation through experiences that are relevant to their current environment (Effizan Wahid et al., 2019) and they construct and apply those experiences to support individual learners in the classroom. It is important to note that this group's attitude and maturity can create a situation when they feel insulted if their knowledge and talents are not used (Knowels, 1980), but despite this, the dependence on their engagement and expertise is seen as unlimited and equally crucial (Knowels et al. 2014). Teachers who serve as facilitators help students create collaborative projects that encourage discussion, problem-solving, and the optimal use of all of their experience. Adult learners, who primarily experience cultural environments during their primary and secondary education, frequently learn by synthesising past experiences. Most of these students have already had learned literature through literary texts in the Malay and Malay Literature courses while still in the lower secondary school. For this group, the experience of the language arts learning environment can help create a simple learning structure.

### **5.4 Readiness To Study**

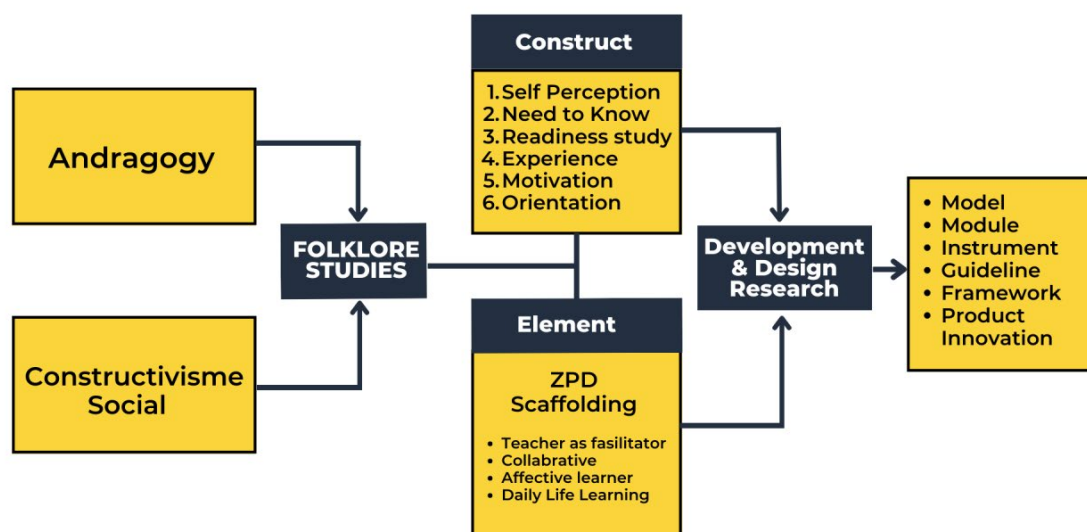
According to Ferreira et al. (2018), pedagogy in the teaching of literature explains the state of learner readiness the condition in which learners meet all of their needs and achieve the success expected by their teacher while also being socially influenced to allow for the skill growth (Purwati et al., 2022). The desire of adult learners to receive direct instruction and the applicability of what they learn to their current life are determined by their interests. Due to the variety of student attitudes, each student's role in learning is unique and sometimes requires guidance (Aljohani & Alajlan, 2021). Additionally, the teacher's facilitation role is essential to eliciting student replies, thus assisting learners in going through the learning process (Mohd Yusoff et al., 2022; Purwati et al., 2022)

### **5.5 The Orientation Of Learners To Learn**

Adults focus on the direct application of their learning over the future practice. Adult learners have a tendency to focus on problem-solving tasks, task-oriented learning, and real-life circumstances rather than academic subjects. As a result, "learning experiences should be arranged in accordance with competency development." People's learning approach is performance-centered (Knowles, 1980, p.44). Instructional strategies should focus on using what is learnt to resolve problems in the actual world (Hinkson, 2010).

### **5.6 Learner Motivation to Learn**

The psychological state of a person's mind that affects their action is referred to as motivation. (Dornyei, 2020), conditions that motivate them to learn (Rogers & Horrocks, 2010), and it is crucial that these conditions can support and sustain learners' education. (Purwati, 2020). Adult learners are purportedly to have higher internal motivation including self-esteem and the role of quality of life (Knowels et al 2005) which is used as a catalyst in learning (Aljohani & Alajlan, 2021) compared to external motivation such as salary and job which is not expected to have much impact on adult learners. (Knowels et, al 2014). In this situation, the teacher assumes a dominant role and serves as a inventor of a functional environment, acting as a catalyst for effective levels of motivation. This can be accomplished by encouraging and appreciating their group (Purwati et al., 2022) as well as providing self-directed learning opportunities. (Izzah and Hadi, 2018).



**Figure 3** Suggested Theoretical Model for the Study of Reconstruction of Folk Literature in Learning Malay Literature.

The adaption of social constructivism is the reinforcement and underpinning for the implementation of andragogy in the teaching of folk literature. The learning environment that influences this group, such as classroom design and lighting, has a bearing on the current knowledge formed by adult learners. Other elements, such as exhaustion and health issues, also have an impact on the teaching and learning process. (Siti Hajar Halili, 2020). Adult learners' understanding of folk literature components that include stories and non-stories is explained by a clear constructivist concept. That knowledge requires effort to learn by putting existing experience to use.

The ZPD and scaffolding are essential in teaching folk literature based on what is already known. The folk literature components, like the appreciation of literary works, i.e. narrative or non-narrative, such as memorising poetry or Hikayat Pelanduk Jenaka. Learning examines the contents of the appreciation of literary works, which includes the following: (i) theme; (ii) instructional aspects; (iii) form; (iv) language style; and (v) thinking. In the study by Rahman & Mohamad, (2022); Vygotsky (1984) recommended that teachers' use of ZPD and activities involving the creation of scaffolding by merging students' prior knowledge be incorporated into the teaching and learning process.

Figure 3 illustrates a few constructivist principles for using ZPD to advance prior knowledge, and scaffolding is required to put these principles into practise when learning folk literature: (i) Social collaboration; (ii) Student active learning; (iii) Teacher as a learner-centered facilitator; and (iv) Application of daily life. (2010) Mohd Shukri Constructivism views an instructor or a lecturer as a guide who is approachable and understanding. (Rahman & Mahamod, 2020). Adult learners' exposure to folk literature also highlights the significance of the necessity for lecturers to act as facilitators during class sessions and engage students in the teaching and learning process (Knowels, 1980).

Various learning activities, such as project-based learning (Tonge & Mahamod, 2020), hands-on language arts activities (Rahman & Mahamod, 2019), cooperative learning, gamification (Aziz et al., 2019), and language arts games, are designed with creativity by teachers and should be wisely integrated into the teaching of literature (Hirakawa et al., 2018).

Constructivism requires teachers to act as both monitors and guides for all learners, and it demands learning related to the understanding of folk literature. Independent learning occurs when students learn from reading, experience, observation, and the environment. The outcomes of reading, observation, experience, and the environment made by sixth form students are processed to create their appreciation

of literature. Teachers take on the roles of motivators and facilitators that help pupils create ZPD. The creation of digital learning modules will aid in learning scaffolding and enable students to build ZPD. The digital reconstruction of folk literature is a suggestion to create an engaged class, one that is capable of producing knowledge that students may use to their daily lives. Along with digital folk literature learning, teachers will offer engaging, active learning opportunities.

Andragogy (1980) and social constructivism (1978) which implement ZPD and scaffolding into the Design and Development Research (DDR) will create a very holistic and innovative expected product of folk literature, such as models of invention and modules, as well as learning tools in language arts, that has a great potential for digitalization and technological reformation.

Enhanced knowledge acquired through the combination of the theories is of utmost importance to new researchers, as well as curriculum designers for schools, particularly in the area of Malay literature. This digital reconstruction using comprehensive approach called DDR development & design research is a new alternative to the current literary education age. The DDR is a research methodology used in the context of developing products, including programmes, with the goal of creating innovations or refining those that have already been created (Saedah Siraj et al., 2022). A decade-long research illustrated that the trend of DDR applications was mostly initiated in the field of information technology and, even more so, in the education sector. (Siraj and others, 2020). In comparison to conventional textbooks, digital reconstruction that adheres to the three DDR systematic procedures and incorporates the theories of andragogy and constructivism will also demonstrate a difference with added value and credibility to the development of student knowledge.

## **6 CONCLUSION**

The conceptualization that came out of this research may undoubtedly be used to debate theoretical knowledge and even has the potential to positively affect the development and continuation of the learning of Malay Literature. While constructivism theory changed a more technical situation to a more contemporary and comprehensive scenario, particularly in the teaching of Malay Literature, andragogy theory gives a personification to the learning in the sixth form including adult learners. Recommendations for conceptualisation in the next research, a theoretical basis as the main focus of literature and culture is discussed in order to become more dominant so that its implementation will be rich in knowledge and a holistic reconstructive value.

In an effort to serve as a basis for the digital reconstruction of folk literature, both of these theories are used in folk literature education. A DDR technique that is also contextually articulated goes along with the implications and suggestions of these two theoretical approaches. The use of this DDR approach, which is more varied, dynamic, and scientific in the development of modules and the invention of something new, can also enhance qualitative literature studies. The development of research in this field of literature will contribute towards the recognition of digitization in education as announced in the national education ministry's ten-year policy. Researchers who are more competitive and creative will pay more attention to research which is of quality, providing brainstorming platforms on practice, practicality and contributions to knowledge.

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## AUTHOR CONTRIBUTIONS

The authors have contributed equally to the production of this paper.

## CONFLICT OF INTEREST / KONFLIK KEPENTINGAN

No conflict of interests.

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# More Than Child's Play: Tackling Speech Anxiety Among Malaysian ESL Learners Through Gamification

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## ABSTRACT

*When second language learners have language anxiety especially when they are using the speaking skills, they are more likely to experience anxiety, self-doubt, frustration, and fear that will affect their ability to learn the languages. However, based on previous research, it is shown that learners' anxiety over public speaking significantly decreased when gamification was included in the classroom. Therefore, in this study, the main objective was to explore the students' perception towards the gamification setting in reducing speech anxiety among UiTM students. The study employs a quantitative study with 221 participants consisting of undergraduates from various faculties in UiTM. A descriptive analysis was used to analyze the data. From the results, it is found that most of the students experienced a level of anxiety in the beginning despite using the virtual gamification setting. However, they believe that the virtual speech application helped them in getting an improved positive experience when delivering a speech, particularly in easing their anxiousness upon speaking in front of an audience.*

**Keywords:** speech anxiety, English as a Second Language (ESL), gamification, virtual reality



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## 1. INTRODUCTION

Numerous aspects of human existence are enhanced by effective communication and throughout history, many cultures around the world have created several languages as their unique ways of communicating (Hwa & Peck, 2017). It is further elaborated that there is no denying that English is one of the most widely spoken languages in the world and has grown to play a significant part in it. Nevertheless, one of the major issues preventing second-language speakers from using their second language is language anxiety (Lyu, 2019).

When the students have language anxiety in which they have negative attitudes towards learning the target language which is the English language, they are more likely to experience anxiety, self-doubt, frustration, and fear that will affect their ability to learn the languages, which in turn will have an impact on their psychological well-being (Darmi & Albion, 2014). However, it is further explained that the students will participate more actively in class and be more ready to engage in the educational activities if they remain positive throughout the language-learning process and as a result, each individual student achieves success in language learning as well as successful language acquisition.

Despite having language anxiety, speaking skill is one of the most problematic skills that the students need to encounter when they are learning the English language which exposes them to the speaking or speech anxiety. Speaking anxiety has been found to negatively affect English language

learners in higher education who participate in both in-class and extracurricular speaking activities (Ahmed et al., 2017; Elald, 2016; Hasrul et al., 2013; Mohammad et al., 2016; Saranraj & Meenakshi, 2016 as cited in Badrasawi et al., 2020).

However, based on a study done by Abadi et al. (2022) showed that the participants' anxiety over public speaking significantly decreased when the gamification was included in the class which shows the significance of the gamification in reducing the speech anxiety. Not just that, to follow the current educational environment which is more on the integration of the technologies, the higher education should be able to adapt to the new educational environment by using gamification as one of the teaching-learning strategies as the students are now more to digital natives (Castillo-Parra et al., 2022). It is further added that through gamification will also generate other skills which are important to our educational expectations such as commitment skills, motivation, and enthusiasm in what they are studying.

Moreover, the field of gamification has advanced more quickly during the last few years and it has now been integrated into our educational setting despite it was once thought of as fun, interaction and used for entertainment only (Wongpinunwatana & Maneerattanasak' 2020; as cited in Sharifah et al., 2022). In addition, more gamified designs based on mobile technology and artificial intelligence have also been applied to teaching practice over the past ten years as educational technology has also been advanced. (Chen et al., 2022). Therefore, the primary aim of this study was to investigate how UiTM students perceive the use of gamification as a mean to alleviate speech anxiety. To gain insights into the potential impact of gamification on reducing speech anxiety among UiTM students, the following research question was formulated: What is the students' perception of the effectiveness of gamification in reducing speech anxiety among UiTM students?

## **2. LITERATURE REVIEW**

### **2.1 Dominance Is Placing the English Language as Lingua Franca for Globalization**

Alongside discussions surrounding challenges and opportunities, one particular dimension explored is framed around terminology such as "lingua franca," "English as an International Language (EIL)" and "English as a Lingua Franca (ELF)". Eoyang calls into question the usage of 'lingua franca' asserting that it connotes a conglomeration of impure languages (Llurda, 2004).

Nevertheless, proponents advocate for greater attention to be afforded to the extensive prevalence of English as a lingua franca amongst international communicators (Louhiala Salminen & Kankaanranta. 2011). They prefer to label this phenomenon as English Lingua Franca (ELF) thereby underscoring its central role within professional global business communication. English dominance as a lingua franca also garners discussions concerning language policies pursued by non-English speaking countries. This analysis underscores the influence exerted by globalization and English reach on these policies. While English may not be their native tongue it functions as an indispensable medium for facilitating globalization (Kırkgöz, 2008). Additionally, endeavours geared toward upholding the primacy of global English are further scrutinized alongside the concept of linguistic neo imperialism (Phillipson, 2012).

The tension between English and local languages is another aspect of the discussion. English as the lingua franca is, on one side, regarded as beneficial for enabling global reach and local languages that provide a better cultural fit (Snijder, 2022). On the other hand, a study by Flowerdew and Li investigated the publication choices of Chinese HSS scholars and found a link between Spanish language publications and regional subjects, and English language articles and more global issues (Snijder, 2022).

The dominance of English as a lingua franca is also examined in the context of education. This aspect highlights the sociolinguistic problems posed by the hegemony of English language in higher



education (Ntombela, 2023). Also, the global push toward English as a lingua franca denied the education in children's native languages and the inequalities that persist in education systems impacted by neoliberal, colonial, and global discourses (Dorner & Cervantes-Soon, 2020).

Overall, this scenario demonstrates a variety of opinions on English's supremacy as global language. While some scholars dispute the use of specific terminology and emphasize the friction between English and local languages, others note the potential and problems that the language presents. English dominance is debated in a variety of contexts, including professional communication, language policies, and education.

## **2.2 Underlying Reasons Behind Student Disengagement in English Speaking Activities**

In an educational context, disengagement for second language learners can occur when they lack motivation or interest in learning English, become distracted or overwhelmed by the learning process, or experience a sense of futility or helplessness in their ability to improve their language skills. Communicating in a second language, in particular, is an active and productive set of skills that can only be developed by practice and experience (Jie et al., 2023).

Second language learners, especially in the context of Malaysia being a non-native English country with several first languages and dialects practiced among its people, may have the tendency to believe that it is pointless to be highly equipped with the skills to converse fluently in English. To many of them, it is adequate to have a basic understanding of the language as to be intelligible enough to communicate in English if they ever had to. This means in situations which demand them to write in English and most formidable to speak in English, they would most likely be able to get through, without the need to better themselves as far as motivation is concerned. Ramlie et al. (2023) stressed in his recent study that learning process which is not aligned with technological advancement would result in learners feeling bored and unmotivated to pursue learning in schools and the higher educational institutions.

Disengagement can manifest in a variety of ways for second language learners. For example, they may be less likely to participate in class discussions, avoid speaking or writing in English, or simply disengage mentally from the learning process. This can result in lower levels of language proficiency, reduced engagement in class, and a lack of confidence in their ability to communicate effectively in English. Not only that, more and more cases of low attendance during lectures were reported by lecturers. Educators should weigh in the factor of Malaysian university students lacking interest in English language subjects as they have been taking the subjects since kindergarten yet still the level of fluency is very low. Students feel discouraged by this. They are now less dependent on lecturers for knowledge and information, therefore they must strive to revolutionize teaching, with regards to technology adoption, to spark students' interest (Tagie, et al., 2023).

There are many factors that can contribute to disengagement for second language learners. These can include a lack of interest in the subject matter, cultural and linguistic barriers, inadequate language support, or negative learning experiences in the past. Addressing these factors through effective teaching strategies, targeted support, and creating a positive and inclusive learning environment can help to promote student engagement and improve language learning outcomes.

## **2.3 Second Language Anxiety Undermines Learners' Willingness to Speak**

Second language anxiety (SLA) is a term derived from the foreign language anxiety (FLA) theory by (Horwitz et al., 1986). Foreign language anxiety, also known as xenoglossophobia, is the feeling of unease, worry, nervousness and apprehension experienced in learning or using a second or foreign

language (Koshy, 2020). According to Perez-Firmat (2003), linguists distinguish between second language (SL), which occurs when the target language is also the majority language (for example, a Spanish speaker learning English in Australia), and foreign language (FL), which occurs when the target language is different from the local tongue.

As a result of this categorization, anxiety is examined as Second Language Anxiety (SLA) or Foreign Language Anxiety (FLA), depending on the setting in which the anxiety is experienced. These terms are being used interchangeably by language researchers, although it is more commonly addressed as FLA. It is worth noting that the concepts within the subject are related, and the use of such terms are done accordingly. However, FLA is typically used to describe anxiety experienced in a language learning context where the language being studied is not widely spoken in the learner's community, while SLA is used to describe anxiety experienced in a language learning context where the language being studied is more widely used. It is more of the adaptation into the context it is used – hence the term second language anxiety is used throughout in this study to fit in the Malaysian context as it regards English as a second language.

Second Language Anxiety (SLA) refers to the feelings of stress, tension, and apprehension that individuals experience when learning or using a second language. SLA is a common phenomenon that affects language learners at various proficiency levels, regardless of their age, gender, or cultural background. This type of anxiety can arise from a variety of sources, such as fear of making mistakes, social pressure to speak correctly, or frustration with slow progress. While some degree of anxiety is normal in any learning process, excessive levels of SLA can hinder language acquisition and reduce learners' motivation and self-esteem. As such, understanding the causes and effects of SLA is crucial for language educators and learners alike, as it can help them to develop strategies to manage and overcome this common challenge.

One of the main causes of the anxiety was the difference between people's expectations and their actual performance in which when they are speaking their own native language, people frequently believe that they are completely capable and when they talk in a different language, their performance might not be strong enough for people to fully comprehend or accept them (Horwitz, 2001; as cited in Lyu, 2019). It is further explained that the main cause of anxiety, which affects students' future performance and second language proficiency, is this psychological divide which is usually shown as grades.

Moreover, learners who fear criticism or misinterpretation because of their accent, low vocabulary, or grammatical faults sometimes experience public speaking anxiety as speaking in front of a real person may cause unfavourable feelings, such as anxiousness (Gruber & Kaplan-Rakowski, 2022). Also, when the students are exposed to the threatening situations which comes from public speaking, the anxiety will exist and it can be seen through the anxiety symptoms (Khairani, 2019). It is further added that the anxiety symptoms can be seen from two conditions which are the psychological condition which consist of being confused, unable to concentrate and being tensed and experiencing physiological condition which consist of sweating, nauseous, difficulties in sleeping and having a fast heart beat (Bucklew, 1980; as cited in Khairani, 2019).

## **2.4 Gamifying Lessons as An Approach to Tackle Second Language Anxiety**

Gamification, as described by Deterding et al. (as cited in Franklin & Jacobs, 2020), is the process of applying concepts from video games and other game-based formats to the contexts outside of the gaming industry. It is further added that when the teachers include gamification in the classroom, which is utilized to motivate and engage with the students more, has helped the students enjoy the learning and not just that, gamification has also been used in a variety of educational settings for other several reasons as well such as to engage the students with the subject, increase their enthusiasm to study, and enhance their comprehension and remember of it.

Since it is also crucial to get the students to feel more interested and aware of the learning's goals during the initial phase of the speaking lesson, gamification apps can be seen and used to excite the students' interests or attention as well (Thuy & Hung, 2021). It is further explained that both students and teachers can use PCs, laptops, tablets, or cellphones to access the apps and use them during the learning and teaching sessions. However, gamification performs better in smaller classrooms with elementary and high school students than they do with university students who must complete course work while attending lectures in order to meet specific learning objectives (Licorish et al., 2018). In addition, the existence of technology marks a turning point in how people interact with computers because it enables users to feel "presence," which fundamentally shifts the students' experience from "perceiving information" to "being in the place of information." (Gramaglia, 2013; as cited in Caponnetto et al., 2021).

According to Gruber and Kaplan-Rakowski (2022) in comparison to face-to-face interactions, speech anxiety may be lessened, possibly as a result of technology-created familiar environment in which they have proven in an article entitled '*The Impact of High-Immersion Virtual Reality on Foreign Language Anxiety When Speaking in Public*'. In the research, the researcher further elaborated that virtual reality (VR) has the ability to simulate real-life situations, making it possible to practice public speaking in a secure and natural setting, according to prior research. Hence, this study offers evidence in favour of the usefulness of VR technology for learning public speaking in a foreign language especially in lessening the speech anxiety.

Study by Abadi et al. (2022) showed that the participants' anxiety over public speaking significantly decreased when the gamification was included in the class. The purpose of this study was to determine the relationship between public speaking proficiency and public speaking anxiety. The findings showed that the study's participants experienced a significant decrease in anxiety and an increase in competency due to the gamification strategy.

Similar to what Jie et al. (2023) has found, when gamification is used, the students were more active and engaged in the speaking session. This study addressed the significance of being able to communicate in English, the barriers that prevent secondary students from actively participating in English speaking sessions, and the use of gamification to encourage involvement among upper secondary students. Based on the results, it showed that students also gave excellent feedback on how gamification has facilitated their learning and they also gave favourable feedback on how gamification increased their level of engagement during the speaking lesson. From this study, it showed that making use of gamification in English speaking lessons is viewed as useful in improving students' overall involvement throughout their speaking sessions.

In another interesting study, both foreign language anxiety and the ability to process information improved significantly throughout the entire course when the gamification was involved (Chen et al., 2022). This study was done to explore students' perception towards the gamification setting in reducing the speech anxiety among university students. Not only the notion of gamification, the integration of new technology itself has been proven to help the students lessen their speech anxiety.



**Figure 1** A Virtual Reality headset (Source: providecoalition.com, Copyright Consent: permissible to publish)

### 3. METHODOLOGY

#### 3.1 Research Design

In this study, the researcher used quantitative research design by utilizing the survey which was adopted and adapted from previous research. This survey approach was chosen since a survey's goal is to make inferences of a population by examining a sample from that population (Young, 2016). It is further stated that the data they gather may be processed and examined very quickly, in contrast to spoken data, which must be recorded and transcribed before analysis.

#### 3.2 Research Instrument

In this research, there were three sections which were Section A, Section B and Section C. In Section A, the students were asked about their gender and respective faculty. In section B, there were 15 items which needed to answer the first research question which was to examine the perception of the students towards gamification as a method to reduce speech anxiety. In section C, there were 10 items which needed to answer the second research question which was to examine the perception of the students towards apps as a method to reduce speech anxiety. For both Section B and C, the questionnaires were based on the Personal Report of Public Speaking Anxiety (PRPSA) (McCroskey, 1970) and all the items were selected and divided into section B and C.

#### 3.3 Participants

221 students from various faculties in UiTM took part in the study and all of the participants were first- and second-year undergraduate students who enrolled in English Language courses as one of their subjects. 79 male students and 142 female students were involved in this study, ranging from the age of 18 to 23 years old.

#### 3.4 Procedure of Data Collection

The researcher formed questionnaires by adapting and adopting the Personal Report of Public Speaking Anxiety (PRPSA) (McCroskey, 1970) using Google Form. Then, a brief link leading to the online questionnaires was provided to the students in which they were requested to complete the form and provide their own credence concerning the effectiveness of the gamification environment in lowering ESL learners' speech anxiety.

#### 3.5 Data Analysis

The data was retrieved from the Google Form once they had completed the surveys and entered into the Statistical Program for the Social Sciences (SPSS) for analysis. Then the analysis was done using the descriptive analysis.

### 4. ANALYSIS AND DISCUSSION

Two main findings were discussed to examine the perception of gamification as a method to reduce speech anxiety and Virtual Speech application as a way to reduce speech anxiety. Below are the results.

**Table 1.1** Descriptive statistics for perception towards gamification as a method to reduce speech anxiety

	N	Minimum	Maximum	Mean	Std. Deviation
<b>Gamification</b>	221	1.90	4.93	2.7804	.47650
<b>Valid N (listwise)</b>	221				

Table 1.1 represents the descriptive statistics for the perception of gamification as a method to reduce speech anxiety among the participants. The table provides information on the number of participants (N), the minimum and maximum scores, the mean score, and the standard deviation. In this study, the perception towards gamification was measured on a scale ranging from 1.90 to 4.93. The mean score for the perception of gamification as a method to reduce speech anxiety was 2.7804, with a standard deviation of 0.47650. In this case, with a mean score of 2.7804 on a scale ranging from 1.90 to 4.93, it suggests that the participants' perception towards gamification for reducing speech anxiety is relatively moderate. It indicates that they neither strongly agree nor strongly disagree with the effectiveness of gamification in alleviating speech anxiety.

**Table 1.2** Descriptive statistics for perception towards gamification as a method to reduce speech anxiety by item

No	Item	Mean	Std. Deviation
1.	I have no fear of giving a speech.	2.18	1.195
2.	I look forward to giving a speech.	2.33	1.259
3.	I feel relaxed while giving a speech.	2.01	.953
4.	I enjoy preparing for a speech.	2.32	1.108
5.	I am in constant fear of forgetting what I prepared to say	3.78	1.124
6.	I get anxious if someone asks me something about my topic that I don't know.	3.81	.763
7.	I face the prospect of giving a speech with confidence.	2.31	1.007
8.	I feel that I am in complete possession of myself while giving a speech.	2.13	1.084
9.	My mind is clear when giving a speech.	2.19	1.072
10.	I do not dread giving a speech.	2.22	1.052
11.	I perspire just before starting a speech.	3.90	1.053
12.	My heart beats very fast just as I start a speech.	3.92	.971
13.	I experience considerable anxiety while sitting in the room just before my speech starts.	4.12	.928
14.	While giving a speech, I know I can control my feelings of tension and stress.	2.29	1.205
15.	I feel comfortable and relaxed in the hour or so just before giving a speech.	2.22	1.029

The data presented in Table 1.2 provides insights into the participants' perception towards gamification as a method to reduce speech anxiety. Overall, the mean scores suggest that participants generally held moderate levels of fear and anxiety towards giving speeches, but also displayed moderate levels of anticipation, relaxation, and enjoyment during speech-related activities.

It is evident that statement 13, "I experience considerable anxiety while sitting in the room just before my speech starts," obtained the highest mean value among all the statements. This indicates that the students strongly agreed with this statement compared to others. These results suggest that despite the implementation of gamification in the classroom, students still face significant difficulties in their speech fluency, which can impact their learning process.

These findings are consistent with the study conducted by Abadi et al. (2022), which demonstrated that the inclusion of gamification in the classroom significantly reduces participants' anxiety related to public speaking. However, in the present study, the results indicate that despite the presence of gamification, students continue to experience considerable amount of anxiety specifically during the pre-speech phase.

**Table 2.1** Descriptive statistics for perception towards VirtualSpeech app as a method to reduce the speech anxiety

	N	Minimum	Maximum	Mean	Std. Deviation
<b>VirtualSpeech</b>	221	1.00	5.00	2.5066	.82394
<b>Valid N (listwise)</b>	221				

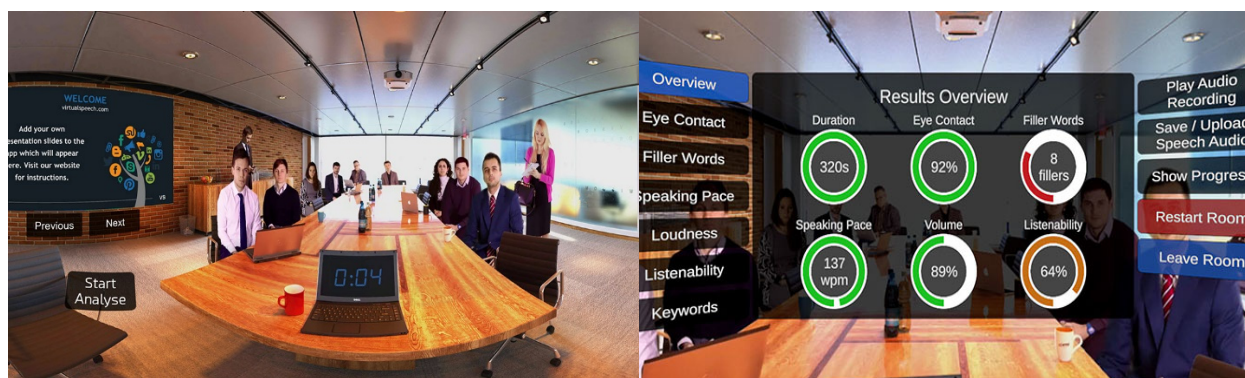
Table 2.1 represents the descriptive statistics for perception towards the VirtualSpeech app as a method to reduce speech anxiety. The mean score for perception towards the VirtualSpeech app was 2.5066, indicating that, on average, participants held a moderately positive perception of the app's efficacy in reducing speech anxiety. The standard deviation of 0.82394 reflects the variability in participants' responses. A higher standard deviation suggests a wider range of perceptions, indicating that some participants had stronger beliefs about the app's effectiveness, while others held more varied opinions.

**Table 2.2:** Descriptive statistics for perception towards VirtualSpeech app as a method to reduce the speech anxiety by item

No	Item	Mean	Std. Deviation
1.	I believe this app can make me feel tense and nervous while preparing for giving a speech	2.26	1.158
2.	I believe this app can make me feel tense when I see the words "speech" and "public speech" on a course outline when studying	2.24	1.324
3.	I believe this app can make my thoughts become confused and jumbled when I am giving a speech	2.40	1.097
4.	I believe this app can make me have pleasant experience right after giving a speech	4.06	1.102
5.	I believe this app can make me perform poorer on speeches because I am anxious.	2.19	1.206
6.	I believe this app can make me feel anxious when the teacher announces the date of a speaking assignment.	3.14	.967
7.	I believe this app can make me have trouble falling asleep the night before a speech.	2.09	1.203
8.	I believe this app can make my heart beats very fast while I present a speech.	2.24	1.230
9.	I believe this app can make me feel anxious while waiting to give my speech.	2.13	1.337
10.	I believe this app can make me get so nervous until I forget facts I really know while giving a speech.	2.31	1.121

Table 2.2 reveals that participants held varying perceptions regarding the impact of the Virtual Speech app on their speech anxiety. For statements 1 and 2, which refer to feeling tense and nervous while preparing for a speech or encountering speech-related terms in course materials, participants had moderate beliefs, with mean scores of 2.26 and 2.24, respectively. This suggests that participants recognized the potential for the app to induce some level of tension and nervousness during speech preparation and when confronted with speech-related materials. Statements 3, 5, 6, 7, 8, 9, and 10 reflect participants' beliefs about how the app might affect their thoughts, performance, and physiological reactions during different stages of speech delivery. The mean scores for these statements ranged from 2.13 to 2.40, indicating moderate perceptions. These results suggest that participants had mixed beliefs regarding the app's potential influence on factors such as confusion of thoughts, performance anxiety, sleep troubles, and physiological responses during speeches.

It is evident that statement 4, which states "I believe this app can make me have a pleasant experience right after giving a speech," obtained the highest mean value among all the statements. This indicates that students strongly agreed with this statement compared to others, implying that they perceived the Virtual Speech app as highly effective in providing a positive experience immediately following a speech. These results demonstrate the enthusiasm and eagerness of the students to engage with the app and actively participate in the learning process. The data suggests that the inclusion of applications or gamification techniques in the learning environment can effectively enhance students' post-speech experiences, potentially fostering a sense of accomplishment or satisfaction. These findings align with the study conducted by Jie et al. (2023), which also highlighted the positive impact of gamification on student engagement and participation during speaking sessions. The use of gamification techniques was found to promote increased student activity and involvement, indicating a greater level of enthusiasm and motivation in the learning process. The consistent findings across the present study and Jie et al.'s research emphasize the value of incorporating interactive and gamified elements, such as the Virtual Speech app, to create a more engaging and rewarding learning experience. By leveraging such tools, educators can facilitate a positive post-speech experience for students, which can contribute to their overall confidence, motivation, and continued active participation in oral communication activities.



**Figure 2** First-person view of VirtualSpeech speaking practice simulation using a VR headset  
(Source: virtualspeech.com, Copyright Consent: permissible to publish)

## 5. CONCLUSION

When students experience anxiety symptoms, they are more likely to experience panic, anxiety, irritation, and fear, which can impair their ability to learn the language. Prior research, however, revealed that when gamification was incorporated into the lesson, the participants' anxiety about public speaking significantly decreased. As a result, the primary goal of this study was to investigate how students perceived themselves in relation to the gamification environment as a means of reducing speech anxiety in UiTM students. According to the findings, despite using the gamification environment, most students believe they will still experience anxiety in the beginning. However, they

believe that the VirtualSpeech application will help them improve their speaking skills. As they get more familiar with the app, i.e. the virtual surroundings and the user interface, they become more comfortable with the app, the VR device and also the virtual and real environment. Thus, students perceived that they can gain more confidence in speaking when using VirtualSpeech, and therefore assumed that by constantly engaging in more virtual public speaking practice through this virtual reality app, it will lower their anxiety when speaking in front of an audience.

The following are some implications of the study on students' perspectives of speech anxiety treatment using gaming for second language learners which are to address a frequent issue and to promote digital skills as well. First and foremost, for second language learners, speech anxiety can slow their progress and decrease their confidence, and this study can solve this issue and offer related aspects for language teachers and students by investigating the possibilities of gamification to address it. Next, gamification, which involves the use of technology and digital tools, can assist in promoting digital skills among second language learners as it can help language learners gain digital skills and improve their comfort level with utilizing technology for both learning and communication.

To conclude, while gamification and the VirtualSpeech app show promise in terms of reducing speech anxiety, it is critical to address students' pre-speech anxiety levels. Future research should concentrate on developing comprehensive interventions that reduce anxiety throughout the speech process. Educators can create a more engaging and supportive learning environment by effectively leveraging technology and interactive techniques, empowering students to overcome speech anxiety and develop effective communication skills.

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## **AUTHOR CONTRIBUTIONS**

All authors contributed equally to this research paper.

## **CONFLICT OF INTEREST**

The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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# Bangau Perahu: Identiti Malaysia Dalam Rekabentuk Barang Kemas

## *Bangau Perahu: Malaysian Identity in Jewelry Design*

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### ABSTRAK

Kajian ini dijalankan untuk mengenalpasti potensi dan kepentingan identiti Malaysia dalam idea generasi dari perspektif baharu bagi reka bentuk barang kemas kontemporari. Matlamat utama adalah untuk membantu penyelidik mengenal dan menghargai identiti kebangsaan (Bangau Perahu) agar dapat diterjemahkan ke dalam rekaan barang kemas dengan lebih kreatif dan inovatif khususnya kontemporari keronsang. Kaedah yang digunakan adalah Double Diamond dari British Design Council bermula tahun 2005. Model ini dilihat amat bersesuaian untuk diaplikasikan dalam kajian ini. Proses ini mempunyai empat fasa utama iaitu: 1) Mencari 2) Menentukan, 3) Membangunkan dan 4) Menyampaikan. Maklum balas diperolehi melalui soalan kaji selidik yang terbahagi kepada 2 bahagian utama: Bahagian A: Tahap kriteria penilaian terhadap rekabentuk dan Bahagian B: Tahap kriteria penilaian terhadap produk. Hasil kajian berkaitan rekaan mendapati 4 indikator dipilih sebagai sangat setuju manakala kriteria terhadap produk, didapati purata memilih 3 indikator sebagai sangat penting. Walaubagaimanapun semua berpendapat telesis wujud dengan jelas dalam rekaan ini. Produk ini sesuai untuk dikomersialkan, namun perlu beberapa penambahbaikan.

**Kata Kunci:** Bangau Perahu, Identiti Malaysia, Idea Generasi, Barang Kemas

### ABSTRACT

*This research was conducted to identify the potential and importance of Malaysian identity in generational ideas from a new perspective for contemporary jewellery design. The main goal is to help researchers recognize and appreciate the national identity (Bangau Perahu) so that it can be translated into more creative and innovative jewellery designs, especially contemporary brooch. The method used is the Double Diamond from the British Design Council starting in 2005. This model is seen as very appropriate to be applied in this study. This process has four main phases which are: 1) Search 2) Define, 3) Develop and 4) Deliver. Feedback is obtained through survey questions that are divided into 2 main parts: Part A: The level of evaluation criteria for design and Part B: The level of evaluation criteria for the product. The results of the design-related study found that 4 indicators were chosen as very agreeable while the criteria for the product, it was found that the average chose 3 indicators as very important. However, everyone thinks telesis is clearly present in this design. This product is suitable for commercialization but needs some improvements.*

**Keywords:** Bangau Perahu, Malaysian Identity, Generational Ideas, Jewellery



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## 1. LATAR BELAKANG

Setiap negara di dunia mempunyai identiti kebangsaan dan mereka berusaha keras dalam mempamerkan kekuatan dan keunikan identiti kebangsaan. Kenyataan ini disokong oleh Boswell (2008) UNESCO menerangkan bahawa identiti warisan negara bermaksud 'titik rujukan' bagi sesebuah negara. Keunikan identiti kebangsaan ini perlu ditonjolkan di mata dunia kerana Malaysia juga mempunyai identiti yang tersendiri.

Perkara tersebut selari dengan kenyataan Perdana Menteri Malaysia, Tun Dr. Mahathir Mohamad dalam ucapan perasmian Malam Sambutan Ulangtahun Ke-60 Balai Seni Negara iaitu “Seni budaya menjadi ukuran ketinggian sesebuah tamadun negara. Tidak ada negara yang boleh mengatakan mereka sudah bertamadun tanpa adanya seni budaya yang tersendiri” (N. S. M. Anuar, et al. 2021)

Mohd Kassim Hj Ali yang dipetik daripada Marzuki Ibrahim et al., (2017), menerangkan sejarah barang kemas di Malaysia telah bermula sejak zaman purba, di mana ia berkait rapat dengan sejarah emas di Malaysia. Menurut M. Z. Daud. et al., (2021) pemakaian batu bertatah perhiasan sejak berzaman kerana kecenderungan manusia untuk sentiasa kelihatan cantik. Selain itu ia mencerminkan budaya, status dan kekayaan si pemakai. Rekaan barang kemas kini telah dipelbagaikan dalam masyarakat Melayu di Malaysia.

## 2. PERNYATAAN MASALAH

Menurut Nur Syafinaz Mohd Anuar, et al. (2019), Mohamad Rodzi menjelaskan kerjasama dalam bidang penyelidikan, penulisan dan penerbitan, khususnya yang berkaitan dengan sejarah dan budaya yang bertujuan untuk membina konsensus mengenai tafsiran perbezaan ke atas isu-isu identiti dan sejarah kelompok juga perlu diberi keutamaan.

Identiti kebangsaan bagi sesebuah negara seharusnya diselesaikan dengan sebaik mungkin bagi mengelakkan kekeliruan dan pertindihan dengan negara-negara sekitarnya. Ini kerana setiap negara mempunyai identiti tersendiri yang unik dan tidak boleh ditiru oleh mana-mana negara lain. Persamaan identiti di kalangan negara-negara Asia Tenggara adalah dari segi sejarah bahasa, budaya, dan etnik. Matsuura (2001) Ketua Pengarah UNESCO menyatakan bahawa sesebuah negara seharusnya lebih berertika dan menghormati maruah bangsa dan negara dalam proses mempertahankan identiti budaya.

Malaysia diantara negara yang tersohor dalam mengeluarkan produk - produk kraf yang berasaskan logam dan juga batik selain Indonesia dan Thailand. Hasil kerja logam dan batik dari negara ini diterima banyak pihak dalam dan luar Negara dan memang diakui berkualiti tinggi. Walau bagaimanapun, didapati bahawa produk berasaskan logam dan tekstil dikomersialkan secara berasingan. Penggabungan kedua material ini tidak berlaku dalam mencipta kraf baharu dengan percubaan untuk mengoptimumkan gabungan kedua-duanya secara serius.

Walaupun bagaimanapun, didapati produk kraf logam dan batik berdiri dengan sendirinya tanpa menentengahkan produk yang baru dengan cubaan menggabungkan kedua-dua bidang yang berbeza ini secara serius dan semaksima mungkin. Ini dapat dilihat pada Pameran Hari Kraf Kebangsaan 2019 dan Pertandingan Piala Sri Endon 2019 seperti gambar 1 dibawah. Permasalahan ini memberi idea dan cabaran untuk menghasilkan produk yang menggabungkan logam dan batik dan mampu diterima pasaran.



**Gambar 1** Antara produk dan motif batik yang terdapat di Pameran Hari Kraf Kebangsaan 2019 dan Pertandingan Piala Sri Endon 2019

Kraf sedia ada sekarang ini memerlukan inovasi dalam membantu kraf Malaysia agar mampu bersaing diperingkat antarabangsa. Kenyataan ini disokong oleh Ali Yasin, Siti Maryam et al. (2021) Inspirasi seharusnya menjadi panduan seterusnya dalam meneruskan warisan kraf berkonsepkan inovasi baharu. Inovasi akan menjadi lebih menarik selaras dengan penerimaan pelbagai lapisan masyarakat tanpa perlu meninggalkan warisan budaya seseorang.

### 3. MATLAMAT

Membantu pengkaji mengenal dan menghargai identiti kebangsaan agar dapat diterjemahkan ke dalam rekaan barang kemas dengan lebih kreatif dan inovatif.

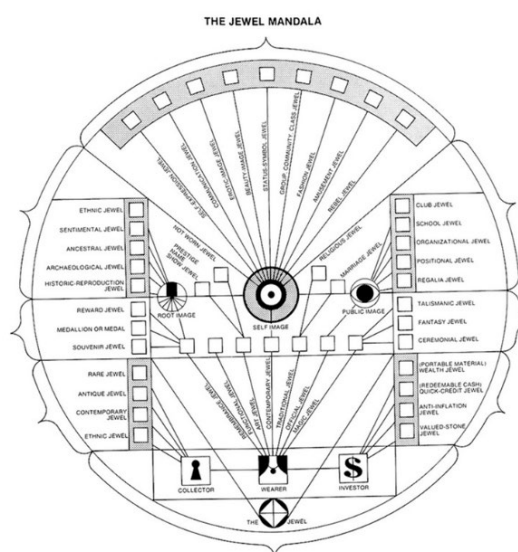
### 4. OBJEKTIF

Kajian ini adalah untuk melihat potensi dan mengangkat identiti kraf Malaysia menerusi rekaan barang kemas kontemporari.

## 5. KAJIAN LITERATUR

### 5.1. Kumpulan Barang Kemas

Menurut Oppi (1982), Barang kemas terbahagi kepada tiga kumpulan utama iaitu Pengumpul (collector), Pemakai (Wearer) dan Pelabur (Investor). Beliau menggunakan kaedah mandala untuk menerangkan dengan lebih terperinci kategori barang kemas tersebut. Ia boleh dilihat menerusi rajah 1 dibawah.



**Rajah 1** The Jewel mandala yang digambarkan oleh Untracht, O. dalam buku Jewelry: Concepts and Technology

Kajian ini lebih memfokuskan kepada kategori barang kemas kontemporari yang mana ia berada dalam kumpulan pemakai. Barang kemas kontemporari bermula pada tahun 1960an dan telah berkembang sehingga sekarang. Menurut Justyna Stasiewicz (2015):

*Contemporary Jewelry, also known as Modernist Jewelry, has gone far beyond the craft, becoming virtually another discipline of art, a tool to express the author's statement. Contemporary Jewelry also the phenomenon of costume jewelry appeared, mass-produced, cheap, made from new materials and closely associated with the wave of pop art.*

Gambar 2 dibawah merupakan cincin kontemporari yang telah dihasilkan pereka daripada Brazil Bia Tambelli dimana koleksi ini mewakili estetika, simbolisme, gaya unik, kontemporari dan eksklusif.



**Gambar 2** Trindade Trindade Ring (2019).  
<https://biatambelli.com/catalog/trindade/>

## 5.2. Identiti Kebangsaan Melalui Dasar Kebudayaan Negara

Identiti kebangsaan adalah perkara-perkara yang berkaitan dengan sejarah wilayah dan tanah air, sejarah mitos dan memori bersama, budaya masyarakat setempat, undang-undang dan hak sama rata dan gerakan wilayah ekonomi untuk masyarakat. (Mohd Anuar, N. S. et al. 2021, Nur Syafinaz Mohd Anuar, et al. 2019). Pendapat tersebut selari dengan kenyataan Mantan Penasihat Sosiobudaya Kerajaan Malaysia, Tan Sri Rais Yatim masyarakat Malaysia akan kehilangan identiti jika tiada usaha untuk memulihara dan memupuk seni budaya dan warisannya (Bernama,2016).

Melalui Dasar Kebudayaan Negara (DAKEN) 2021 yang juga merupakan kesinambungan daripada Dasar Kebudayaan Kebangsaan (DKK 1971) menggariskan tujuh (7) teras utama DAKEN 2021 iaitu berkaitan pelaksanaan seni, budaya dan warisan pada masa hadapan yang merangkumi; Budaya Nilai Tinggi, Keharmonian Masyarakat, Pemeliharaan dan Pemuliharaan Warisan Budaya, Pembangunan dan Pengembangan Budaya, Pemerksaan Budaya, Penjanaan Ekonomi Kebudayaan dan Kecemerlangan Budaya.

## 5.3. Perahu Tradisional Melayu Sebagai Identiti Malaysia

Kepala Perahu Tradisional Melayu adalah bentuk hiasan yang letakkan di hadapan perahu dan dipilih sebagai bahan kajian. Rekaan kepala perahu diambil dari bangau dimana bangau mempunyai peranan sebagai simbol kebudayaan nelayan Melayu apabila mereka ke laut. (Dato' Syed Ahmad Jamal, 1970). Dekorasi boleh didapati di tujuh bahagian perahu iaitu; Bangau, Okok, Cagak, Koyang Ekor, Kepala (kepala) dan Caping. Motif atau tema ukiran atau hiasan adalah watak dari wayang kulit (teater wayang kulit), mitos, legenda, flora dan fauna dan biasanya dalam bentuk yang bergaya (Nur Syafinaz Mohd Anuar, et al. 2019).

Penggunaan motif bangau pada perahu dipengaruhi pelbagai faktor termasuk unsur ritual, iaitu kepercayaan masyarakat Melayu dulu yang mengaitkannya dengan sifat keperwiraan, kesuburan dan pelindung. Kedudukannya pada bahagian hadapan dan sebelah kiri perahu dengan fungsi utamanya sebagai penyangga kepada tiang layar. (Nur Syafinaz Mohd Anuar, et al. 2019).

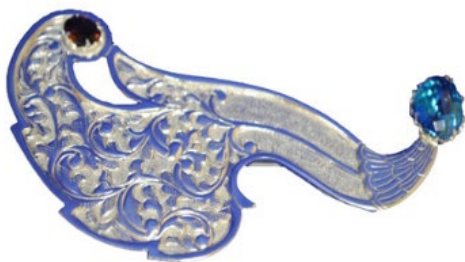


**Gambar 3** Koleksi Bangau Perahu di Jabatan Muzium Malaysia

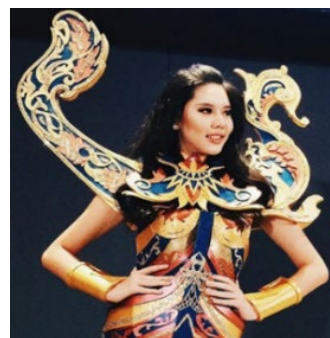
#### **5.4. Produk Yang Menjadikan Kepala Perahu Sebagai Bahan Kajian**

Terdapat pereka dari Malaysia yang menerapkan elemen-elemen identiti kebangsaan dalam rekaan mereka. Mengambil contoh kerongsang yang pernah dihasilkan penyelidik sendiri yang bertajuk Blue Bangau Brooch (Gambar 4), yang diilhamkan dari kepala bot tradisional nelayan Melayu. Digabungkan dengan motif sulur kacang dari subjek kajian yang diambil dari reka corak awan larat pada bahagian badan pengukur kelapa untuk memfokuskan lagi identiti bangsa Melayu di Malaysia. Kerongsang ini telah memenangi Anugerah UNESCO Kecemerlangan Kraftangan di Asia Selatan dan Asia Tenggara 2012. (Marzuki Ibrahim et al., 2020)

Salleh Hamid juga merupakan salah seorang pereka yang menjadikan kepala perahu sebagai bahan kajian. Beliau telah menghasilkan kostum Miss Universe Malaysia 2018 (Gambar 5) sebagai pakaian peragaan pertandingan tersebut. Dalam rekaan tersebut, dibahagian bahu kiri menggunakan motif burung bangau, manakala bahu kanan menggunakan motif kepala perahu & motif awan larat.



**Gambar 4** Blue Bangau Brooch

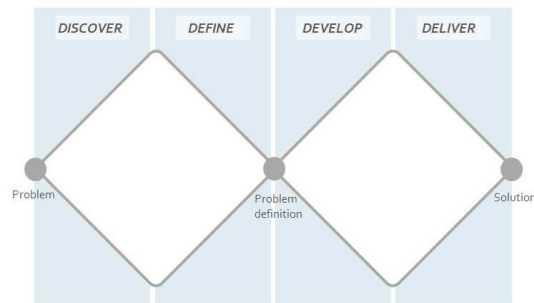


**Gambar 5** Kostum  
Miss Universe Malaysia 2018

## 6. METODOLOGI

### 6.1. Model Double Diamond dalam Barang Kemasan

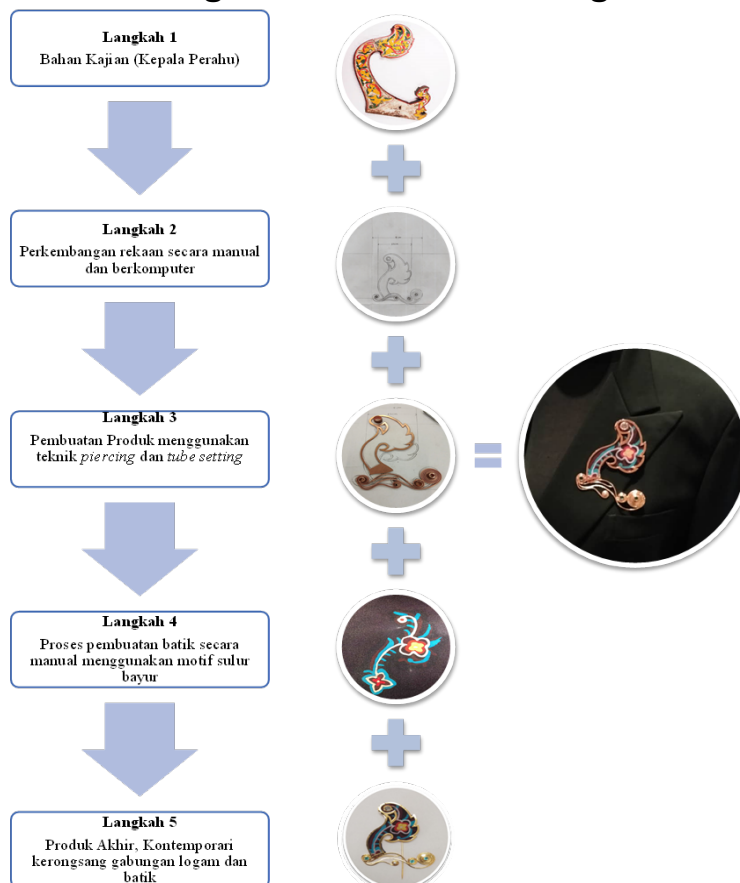
Double Diamond adalah model proses yang dicipta oleh Design Council, sebuah organisasi British, pada tahun 2005. Model ini memberikan gambaran secara grafik proses reka bentuk. Model Double Diamond dilihat bersesuaian untuk diaplikasikan dalam kajian ini.



**Rajah 2** Model Double Diamond, yang dibangunkan oleh Design Council UK tahun 2005  
(Sumber: <https://innovationenglish.sites.ku.dk/model/double-diamond-2/>)

Menurut Maciej Lipiec (2019) proses reka bentuk perlu mempunyai empat fasa utama setiap proses reka bentuk: 1) Mencari (mengenali, menyelidiki dan memahami permasalahan), 2) Tentukan (had dan tentukan masalah yang jelas untuk diselesaikan), 3) Bangunkan (menumpukan dan membangunkan penyelesaian), dan 4) Menyampaikan (menguji dan menilai, menyiapkan konsep untuk pengeluaran dan pelancaran).

### 6.2. Idea Generasi Bagi Reka Bentuk Barang Kemasan Kontemporari





### 6.3. Kajian Rintis terhadap produk

Marzuki Ibrahim (2011:142) menjelaskan bahawa, terdapat dua jenis penilaian produk sedia ada di pasaran. Beliau mencadangkan iaitu 1) penilaian reka bentuk dan 2) penilaian produk. Bagi penilaian reka bentuk produk adalah penampilan visual, bentuk dan fungsi, kepelbagaian pilihan reka bentuk, kepelbagaian pilihan warna, telesi, inovasi dan jangka hayat. Manakala penilaian produk pula adalah fungsi produk, kesesuaian bahan, saiz dan berat, keselamatan, ergonomik, pembungkusan, harga jualan, dan penyelenggaraan.

Walaupun bagaimanapun, sudut Telesi menjadi keutamaan kajian ini kerana telesi bermaksud bentuk, dekorasi dan bahan yang menggambarkan budaya dan masa tertentu serta ia dipersembahkan dalam konteks yang sepadan dan menghormati asalnya.

Maklum balas kajian rintis telah dijalankan keatas 4 individu yang dipilih berdasarkan kelayakan yang sesuai. Mereka yang dipilih adalah:

1. So'hibul Azri B. Ahmad, Pengarah Perbadanan Kemajuan Kraftangan Malaysia, Cawangan Kelantan.
2. Zaitun Bt Mohd Zaid, Pereka Perbadanan Kemajuan Kraftangan Malaysia, Cawangan Kelantan.
3. Mohd Shahrul Hisham B. Ahmad Tarmizi, Penyelaras Visual Art Centre (VAC), Fakulti Seni Lukis & Seni Reka, UiTM Cawangan Kelantan.
4. Abdul Rahman @ Khalid Bin Ismail, Pengarah, Syarikat Versagold Resources, Kuala Lumpur.

Maklum balas diperolehi melalui soalan kaji selidik yang terbahagi kepada 2 bahagian utama: Bahagian A: Tahap kriteria penilaian terhadap rekabentuk (design) iaitu penampilan visual, estetik, inovasi, telesi, dan jangka hayat. Bahagian B: Tahap kriteria penilaian terhadap produk (product) iaitu Fungsi, Bahan, Saiz dan Berat, Keselamatan, Ergonomi, dan pembungkusan. Soalan-soalannya adalah seperti berikut:

#### A. Tahap Kriteria Terhadap Reka Bentuk.

1. Adakah reka bentuk yang dihasilkan Berjaya menggambarkan bahan kajian?
2. Adakah reka bentuk yang dihasilkan mempunyai nilai-nilai estetik yang menarik?
3. Adakah reka bentuk yang dihasilkan merupakan salah satu penambahbaikan dalam rekaan?
4. Adakah reka bentuk yang dihasilkan menggambarkan budaya atau identiti setempat?
5. Adakah reka bentuk mampu untuk bertahan sekarang dan masa hadapan?

#### B. Tahap Kriteria Terhadap Produk.

1. Adakah produk ini praktikal dan berfungsi dengan baik untuk digunakan?
2. Adakah gabungan bahan (logam dan batik) sesuai digunakan?
3. Adakah saiz dan berat produk ini bersesuaian untuk digunakan?
4. Adakah produk ini mengutamakan ciri-ciri keselamatan kepada pemakai?
5. Adakah produk ini memberi keselesaan fizikal kepada pemakai?
6. Adakah produk ini memerlukan rekaan pembungkusan yang sesuai bagi tujuan pemasaran?

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3. Adakah reka bentuk yang dihasilkan merupakan salah satu penambahbaikan dalam rekaan?
4. Adakah reka bentuk yang dihasilkan menggambarkan budaya atau identiti setempat?
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1. Adakah produk ini praktikal dan berfungsi dengan baik untuk digunakan?
2. Adakah gabungan bahan (logam dan batik) sesuai digunakan?
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4. Adakah produk ini mengutamakan ciri-ciri keselamatan kepada pemakai?
5. Adakah produk ini memberi keselesaan fizikal kepada pemakai?
6. Adakah produk ini memerlukan rekaan pembungkusan yang sesuai bagi tujuan pemasaran?

## 7. ANALISA DAN PENEMUAN

Hasil analisa daripada kajian rintis mendapati bahawa tahap kriteria terhadap reka bentuk (design) mendapati purata memilih 4 indikator (penampilan visual, estetik, inovasi, dan telesis) sebagai sangat setuju. Manakala 1 indikator (jangka hayat) sebagai setuju sahaja. Bagi tahap kriteria terhadap produk (product) pula, didapati purata memilih 3 indikator (bahan, keselamatan, pembungkusan) sebagai sangat penting dan 3 indikator (fungsi, saiz dan berat, ergonomik) sebagai penting.

Selain itu, terdapat beberapa cadangan penambahbaikan keatas rekaan. Rekaan produk ini telah sesuai untuk dikomersialkan, namun perlu beberapa penambahbaikan dari segi rekaan berwarna yang dikenakan pada bahagian tengah produk. Selain itu, gabungan saduran emas dan *rodium/white gold* perlu dibuat pada motif di pahat timbul bagi menyerlahkan lagi reka corak. Gabungan batik dan logam perlu dikemaskini agar kelihatan kemas dan menarik.

Manakala dari segi penilaian keatas produk pula, bentuk produk perlu diperhalusi lagi bagi menampakkan lebih lembut dan sesuai untuk dijadikan perhiasan diri (ergonomi). Selain itu saiz dan berat perlu dikurangkan bagi disesuaikan dengan produk yang dihasilkan iaitu barang kemas. Produk ini juga perlu ditambah lagi ciri-ciri kontemporari bagi menarik perhatian.

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## PENGHARGAAN

Tiada penghargaan yang ingin dirakamkan dalam kajian ini.

## PEMBIAYAAN

Kajian ini tidak menerima sebarang pembiayaan dari mana-mana pihak.

## SUMBANGAN PENULIS

Semua pengarang menyumbang kepada penghasilan penulisan ini secara sama-rata.

## KONFLIK KEPENTINGAN

Pengarang mengisytiharkan tiada potensi konflik kepentingan berkenaan dengan penyelidikan, kepengarangan dan/atau penerbitan artikel ini.

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# Students' Perception on the Use of ChatGPT as a Language Learning Tool

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## ABSTRACT

Through the advancement of technology, specifically on Artificial Intelligence (AI), ChatGPT has emerged as one of the most significant tools of the 21st century in many areas, especially the education sector in many nations. The main objective of this study was to examine the perception of the students towards the usage of ChatGPT as a language learning tool. This study employs a quantitative study as its research design, involving 181 students from various faculties and campuses in Universiti Teknologi MARA (UiTM) across several states in Malaysia that were selected as respondents to collect the data. A descriptive analysis was implemented to analyze the data obtained. Based on the result, the finding shows that most of the students think that the use of ChatGPT helps to improve their ability specifically in writing and the students also think that the use of ChatGPT makes English Language learning more enjoyable and engaging.

**Keywords:** Technology, Education, ChatGPT, Artificial Intelligence, Language Learning.



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## 1. INTRODUCTION

As in the 21st century, technology has now become a crucial matter in many aspects, especially the education aspect for many countries due to its replacement of the traditional way of sharing knowledge (Ghavifekr & Rosdy, 2015). In fact, it is further elaborated that the integration of ICT within the learning setting is crucial as the students are now more exposed to the technology which has helped them to learn better. The advancement of technology itself has made a huge impression on the education field especially when learners are learning a new foreign language which is the English language because it is commonly used within language learning and teaching sessions for the past decades (Al Arif, 2019).

According to Liton (2015), it is possibly important to have more discussions on the student's perception of technology-enhanced language learning within the classroom setting and also the perception of the effectiveness of the technology usage in real-life situations because it will emphasize the importance of the urgency and necessity of integrating a technology-supported educational portfolio in the current digital world. Not just that, administrators, departments, students, and employers may also benefit significantly from research findings on how students perceive and use ICT in their educational setting (Charles & Issifu, 2015).

Although there were numerous discussions that have been made on the integration of technology in the classroom setting especially from the perception of the teachers themselves, there are fewer discussions that have been made on the student's perceptions of the usage of the ChatGPT as one of the technological language learning tools in their daily task. Hence, the researchers conducted a study to examine the perception of students in UiTM towards the usage of ChatGPT as language learning tool. In this study, the researcher focused on two different research questions: which are the students' perceptions of the effectiveness of ChatGPT in their learning and the use of ChatGPT in acquiring the English language.

## **2. LITERATURE REVIEW**

### **2.1 Technology in Education**

Nowadays, the usage of ICT has become a norm for all levels of education starting from elementary schools up to higher education (Al Arif, 2019). It is further added that Information and Communication Technology (ICT) is defined by UNESCO as “a form of technology used for creating, displaying, storing, manipulating and exchanging information (Al Arif, 2019, p. 134). The usage of ICT in education will benefit students the most as they are not constrained by the curriculum or available materials in which the hands-on activities in a technology-based course are intended to allow them to stimulate their comprehension of the subject better (Ghavifekr & Rosdy, 2015).

Moreover, in tertiary education, universities have now started to use ICT in their education system primarily for three main reasons which are to reflect new learning methods which to innate the students' adaptability to the technology, encourages new goals for the inclusion of the technology in education and lastly to encourage the new learning pathways which include the distance learning, self-learning and two-way communication system (Cabaleiro-Cerviño & Vera, 2020). With the introduction of ICT (Information Communication Technology) and the Internet, technology has progressed from static and one-way content delivery to interactive and collaborative mediums, enabling teaching and learning to be delivered over time and place synchronously and asynchronously and supporting multiple forms of interaction such as learner-learner, learner-group, learner-content, and learner-instructor (Dabbagh et al., 2019).

### **2.2 ChatGPT Large Language Model**

The idea behind ChatGPT is straightforward as it can comprehend and produce language that is similar to that of a person who has been trained on the knowledge of a vast amount of text data which provides any individual with more information and it generally helps people with common tasks such as writing essays, job applications, or letters (ChatGPT: Will It Pass Its Probation?, 2023). A tech business called OpenAI conducts private artificial intelligence research in a for-profit environment and created ChatGPT, claiming that it is a “...highly autonomous systems that outperform humans at most economically valuable work” (Bednarski, 2023). With more than a million users in less than a week and a reputation for producing lengthy, intricate, and precise texts, ChatGPT was a huge success for OpenAI (Morrison, 2022). ChatGPT has outperformed prior benchmarks of AI capabilities and opened a new chapter in AI technologies and machine learning systems by being able to do anything between writing and interacting that mimic human intelligence (Paul, 2022).

Large Language models (LLM) have become widely used in a variety of applications, including writing equipment, code completion, and chatbots and the quality of LLM-written datasets is comparable to and occasionally even exceeds what humans have written (Perez et al., 2022). ChatGPT is also considered one of the large language models that have disadvantages in that it frequently gives

inaccurate information and has many limitations (Azaria, 2022). Nevertheless, it is further elaborated that it is a need to understand the constraints and output biases of large language models in order to maximize the benefits of ChatGPT because even though ChatGPT has a very large language model, it is similar to other languages in that it has trouble, especially with the complicated mathematical equation.

## 2.3 ChatGPT in Education

ChatGPT is deemed to have a wide array of potential applications in many sectors and has become the fastest growing app of all time reaching one million users in its first five days and 100 million active users in just two months after its launch, according to an analysis by Swiss Bank UBS (Hu, 2023). Despite that, there were huge concerns and controversies by many parties over the issues that ChatGPT would bring when it comes to education. Several academics and institutions have banned and slammed the utilization of ChatGPT in their organizations, including University of Hong Kong (Yau & Chan, 2023; Zaveria, 2023). Several countries have already blocked and disabled ChatGPT, including China, Iran, North Korea, Russia and Italy over serious concerns on how AI chatbots may “...deceive and manipulate people” (McCallum, 2023).

Nevertheless, numerous parties have welcomed ChatGPT with open arms. As highlighted by Ramlie et.al (2023), the Industrial Revolution 4.0 (IR4.0) is not only limited to the use of computers alone. In the education sector, educators should explore additional tools that can be employed to create a more dynamic and efficient teaching and learning system to better understand the learning needs of students. Universiti Teknologi MARA (UiTM) Malaysia, for instance, has always been supportive towards the utilization of ChatGPT application in its organization to align with the implementation of Education5.0@UiTM policy that encourages the use of latest technology in the teaching and learning within the university (*Pekeliling Akademik UiTM Bilangan 5 Tahun 2023*, 2023).

## 2.4 Previous Studies

Based on a study done by Ghavifekr and Rosdy (2015) entitled ‘Teaching and Learning with Technology: Effectiveness of ICT Integration in Schools’ found that ICT integration is quite effective for both instructors and students and not just, it has also found that one of the key elements in the success of technology-based teaching and learning is teachers who are well-prepared with ICT tools and resources. The purpose of this study is to examine teachers' perspectives on how well ICT integration improves teaching and learning in the classroom.

Contrary to what Al Arif (2019) had found, the results showed that the students used ICT more frequently for non-English learning reasons than for English language instruction although they showed positive sentiments towards the use of ICT when learning English. This study attempts to understand how often and for what objectives ICT is used by EFL university students. Additionally, it looks at how students perceive and recognize using ICT when studying English as a foreign language.

However, based on what Liton (2015) found, stated that the results of the study showed that although students actively and enthusiastically participated in their education, many were still unaware of how to use technology effectively for their learning. As a result, it implies that teacher trainers should set up training for EFL students on how to incorporate technology into their learning practices and that a technology-facilitated EFL text curriculum needs to be proposed in order to ensure the technology is fully used.

Based on the discussions above, it could be seen that there was a lack of discussions on the perception of students specifically on the usage of the ChatGPT in language learning and limited studies on the integration of ChatGPT in language learning context. Hence, in this study, the researchers conducted a study to examine the perception of students in UiTM towards the use of ChatGPT as a language learning tool.

### **3. METHODOLOGY**

#### **3.1 Research Design**

In this study, a quantitative study was a method to obtain the data. Since this type of methodology allows generalization towards the population by using scientific techniques for data collecting and analysis and not just that, the interactions with the sample also can be generalized (Daniel, 2016). However, for this study, a survey or a questionnaire was formed as a tool to collect the data using Google Form. This survey method was chosen because by analyzing a sample from a group, a survey aims to reach conclusions about that population (Young, 2016). It is further added that, in contrast to spoken data, which must be recorded and transcribed before analysis, the data they collect can be processed and analyzed comparatively fast.

#### **3.2 Instruments**

For the purpose of this research, three sections were included in the Google Form questionnaire which are Section A, Section B and Section C. In Section A, the students need to fill in the details about their demographic background information which includes their gender, faculties and campuses. In section B, the students were asked about their perceptions on the effectiveness of ChatGPT integration for student learning which consists of ten items. In section C, students were requested to give their perception towards the use of ChatGPT in English Language learning consisting of ten items. The questionnaires were adopted and adapted from two different researches which were from Al Arif (2019) and Ghavifekr and Rosdy (2015).

#### **3.3 Participants/Sample**

To collect the data, 181 students from various programs, faculties, and campuses in Universiti Teknologi MARA (UiTM) across Malaysia were selected as respondents for this study using convenience sampling method. The students were in their first and second year of their studies undertaking English Language courses as one of their subjects. In this study, both male and female students were included.

#### **3.4 Procedure of Data Collection**

During the initial stage, the students were gathered in their respective English Language classes or language laboratories and were explained on how to use ChatGPT in order to seek information regarding the subject matter. Ethics and guidelines to avoid plagiarism when using this learning tool were also clarified and emphasized to these students. They were then asked to use ChatGPT on their own, inside or outside their classrooms to complete tasks, exercises or assignments over the course of two months during the academic semester. By the end of the course, the students were given a short link to Google Form directed to the online questionnaire for the study. They were asked to fill in the form and gave their own perception of the usage of the ChatGPT based on what they understood from the explanation.



### 3.5 Data Analysis

After all respondents have answered the questionnaires, the recorded data was downloaded from the Google Form and put into the Statistical Package for the Social Sciences (SPSS) for further analysis. The data were then analyzed using descriptive statistical analysis.

## 4. FINDINGS AND DISCUSSIONS

There were two primary findings that were examined to determine how people perceived ChatGPT's value in education and how people perceived its application to the study of the English language. Below are the outcomes:

**Table 1.1** Minimum and maximum value for ChatGPT effectiveness

	N	Minimum	Maximum	Mean	Std. Deviation
ChatGPT Effectiveness	181	1.90	5.00	4.0669	.79422
Valid N (listwise)	181				

Table 1.1 shows the minimum value for ChatGPT effectiveness is 1.90 and the maximum value is 5.00. As it can be observed, the descriptive statistic for the perception of the effectiveness of ChatGPT in learning reveals an overall mean score of 4.067 and a standard deviation of 0.794.

**Table 1.2** Descriptive statistics for perception towards the effectiveness of ChatGPT in learning

	N	Minimum	Maximum	Mean	Std. Deviation
A1	181	1	5	4.02	.980
A2	181	2	5	4.02	.778
A3	181	1	5	4.08	1.027
A4	181	1	5	4.07	1.078
A5	181	2	5	4.12	.750
A6	181	2	5	4.12	.839
A7	181	1	5	4.16	.990
A8	181	2	5	4.10	.870
A9	181	1	5	4.11	.971
A10	181	1	5	3.88	.947
Valid N (listwise)	181				

Nevertheless, based on Table 1.2 on the descriptive statistics for perception towards the effectiveness of ChatGPT in learning, it is shown that item A7 which is the statement 'I think the use of ChatGPT helps to improve my ability specifically in writing', has the highest mean value compared to the other nine statements. This result is contradictory to what Liton (2015) had found, which the study showed that although students actively and enthusiastically participated in their education, many were still unaware of how to use technology effectively for their learning. Hence, it could be said that students regard the technology or in this study the ChatGPT as one of the methods to improve their learning, especially in writing.

In addition, the least number of students from this university regard A10 or 'The use of ChatGPT promotes active and engaging lessons for my best learning experience'. This statement proves that although the usage of ChatGPT improves their writing skills, it still does not promote or engage the students actively in having their best learning experiences. This result supports what Al Arif (2019) found, that the students prefer to use ICT more frequently for non-English learning reasons than for English language instruction although they showed positive sentiments towards the use of ICT when learning English.

**Table 1.3** Minimum and maximum value on the usage of ChatGPT in English language learning

	N	Minimum	Maximum	Mean	Std. Deviation
ChatGPT Usage	181	1.90	5.00	4.0442	.77526
Valid N (listwise)	181				

Table 1.3 shows the minimum value for ChatGPT usage is 1.90 and the maximum value is 5.00. Thus, as shown, the descriptive statistic for perception towards the usage of ChatGPT in English Language Learning reveals an overall mean score of 4.044 (SD= 0.775).

**Table 1.4** Descriptive statistics for perception towards the usage of ChatGPT in English language learning

	N	Minimum	Maximum	Mean	Std. Deviation
B1	181	2	5	4.12	.892
B2	181	1	5	3.29	1.108
B3	181	1	5	4.09	.945
B4	181	2	5	4.20	.911
B5	181	2	5	3.95	.740
B6	181	1	5	4.01	.975
B7	181	2	5	4.12	.805
B8	181	1	5	4.27	1.073
B9	181	1	5	4.18	.978
B10	181	2	5	4.23	.829
Valid N (listwise)	181				

Meanwhile, Table 1.4 shows the descriptive statistics for perception towards the usage of ChatGPT in English language, and item B8 or the statement 'The use of ChatGPT makes English learning more enjoyable' has the highest mean value indicating that the students had perceived this statement as strongly agreeing compared to other statements. This is similar to what has been found in a study done by Ghavifekr and Rosdy (2015), that ICT integration is one of the key elements in the success of technology-based teaching and learning as the teachers were well-prepared with ICT tools and resources.

## 5. CONCLUSION

In conclusion, technology has become one of the most important components of the 21st century in many sectors, including the education sector for many nations, as a result of its replacement of the traditional ways of knowledge exchange. Technology has been rapidly transforming various aspects of modern society, including the education sector. The traditional ways of knowledge exchange have been replaced with innovative digital technologies that have made education more accessible, engaging, and effective. With the advent of artificial intelligence, Chatbots have emerged as a new way of providing students with a personalized and interactive learning experience.

The primary goal of this study was to investigate how UiTM students felt about using ChatGPT as a learning algorithm. According to the results, most students believe that using ChatGPT will help them improve their writing skills. They also believe that using ChatGPT will make learning English more interesting. As writing is an essential aspect of education and a critical skill in the workforce, this finding is significant. ChatGPT's ability to provide personalized feedback, suggest new vocabulary, and correct grammatical errors can help students improve their writing skills and increase their confidence in expressing themselves through writing. Learning a new language can be a challenging and tedious process. However, with the use of a Chatbot, students can interact with an AI-powered tool that offers a personalized and interactive learning experience. The ChatGPT can engage the students with real-life scenarios and help them improve their language skills in a fun and engaging way. The use of technology, specifically Chatbots like ChatGPT, can have a significant impact on the education sector. The study has shown that UiTM students perceive ChatGPT as a helpful learning algorithm that can improve their writing skills and make learning English more interesting. With the ongoing advancements in AI, Chatbots are expected to become more sophisticated and capable of providing even more personalized and interactive learning experiences for students.

The results of a study on students' opinions of Open AI utilizing ChatGPT as a learning algorithm have a wide range of consequences that can change based on the research topic and techniques chosen. Yet, the following are some probable implications of such a study such as to understand the student attitudes towards AI and examine the possibility for individual learners. First and foremost, research on how students feel about OpenAI may give insight into how students feel about AI in general and understanding how AI might be implemented into education in the future or how to explain AI to students could both benefit from this. Understanding student attitudes towards AI is critical in shaping the future of education, where AI is poised to play an increasingly significant role. This research can also help identify potential barriers to the adoption of AI in education, as well as opportunities for integrating AI into the learning process. For instance, by understanding how students feel about AI and their perceptions of its capabilities, educators can develop strategies for using AI in ways that are most beneficial to students. Moreover, by exploring how AI can be used to personalize learning experiences, educators can create more effective and engaging learning environments that cater to the individual needs of each student.

Next, examining the possibility for individual learners in which utilizing ChatGPT as a language model might enable more focused instruction for students as researchers could discover areas where students need more assistance or modify the model's answers to best fit individual learning needs by seeing how students engage with it. The use of ChatGPT as a language model can allow for more personalized and focused instruction for individual learners. By utilizing the model's capabilities to provide instant feedback and suggestions for improvement, educators can gain insights into areas where students may need more assistance or guidance. With the help of machine learning algorithms, ChatGPT can analyze students' responses and provide targeted feedback and resources to improve their language skills. By collecting data on students' interactions with ChatGPT, researchers can identify patterns and trends in their learning and adjust the model's responses to better fit individual learning needs.

Moreover, the model's ability to generate responses based on the context of the conversation can provide a more natural and engaging learning experience for students. For instance, if a student struggles with a particular aspect of grammar, ChatGPT can provide targeted examples and explanations that are tailored to the student's individual learning needs. By using ChatGPT as a language model, educators can create a more dynamic and personalized learning environment that caters to the unique needs and preferences of each student. Moreover, the model's instant feedback and suggestions can help students identify areas where they need more practice and guidance, leading to improved language skills and greater overall learning outcomes.

There are several limitations to this study that should be acknowledged. Firstly, the sample size of 181 students from only one university in Malaysia may not be representative of the wider population of students across other universities or regions. Therefore, the generalizability of the findings may be limited. Secondly, a convenience sampling method was used which may result in a biased sample that is not representative of the population. Students who volunteered to participate in the study may have different attitudes towards ChatGPT compared to those who did not participate. This may result in a lack of diversity and bias in the sample. Thirdly, the study only focused on the students' perceptions and attitudes towards the use of ChatGPT as a language learning tool. Therefore, it is not clear whether the use of ChatGPT actually led to improved writing skills or better engagement in learning English. The study did not include any objective measures of language proficiency or writing skills, which could provide a more comprehensive understanding of the effectiveness of ChatGPT as a language learning tool. Lastly, the study did not investigate the potential ethical concerns that may arise from the use of AI-based language learning tools like ChatGPT. For example, the study did not address issues related to data privacy, bias in the model's responses, or the impact of AI on the role of teachers in language learning. Future studies could explore these issues to ensure that the use of ChatGPT and other AI-based language learning tools is ethical and equitable.

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## **AUTHOR CONTRIBUTIONS**

All authors contributed equally to this research paper.

## **CONFLICT OF INTEREST**

The authors of this paper declare that they have no affiliations with or involvement in any organization or entity with any financial interest or personal relationships in the subject matter or materials discussed in this manuscript.

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# Evolution of Decorative Elegance: Rediscovering the Honeysuckle Pattern in the Caisson Ceilings of the Mogao Grottoes during the Middle Sui Dynasty

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## ABSTRACT

The Mogao Grottoes, situated in Dunhuang City, Gansu Province, holds significant cultural value as an iconic site of Chinese heritage. Among the intricate patterns adorning the caisson ceilings within these grottoes, the honeysuckle pattern stands out as one of the most popular designs. This paper proposes an innovative redesign method the honeysuckle pattern specifically for the caisson in the Mogao Grottoes during the middle Sui Dynasty in order to better inherit the art of Dunhuang and meet contemporary aesthetic requirements. A literature review and case study were used to summarize Lotus pattern types and characteristics. It begins by providing an overview of the original honeysuckle pattern found in the caisson ceilings of the grottoes, followed by an analysis of the different decorative patterns on the borders of caisson ceilings in the early and middle Sui dynasties. Then, paper proposes a novel design model for the honeysuckle pattern, drawing inspiration from historical designs and employing a combination of traditional and modern technology. Through this methodology, the paper concludes that the innovative honeysuckle pattern design for the caisson in the Mogao Grottoes successfully integrates traditional design elements with contemporary design methods. This design method not only reflects the historical context of the Middle Sui Dynasty but also exemplifies the potential of method in contemporary design practice.

**Keywords:** Honeysuckle pattern; Caisson ceilings; Mogao Grottoes; Middle Sui Dynasty



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## 1. INTRODUCTION

The Mogao Grottoes, alternatively referred to as the Thousand Buddha Caves, is a collection of caves situated near Dunhuang, China. The caverns in question have a substantial assemblage of Buddhist art and architecture that may be traced back to the fourth century AD (Yu et al., 2022). The caisson ceilings within the Mogao Grottoes exhibit notable significance among the various items and constructions there. The caisson is an ornamental architectural feature characterized by a centrally recessed panel enclosed by an elevated frame. The frame is commonly adorned with elaborate patterns and decorations.

According to Peng (2021), the honeysuckle pattern is one of the most popular decorative patterns used in the caisson ceilings of the Mogao Grottoes during the middle Sui Dynasty (581-618 AD). This pattern features a continuous scroll of vines and flowers that resemble the shape of a honeysuckle. The pattern is elegant and harmonious and reflects the artistic style of the middle Sui Dynasty (Chen, 2023).

In recent times, there has been a noticeable surge in the inclination towards the use of modern design techniques, such as shape grammar, for the purpose of generating inventive designs that are rooted in conventional patterns. The objective of this study was to make a scholarly contribution to the existing body of knowledge by presenting a novel design approach for the honeysuckle pattern in the caisson of the Mogao Grottoes. This approach incorporates components from historical design practices as well as contemporary design methodologies.

## **2. METHODOLOGY**

### **2.1 Mixed-methods Approach**

The methodology employed in this study encompasses a combination of qualitative and quantitative research methods, complemented by an artwork approach, to provide a comprehensive understanding of the innovative design of the honeysuckle pattern for the caisson in the middle Sui Dynasty within the Mogao Grottoes.

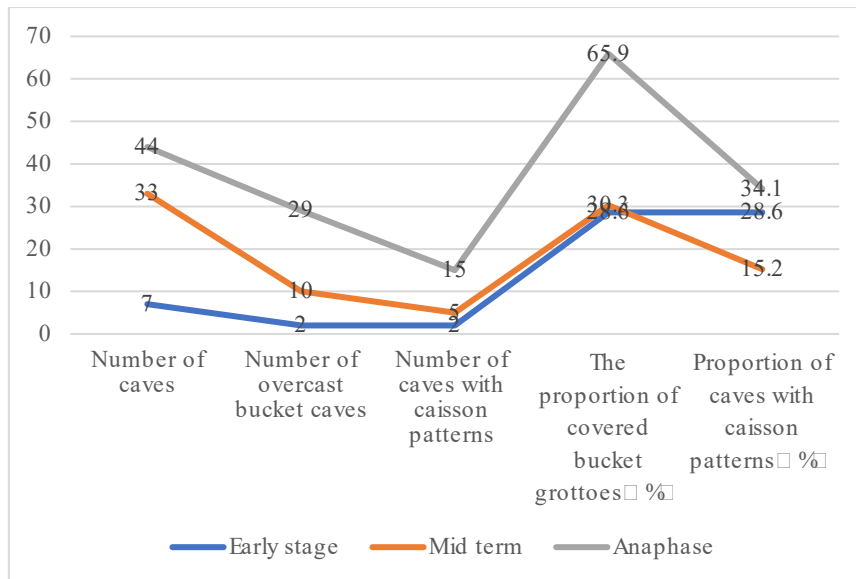
Liu (2022) pointed that the qualitative research method involved an extensive review of literature and documents pertaining to the history, art, and culture of the Sui Dynasty and the Mogao Grottoes. This literature review served as a foundation for identifying the historical and cultural significance of the honeysuckle pattern and its prominent role in the decoration of caisson ceilings during the Sui Dynasty. Through this qualitative approach, a nuanced understanding of the context in which the honeysuckle pattern emerged, and its symbolic meanings was achieved.

In addition to the qualitative research, a quantitative research method was employed to analyze the geometric properties and characteristics of the honeysuckle pattern. This involved a systematic examination of the dimensions, proportions, and spatial relationships within the pattern. By quantitatively assessing these aspects, a more objective and measurable understanding of the pattern's design elements was obtained, contributing to the overall analysis and interpretation (Nguyen & Martínez, 2020).

Furthermore, an artwork practice was incorporated into the methodology, enabling a more hands-on exploration of the honeysuckle pattern. By closely studying and analyzing existing examples of the pattern within the Mogao Grottoes and other relevant artifacts, a deeper appreciation of the craftsmanship, technical skill, and artistic vision involved in creating the pattern was developed. This approach allows for a more holistic understanding of the honeysuckle pattern, considering its visual impact, materiality, and the intricacies of its execution.

## **3.FINDING**

There are over one hundred grottoes in the Mogao Grottoes in Dunhuang, China. These grottoes can be classified into three phases: early, middle, and late stages, based on their form, content, and artistic style (Li et al., 2018). For the sake of convenience, I will only list representative grottoes with patterns here. The patterns of the Sui Dynasty can be primarily found in various structures and models, such as the caisson ceilings, Pingqi (also known as ceilings), niche lintels (decorations on the niche for Buddha), grotto roofs and wall decorations, as well as the costumes and backlighting of statues. The inscribed caisson ceiling pattern refers to a decoration painted at the center of the inverted funnel-shaped grottoes' tops, and they are classified according to different dynasties (see Table 1).



**Table 1** Statistical figure of the staging of the grottoes during the Sui Dynasty

Through the statistical analysis of the Sui Dynasty's Inverted funnel grottoes, the following conclusion can be drawn:

- (1) With the passage of time, the excavation of additional grottoes has led to a notable increase in both the quantity and proportion of Inverted funnel grottoes.
- (2) The proliferation of grottoes featuring inscribed caisson ceiling patterns offers a substantial collection of samples.

### 3.1 Type analysis of honeysuckle pattern

The decorative patterns on the borders are widely used in inscribed caisson ceiling patterns with a variety of styles (Liu, 2021). With the change of times, the border pattern is also changing in style. This paper will study the development process of the decorative patterns on the inscribed caisson ceiling borders through the classification and comparison.

By counting the Grottoes with inscribed caisson ceiling patterns in the early and middle Sui Dynasty (Figure 1), the main types of border patterns found in the Grottoes of the early and middle Sui Dynasty are the strings of beads, lotus petal, draped tent and rhombus patterns. The majority are the honeysuckle pattern; and this paper focuses on the characteristics of the honeysuckle pattern.

### 3.2 Honeysuckle Pattern

Honeysuckle pattern is a popular decorative pattern in northern China, having been used for decoration as early as the Han Dynasty (Liu & Yu, 2020). With the introduction of Buddhism, honeysuckle became widely popular, so as to be applied in tombs from Wei and Jin Dynasties, Northern Wei architectural decoration and embroidery. Honeysuckle is also an important pattern in the art of the Dunhuang Grottoes. Honeysuckle flowers resemble trumpets, with four or five lobed petals, and were used from the Northern Liang to the Sui Dynasties. After the Sui Dynasty, the pattern gradually disappeared and was replaced by a variety of scrolling grasses, pomegranate patterns or other patterns from the Tang Dynasty. By the time of the Western Xia Dynasty, the honeysuckle pattern had reappeared, but honeysuckle was no longer as abundant and flourishing (Chen, 2023).

The above enumeration has six distinct classifications of honeysuckle patterns observed throughout the early and middle Sui Dynasty, categorized according to their branching features. The honeysuckle patterns can be categorized into six distinct types: A continuous undulate pattern, B ring-shaped pattern,





C tortoise shell shaped pattern, D calabash shaped pattern, E triangular symmetrical pattern, and F twisted-branches pattern. These patterns can be further classified based on the number of leaves in the branches and vines, the manner in which they undergo changes, and the method by which they are combined.

**Type A: Continuous Undulate Honeysuckle Pattern**

The continuous undulating honeysuckle pattern is mainly based on a continuous undulating shape, with undulating leaf arrangements or single leaves growing on either side of the undulating branch vine. The following is a classification of the honeysuckle pattern according to the arrangement of the leaves.

Pattern I is characterized by twisted branches that are shaped with a single leaf. The branch vine exhibits an undulating pattern, characterized by the presence of a solitary leaf on each undulation. Furthermore, the vine is rolled back in a consistent manner, displaying a continuous arrangement. Notably, three honeysuckle leaves are positioned on either side of each undulation. The Sui Dynasty, as depicted in Grotto 405 (refer to Figure 1), is being represented.


Pattern II consists of branches that are split and have double leaves. The branches have an undulating pattern and are adorned with pairs of opposite leaves that are rolled back in an outward direction. Additionally, these branches are accompanied by a continuous row of little leaves. The Sui Dynasty is represented by Grotto 305, as depicted in Figure 1.

Type A Continuous Undulate			
PATTERN	CODE	ORIGIN	ILLSTRATION
Pattern I Twisted Branches Shaped with Single Leaf	405	Facsimiled by the author	
Pattern II Separated Branches with Double Leaves	305 406 420	Facsimiled by the author	

**Figure 1** Continuous Undulate Honeysuckle Pattern

**Type B: Ring-Shaped Honeysuckle**

The branching vine with a ring as the basis and two sets of symmetrical honeysuckle leaves inside the ring define the ring-shaped honeysuckle design. In the pattern IV honeysuckle pattern, the branches and vines are ring-shaped and the four leaves on the left and right are V-shaped. Sui Dynasty Grotto 240 is typical (Figure 2).

Type B Ring-shaped			
PATTERN	CODE	ORIGIN	ILLSTRATION
Pattern IV Shaped honeysuckle pattern	420	Facsimiled by the author	

**Figure 2** Ring-Shaped Honeysuckle

**Type C: Tortoise Shell Shaped Honeysuckle Pattern**

The main feature of the C tortoise shell shaped honeysuckle pattern is the tortoise-type scrolling grass pattern as the base, with the tortoise-shaped interior configured with scrolling grass and small floral patterns. This pattern is represented by Grotto 407 of the Sui Dynasty (see Figure 3).

Type C Tortoise Shell Shaped			
PATTERN	CODE	ORIGIN	ILLSTRATION
Tortoise Shell Shaped honeysuckle pattern	407	Facsimiled by the author	

Figure 3 Tortoise Shell Shaped Honeysuckle Pattern

#### **Type D: Calabash Shaped Strings of Beads**

The calabash-shaped honeysuckle pattern is longitudinally sequenced, with a gourd-shaped vine as the base and inwardly curling leaflets arranged symmetrically above and below from the interior. Grotto 301 of the Sui Dynasty depicts this design (see Figure 4).

Type D Calabash Shaped			
PATTERN	CODE	ORIGIN	ILLSTRATION
Calabash Shaped honeysuckle pattern	301	Facsimiled by the author	

Figure 4 Calabash Shaped Strings of Beads

#### **Type E: Triangular Symmetrical Strings of Beads**

The two honeysuckle leaves, or the top with a single honeysuckle leaf, are grouped symmetrically to provide the major element of the triangular symmetrical honeysuckle design. Based on the number of leaves, honeysuckles of this type can be classified into one of three distinct patterns: pattern I, with three leaves; pattern II, with five leaves; pattern III, with seven leaves; and pattern I + II, with evolving honeysuckle leaves (see Figure 5).

The main feature of the pattern I three-leaf honeysuckle pattern is a symmetrical group of the two single-leafed honeysuckle leaves and a single honeysuckle leaf at the top. This pattern is represented by the double triangular drapery of Grotto 373 of the Sui Dynasty.

The main feature of the pattern II five-leaf honeysuckle pattern is that the two honeysuckle leaves are grouped together, with the two groups superimposed and a single honeysuckle leaf on the top, which shows a triangular shape. This is represented by the honeysuckle leaves on the drapery of Grottoes 305 and 406 of the Sui Dynasty.

Pattern III Seven-leaf honeysuckle pattern, the same shape as the three- and five-leaf honeysuckle patterns. This is represented by the honeysuckle leaves on the drapery of Grottoes 403 and 407 of the Sui Dynasty.

The three- and five-leaf honeysuckle pattern inspired the designs I + II developing honeysuckle pattern. The original three leaves are flipped 180 degrees into an upside-down symmetrical shape and embellished with an eight-leaf floral motif. The drapery honeysuckle design from Sui dynasty Grotto 407 represents this motif.





Type E Triangular upright Symmetric			
PATTERN	CODE	ORIGIN	ILLSTRATION
Pattern I Triple Leaves	373	Facsimiled by the author	
Pattern II Five Leaves	305 406	Facsimiled by the author	
Pattern III Seven Leaves	403 407	Facsimiled by the author	
Pattern I + II Evolving	407	Facsimiled by the author	

Figure 5 Triangular Symmetrical Strings of Beads

### Type F: Twisted-Branches Honeysuckle

The main feature of the twisted-branches honeysuckle pattern is that it is framed by undulating lingonberry leaves or undulating entwined lingonberries, each branch of which is painted with a large lotus flower, or the four corners of the entwined branches are painted with incarnate children or flaming jewels. This pattern is mainly painted in the center of the caisson ceiling, around the large lotus flower and in the structure of the caisson ceiling. The entwined branches are richly shaped with honeysuckle leaves, ranging from three, four and five leaves. This type can be divided into two patterns according to its undulating structure, namely pattern I continuously undulating Honeysuckle and pattern II vine undulating honeysuckle (see Figure 6).

Honeysuckle continued to sway. The earliest honeysuckle leaves have a continuous undulating curve, with other leaves smoothly placed in a pattern. Grotto 405 of the Sui Dynasty depicts this honeysuckle pattern.

Undulating honeysuckle pattern II. The honeysuckle branch vine is wavy like the undulating honeysuckle pattern II style A, and the rotary branch leaves have varying numbers of honeysuckle leaves, demonstrating exaggerated painting qualities.



Type F Twisted-branches honeysuckle pattern			
PATTERN	CODE	ORIGIN	ILLSTRATION
Pattern I Undulate	403	Sketches of Dunhuang inscribed caisson ceiling Fine Pictures from Major Dynasties	
Pattern II Vine-shaped	405	Sketches of Dunhuang inscribed caisson ceiling Fine Pictures from Major Dynasties	

Figure 6 Twisted-Branches Honeysuckle

## 4. ANALYSIS

Upon conducting a comparative analysis of the aforementioned honeysuckle patterns, it becomes evident that the predominant form of the honeysuckle pattern is undulate in nature. This pattern typically

consists of the honeysuckle being divided into three or four symmetrically placed leaves or exhibiting a twisting vine-like structure. The intertwining and overlapping of the stems and vines in the honeysuckle pattern contribute to its vast variation.

Upon examining the patterns from the early and middle Sui Dynasty, it becomes evident that the composition of these patterns consists of an s-shaped structure. These structures are adorned with either single or double leaves on either side, resulting in distinct triangular symmetrical patterns. Additionally, undulating forms and squares are incorporated into the overall design, either in undulating or radiating arrangements. As shown in Figure 2, the s-shaped composition has been recorded in China for a long time, according to the Hubei Jingshan and Tianmen Archaeological Excavation Bulletin, which recorded that the Neolithic painted pottery spinning wheel excavated at Tianmen Shijiahe had an s-shaped composition. The image is divided into two yin and yang poles with an opposing s-shaped line, forming an imaginary illumination, tilting from side to side and full of motion. The undulated honeysuckle pattern is one of the most common compositions of the honeysuckle pattern in the early and middle Sui Dynasties, showing the vitality of its development. It can be seen that the inscribed caisson ceiling pattern of the honeysuckle pattern is inherited from the composition used in the Neolithic period (see Table 2).

**Table 2** A design process for cultural creative product of Honeysuckle Pattern

Type E	Type A	Type F Pattern I	Type F Pattern II
Honeysuckle pattern in Sui Dynasty facsimiled by the author			
Neolithic age painted pottery spinning wheel pattern			

The honeysuckle pattern is a popular decorative motif that has been used for centuries in traditional Chinese art. It is characterized by a winding stem with pairs of opposite leaves and pairs of trumpet-shaped flowers that are oriented in opposite directions. This pattern is commonly found in various art forms such as pottery, textiles, and architecture (Xu et al., 2020). The Mogao Grottoes in China's Dunhuang city, which is a UNESCO World Heritage Site, is known for its extensive use of the honeysuckle pattern in the caisson ceiling of the middle Sui Dynasty (Chen et al., 2021).

## 5. Case study - from honeysuckle pattern to Design model

With the rising demand for cultural creative items, Verganti et al. (2020) suggest creating new designs that blend old motifs into modern products. Traditional patterns like the honeysuckle can be incorporated in modern product design. Cultural creative product design involves using cultural elements and traditions to create unique and innovative products that reflect the values and aesthetics of a particular culture (Tan et al., 2020). The honeysuckle pattern is an excellent example of cultural creative product design that can be used in various products such as clothing, accessories, home decor, and even digital products. This design progress includes five stages:

### (1) Research and Analysis

The first stage involved researching and analyzing the existing honeysuckle patterns found in the middle Sui Dynasty caissons at the Mogao Grottoes. This was done by conducting a thorough literature review and examining the caissons in person. The purpose of this stage was to gain an understanding of the design principles and techniques used in the original patterns.

### (2) Design Conceptualization

The second stage involved the conceptualization of the honeysuckle pattern design. This was done by combining traditional design principles with modern computer-aided design (CAD) tools. The purpose of this stage was to create a digital prototype of the honeysuckle pattern that could be easily modified and refined.

### (3) Pattern Refinement

The third stage involved refining the honeysuckle pattern prototype created in the previous stage. This was done by making adjustments and modifications to the design using the CAD software. The purpose of this stage was to ensure that the design was aesthetically pleasing and met the necessary technical requirements.

### (4) Prototype Fabrication

The fourth stage involved fabricating a physical prototype of the honeysuckle pattern using traditional techniques. This was done by carving the pattern into a wooden block and then transferring the pattern onto a piece of fabric using ink. The purpose of this stage was to create a physical representation of the design that could be tested and refined.

### (5) Testing and Refinement

The final stage involved testing and refining the physical prototype of the honeysuckle pattern. This was done by examining the pattern in different lighting conditions and making adjustments as necessary. The purpose of this stage was to ensure that the design was suitable for use in the Mogao Grottoes and met all necessary technical requirements.

Gaynor (2002), Trott, and Vogel et al. (2005) argue that the development of a successful new cultural creative product is not a singular event, but rather a process in which a succession of activities are linked, providing a framework for controlling chaos without precisely dictating each step. Despite the fact that You et al.'s (1996) design process is divided into three sequential phases, its framework does not provide sufficient guidance to designers or design teams in order to enhance the operation of design teams.

As stated previously, the three design process models are all practical and effective and can be incorporated into a single framework. Thus, we propose a model of the design process based on You et al.'s image transforming design process, incorporating Cooper's (2000) stage-gate process as critical

decision-making points, and integrating The British Design Council's (2006) double diamond design process as a guideline for divergent and convergent thinking. There are two stages in this design model (see Table3 and Table 4).

**(1) Art-making progress**

**Table 3 Art-making progress**

Table 3 Art-making progress	
A. Phase one	Artwork conception
B. Phase two	Idea development
C. Phase three	Making the artwork
D. Phase four	Finishing the artwork and resolution

**(2) Studio experience**

**Table 4 Studio experience**

Table 4 Studio experience	
<b>A</b>	Problem finding
<b>B</b>	Problem solving
<b>C</b>	Media exploration
<b>D</b>	Creative process
<b>E</b>	Website
<b>F</b>	Giving form to ideas of personal and social relevant

**DISCUSSION**

The honeysuckle pattern found on the caisson ceiling of the Mogao Grottoes in the middle Sui Dynasty holds immense significance as a noteworthy milestone in the history of Chinese art and culture (Mogao Caves: Its History And Cave Art, 2020). This pattern stands out for its innovation and distinctiveness, characterized by a skillful combination of curves and lines that create a dynamic sense of depth and movement. It was widely employed in the embellishment of numerous significant structures during the Sui Dynasty.

The analysis of decorative patterns on the borders of caisson ceilings in the early and middle Sui Dynasties offers valuable insights into the evolutionary trajectory of the honeysuckle pattern within the context of the Mogao Grottoes. These patterns serve as reflections of the socio-political and cultural transformations that transpired during this period, and the honeysuckle pattern itself emerges as a unique product shaped by these multifaceted influences.

The innovative design of the honeysuckle pattern within the Mogao Grottoes can be attributed to the artistic vision and technical proficiency exhibited by the skilled craftsmen responsible for its creation (Abe, 1989). By examining the methodology employed in producing this pattern, one gains valuable insights into the materials, techniques, tools, and creative processes employed by these craftsmen, further enriching our understanding of their contributions.

## **CONCLUSION**

Because the cultural and creative sectors are so diverse, there are several aspects that influence the design of cultural and creative items. Due to limited human resources, time, and space, there is still room for improvement in this inquiry. Its beautiful motifs are inspired by Dunhuang caisson patterns, displaying the culture of Dunhuang.

It is important to acknowledge certain limitations within this study. The research primarily relies on historical records, archaeological findings, and artistic analysis, which may present inherent limitations in terms of availability and accuracy. Additionally, the interpretation and understanding of the honeysuckle pattern are subjective to a certain extent, and further scholarly discourse and collaboration are essential for a more comprehensive understanding of its cultural significance.

In the context of the middle Sui Dynasty, future research could delve deeper into the symbolism and cultural significance associated with the honeysuckle motif. In addition, investigating the influence and diffusion of this pattern in other regions and time periods would expand our understanding of its enduring impact. Moreover, the implementation of advanced digital technologies, such as 3D scanning and visualization, can facilitate a more thorough analysis and preservation of the caisson ceilings and intricate designs of the Mogao Grottoes.

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## **AUTHOR CONTRIBUTIONS**

Kang Sujuan contributed to this research in a variety of ways, including data acquisition, analysis, and writing. Nur Hisham Ibrahim gave instructions to conduct this investigation.

## **CONFLICT OF INTEREST**

No conflicts of interest were disclosed by Kang Sujuan in relation to the research, authorship, or publication of this article.

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# The Influence of Cultural Congress on the Preferences of the Permanent Collection of the National Art Gallery of Malaysia

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## ABSTRACT

Since Malaysia's independence, the government convened the National Cultural Congress in 1971, which discussed building national identity in Malaysia through the culture of various races. The National Art Gallery, as an official institution with policy overtones, maintains a permanent collection of artworks for the nation, showcases the work of local and international artists, and encourages the development of art in the community. Therefore, this study uses a quantitative approach to secondary research, using the Cultural Congress as a dividing line, and to statistically classify works from each of the five years before and after by comparing changes in the nationality of the artists, the medium of the works, and the subject matter of the works to verify whether the emergence of the Cultural Congress had a significant impact on the National Art Gallery's collecting preferences. The results of this study show that the National Art Gallery's collection of works by national artists has also been on the rise since 1971, particularly in terms of the number of works by Malay artists and indigenous subjects. This research helps to examine the influence of the Cultural Congress from different perspectives and to understand the role of social factors on the views and approaches of artists. In addition, the collection of the art gallery will be collated and summarised to understand the preferences of the collection in each period and thus provide insight into the prevailing genres and approaches to art.

**Keywords:** National Art Gallery, Cultural Congress, quantitative research, collections, cultural capital.



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## 1. INTRODUCTION

As a multi-racial country, Malaysia comprises a society of Malays, Chinese, Indians, and indigenous groups. However, the different cultural backgrounds of the diverse races are a formidable challenge in establishing a harmonious government. Some social scientists are keen to draw parallels between 'race' and 'cultural identity' because the main elements of race and identity are cultural: they include values, beliefs, and behaviours, and the meanings ascribed to or attached to these aspects as linguistic and material cultural differences and similarities (King, 2016).

For this reason, after Malaysia's independence and to establish a unified national culture and collective identity, the government convened a National Cultural Congress in 1971, the content of which undoubtedly had a significant impact on the cultural and artistic aspects of the region, a point that many scholars confirm. But some scholars argue that the Cultural Congress did not substantially impact the whole group but only a tiny part of its creation.

The National Art Gallery of Malaysia was established in 1958 as an official art venue commissioned by the Federal Government with the original intention of providing a permanent collection of artworks for the nation, showcasing the work of local and international artists, and encouraging the development of art in the community. As such, the works in the National Art Gallery's permanent collection represent local and international artistic and cultural visions and creativity and are in keeping with national art. This political context also makes it necessary for the National Art Gallery to consider the time's creative climate and social context when collecting and displaying artworks. Such iconic works, in Bourdieu's view, belong to what is Malaysia's cultural capital.

As a visual material, artwork embodies the cultural background and ideology of the artist. However, the choice of artwork needs to be considered in more ways than just the nature of the artwork. Whether an artwork can be collected depends on its value, which should have social value in addition to the intrinsic value it gives. In short, only works that conform to society's values, ethics, and aesthetic standards are eligible for collection.

This study is descriptive research of the catalogue of works in the permanent collection of the National Art Gallery, selected artworks collected during the period 1966-1975, using the Cultural Congress as a dividing line and comparing the collection preferences for each of the five years before and after, focusing mainly on information about changes in the race of the artist, the subject matter of the work and the medium of the work. The data is presented using graphs and charts. To verify whether the Cultural Congress impacted the artistic preferences of the time. And whether the inclusion of works as an official art institution was in line with the principle of Malay culture as the centre of the Cultural Congress and weakened the collection and presentation of works by artists of other races.

The results of this study help to examine the influence of cultural congresses from the perspective of art institutions and to understand the role of social factors in the views and approaches of artists. In addition, the collection of the gallery will be collated and summarised to identify the preferences of the collection over time and to understand the prevailing genres and approaches to art. The significance of this study is to provide a new vision for the study of the Cultural Congress, to fill the gaps in current research in this field, and to expand the influence and dissemination of the National Art Gallery.

## **2. LITERATURE REVIEW**

The multi-racial and multi-ethnic people have made Malaysia what it is today: a diverse nation (Noor A'Yunni et al., 2023). The Cultural Congress, an essential experiment in Malaysia then, undoubtedly impacted the art scene. Artists also made their works a kind of cultural capital and enhanced their artistic value by changing the style or expression of their works. As such, this study will compare artworks before and after the Cultural Congress, drawing on Bourdieu's perspective. The focus will be on the artists' personal information and the changes in the medium and subject matter of the artworks to argue whether the policy affected the art scene at the time.

### **2.1 National Art Gallery of Malaysia**

The National Art Gallery (Malay: Balai Seni Negara), built by the Federal Arts Council of Malaya in 1958, is part of the Ministry of Tourism, Arts and Culture. As a statutory art institution, on 28 August of that year, Tunku Abdul Rahman, then Prime Minister and the first Prime Minister of Malaysia, opened the first exhibition at Jalan Ampang, which established the National Gallery's official status and artistic influence. 1978 the art gallery was renamed the National Art Museum (Malay: Muzium Seni Negara) by 2011. With the National Council for the Development of Visual Arts Act 724 amendment, the National Art Museum has been renamed the National Visual Arts Gallery (Balai Seni Visual Negara).

As this study covers 1966-1975, The National Art Gallery (NAG) is used in this paper to refer to the institution. Since its establishment, The National Art Gallery has strived to showcase Malaysian art

and organize various exhibitions for local artists. It's The National Art Gallery presents a reimagined mission, vision, and values that seek to honour our past, respond to our present, and inspire our future with a common language approach has also been a critical strategy in guiding the development of its art industry.

According to Noor A'yunni et al. (2016), the essential functions of an art gallery include displaying artworks, holding art lectures or art discussions, organizing art competitions or seminars, and other art-related activities. Bruno Fredrik Resch (2011) also suggests that the main objectives of an art gallery consist of three critical elements. These elements include educational, artistic value, and social and ethical conceptual purposes. Fopp (1997) contends that galleries and museums are seen as places where knowledge is collected and that visitors choose to visit galleries to see things they cannot see and hear things they cannot see elsewhere.

Therefore, as a public institution that combines the functions of exhibition, collection, research, and promotion, the primary purpose of an art gallery is to disseminate art knowledge to the general public through the display of artworks and to improve the aesthetic ability and new understanding of art among the audience. Art galleries are the foundation of the art market, representing the highest level of art business organization; they are also educators and promoters of the national cultural heritage and participate in forming artistic tastes (Chernyaeva & Stepanskaya, 2013).

Thus, in the early years of Malaysia's independence, the National Art Gallery also built a national identity by providing artists with a sense of national recognition and belonging through art and artistic works." National identity does not refer to a set of qualities that define a nation but rather to its position in the world hierarchy of power. It changes from 'signified' to 'signifier,' from 'content' to the 'position' of the nation in the global system (Lisiewicz, 2013). Its presence has contributed to the development of Malaysian culture and art and has had a more significant impact on the formation of the art market. As Önsal (2006) argues, local, economic, and cultural contexts and traditions strongly influence and shape the appearance and characteristics of art markets worldwide.

Mohd Jamil (2023) has said that the National Art Gallery has been carrying out as many art-related activities as possible since its establishment on 27 August 1958 as an institution that looks after the country's artistic treasures. Defined as an official institution from its inception, the National Art Gallery is inherently political, and as a broker of the nation's artistic assets, this political dynamic affects the various types of projects of the gallery in many ways. In other words, the activities, public relations, and purpose of the museum's existence are all tied to the political context of the time. Bourdieu (1996) maintains that art galleries have played an essential role as a technique of aesthetic and epistemological modernity through the specific historical forms they have influenced. The history of aesthetic theory and art philosophy should thus be closely linked to the development of modern art institutions.

Gray (2011) explains the relationship between government policy and art galleries in such a way that, firstly, there is an instrumentalization of the practice of art galleries to meet the top-down demands of state actors. Secondly, these external demands have unintended consequences for the sector that seems to be instrumentalizing. Thirdly, art galleries can link themselves to these broader policy issues for various reasons, thus gaining access to economic or political resources.

Izme (2008) argues that the establishment of the NAG has provided institutional security for the cultivation of modern art in Malaysia, which has gradually acquired its own agenda and national identity, and that Kuala Lumpur will continue to be the centre of cultural and socio-political growth in Malaysia.

## 2.2 National Cultural Congress

1971 the government formulated a comprehensive and guiding policy for the humanities based on the National Cultural Congress (NCC). This Congress brought together 54 cultural practitioners to discuss building national identity in Malaysia through culture in language, costume, art, architecture, and food. For this reason, the main objective of the conference was not only to meet the community's cultural needs and to improve the standard and quality of the arts but also to establish effective communication to instil a sense of national awareness and Malaysian nationalism. The policy, therefore, sets out three fundamental principles:

1. The National Culture must be based on the indigenous [Malay] culture
2. Suitable elements from other cultures may be accepted as part of the national culture
3. Islam is an important component in the moulding of the National Culture.

(Azian & Rosiah, 2009).

Implementing this policy was a pivotal moment in the history of Malaysian art, an official attempt by the government to shape culture and art, through which Malaysian art began to move from a *laissez-faire* status to a somewhat restrictive and directive one. Many scholars believe this policy greatly influenced the subsequent development of Malaysian art. Firdaus Naif et al. (2018) then suggest that the impact of the national cultural policy can be seen in the 1980s when various works featuring Islam and Malay culture could be seen in visual artworks and exhibitions.

Wan Samiati Andriana (2017) argues that in terms of the context of art, the NCC had a significant impact, and the Malaysian artworks that emerged afterwards began to showcase the country's socio-cultural history and mythology with a deep and greater focus on Malaysia. Ahmadrashidi (2010) writes that to realize the cultural policy of national aspirations, these artists worked to stimulate awareness of the revival of Malay art and culture, and they played a vital role in the representation of Malay art in the late 1970s and 1980s.

From the views of the scholars above, it can be concluded that the Cultural Congress is more inclined to support indigenous Malaysian art and culture, i.e., Islamic art centred on the Malay orientation. However, as a multicultural and multi-racial country, Malaysia's emphasis on only one culture is bound to cause resentment and resistance from artists of other races. As Sulaiman (1997) suggests, non-Malays essentially see these policies as an ideological strategy of UMNO to legitimize the re-establishment of Malay religious and cultural hegemony within the broader context of forming a national cultural identity.

Izme (2008) has also documented that the privileging of Malay Islamic ideals in national culture has provoked a backlash from non-Malays. State-sponsored Islamisation stoked fears of social and cultural marginalization among non-Malays, who began to develop dynamic and innovative interpretations of their cultural heritage.

In addition, some scholars argue that the Cultural Congress has only had a marginal impact on Malay artists, not artists of other races. Sarena (2017) also points out that the New Economic Policy (NEP) proclamation, cultural policies, and Islamisation policies were part of the country's nationalist phase, which inevitably reconstructed the arts with a nationalist agenda. Despite the country's multi-racial skin colour, these collections of policies reinforced a nationally recognized identity based on Malay cultural hegemony.

These records indicate the impact, both positive and negative, both Malay and non-Malay that the Cultural Congress has had on the Malaysian art market. What is certain is that the emergence of the Cultural Congress has led Malaysian art to gradually move in a new direction, a change that exists not only in the creative process of artists but also in public art institutions such as schools, galleries, and art

museums, which fulfil the function of disseminating and presenting art, and therefore usually display works that are in line with the cultural perceptions of the current society and are contemporary.

Hence, to understand the evolution and positioning of a country's art in its history, one can appreciate the collections of its art galleries. This is because collections can give us a glimpse into the entire culture of a particular country at a specific time and provide clues to its way of life, socio-economic characteristics, and aesthetic and artistic preferences (Önsal, 2006). In other words, the artworks in an art gallery's collection record the cultural orientation and stylistic characteristics of a certain period, which, as a cultural heritage, is also a visual representation of the wealth and power of the country.

## 2.3 Bourdieu's theory

Bourdieu's theory of art and literature contains three basic concepts, Habitus, Capital, and Field, which are closely related. In the field of art, he analyses the concept, style, and logic of the formation of art through the perspective of the interaction of artists, art institutions, and art genres. Thus, in Bourdieu's theory, not only is the formal analysis of the work of art included, but also the study of the external social conditions is favoured.

Cultural capital, a sociological concept first used by Bourdieu in 1980, represents a social relationship of accumulated cultural knowledge that can confer power and status and also involves the cultural tendencies of individuals, groups, classes, and societies. Cultural capital is thus accumulated in the individual's habitus, formed through the social context and the natural environment. Bourdieu classifies cultural capital into three types: Embodied, Objectified, and Institutionalised, of which works of art are Objectified cultural capital.

Bourdieu (1986) explains the term in these terms:

"In the objectified state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.), which are the trace or realization of theories or critiques of these theories, problematics, etc." (p243)

Bourdieu's concept of cultural capital was first developed in his research on the unequal academic achievement of children from different classes and scores. It was gradually elaborated in a different empirical context (RW Speller, 2011). In the case of artworks, at a physical level, they can enter the market as economic capital, enabling the social movement of assets. However, they can only be genuinely objectified as cultural capital through education in artworks' history, culture, and aesthetics. Otherwise, they are merely financial assets.

However, Benjamin (2008) has argued that the reception of artworks has its characteristics. Still, in general, there are two distinct types: one emphasizes the cult value of the artwork, and the other its exhibition value. Since its inception, the National Art Gallery has collected a selection of artworks of unique and aesthetic value for display each year. This act of collecting gives the artworks an intangible value and, as artworks in the permanent collection of official institutions, they are removed from the economic cycle and circulation, and their artistic value is much higher than that of other artworks of the same period.

As a form of cultural capital, especially when collected and displayed by national art institutions, artworks have been given the status of cultural symbols and cultural heritage of the nation, belonging to one of its cultural capitals. Through its social and political context, art does not need to be proven economically or otherwise but generates and rationalizes its value, creating its symbolic capital.

The artwork has long been defined as a visual channel consisting of a variety of elements that combine to form the essence of the artwork, that is, the form of the work. The form expresses the culture to which the artwork belongs and is the basis of artistic creation. The genealogy of form also constitutes

a representation or simulation of the character, mentality, or 'spiritual' genealogy of the individual artist or society as a whole, class, ethnic group, nation, or even 'race' (Preziosi & Lamoureux, 2012). As a result, galleries can collect artworks subject to higher scrutiny than works in private galleries or the marketplace, with a distinct artistic perspective and genre.

The work emerges from and draws on the activity of the artist. In other words, the artist is the origin of the work, and the work is the origin of the artist (Heidegger, 2017). Bourdieu's concept of cultural capital then emphasizes the influence of the artist's identity on the work. He argues that cultural preferences emerge from the social conditions that come together with an individual's family, educational background, and living environment. These environments or habits contribute to the individual differences of the artist and produce different cultural practices. When analysing an artwork, one should first concentrate on the artist. Artists from other ethnic groups receive varying cultural values and formal inspirations and therefore create works with different themes, artistic forms, and creative techniques.

Secondly, Bourdieu also believes that social capital has an important influence on the formation of cultural capital. Culture is also influenced by social conditions such as policy, economics, media, and ideology, emphasizing the relevance of culture to society. As an actor in cultural activity, social constraints, or political policies, the artist can play a role in shaping the work, i.e., social conditions can restrict the spirit and ideas within the artist. As Bourdieu argues, the artistic field is a network of objective relations between different positions in which actors choose different action strategies according to their capital and habits, i.e., artists will create different types of works to achieve a part in the field or gain benefits.

### 3. METHOD

This study uses a quantitative approach by examining the available material 'Inventori himpunan tetap warisan seni tampak negare 1958-2003' (Inventory of the permanent collection of the country's visible art heritage 1958-2003) for a related study. And a statistical classification of works from the five years before and after (1966-1970 and 1971-1975), using the Cultural Congress as a dividing line to verify whether the emergence of the Cultural Congress had a significant impact on the National Art Gallery's collecting preferences by comparing changes in the nationality of artists, the medium of work, and the subject matter of the work. The study draws on Bourdieu's theories on the importance of social capital in forming cultural capital.

Quantitative research focuses on expressing data in numerical form to facilitate statistical analysis, and its findings are straightforward, objective, and quantifiable. In other words, quantitative research applies to explaining the behaviour and trends of the study group rather than the motivations behind their behaviour. Accordingly, the emphasis is more on measurable data and the descriptive study of such data.

Descriptive research is a type of quantitative design used primarily to analyse the whole picture of a particular subject or phenomenon. The task of this research is to discover the situation by collecting data and providing the necessary information, using statistical data to describe, document, and analyse the past and present state of the subject or phenomenon, to discover the main patterns and characteristics, to seek an overall summary of the variables studied. This type of research does not involve the manipulation of variables; it is identified and studied in a natural environment.

The sample size for this study was selected by purposive sampling, i.e., all works in the permanent collection of the National Art Gallery from 1966-1975, totalling 350 works. The data was selected from the electronic material 'Inventori himpunan tetap warisan seni tampak negare 1958-2003' available on the National Gallery website to ensure the reliability and authenticity of the data. The data spans a decade and is consequently a longitudinal study, i.e., data collected on the same individual at different

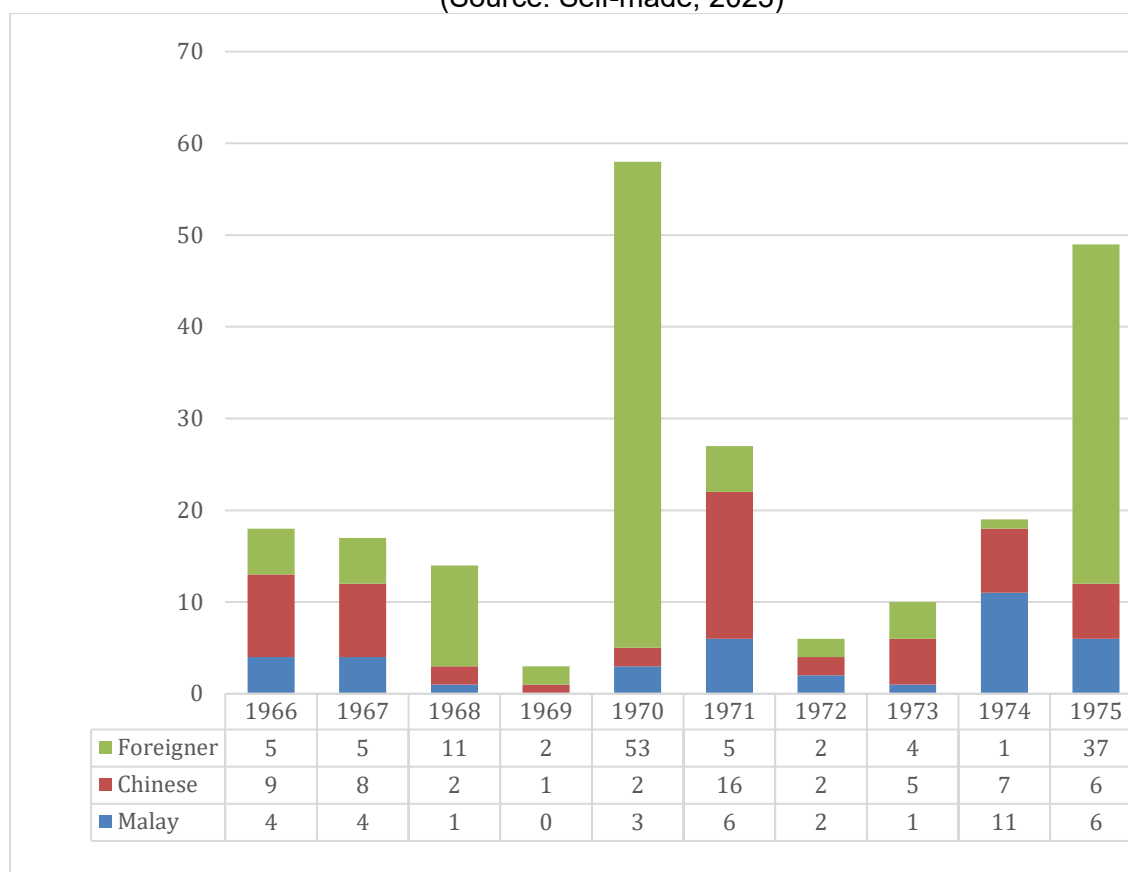
points in time. The details of the sample include images of the works, information about the author, the title of the work, and the medium in which it was created.

Secondly, this study will digitize existing pictures and textual information utilizing statistics, i.e., by collating and editing the data and converting it into numerical information. Because this data is pre-existing, the data is studied secondarily, employing graphs to present the data information in numerical form. The data is then analysed descriptively using statistical analysis, using Excel to calculate the data and analyse commonalities and trends. This analysis includes comprehensive data analysis, relative volume, mean, and variance index analysis. The digitized data is then reduced to text to reveal the various characteristics of the variables within it. Finally, hypotheses and conjectures are tested through the results of the study.

## 4. RESULTS AND DISCUSSION

According to Bourdieu, the main factor influencing art institutions' collecting criteria is social. In this study, this is the Cultural Congress organized by the Malaysian government, which affected the artistic creation and activities of the time and caused the collecting behaviour of the National Art Gallery to change along with it. Hence, two sets of data from five years before and after the Cultural Congress were selected for comparison in this study to verify whether it had a direct impact on the collecting behaviour of the National Art Gallery, with the main factors of interest being the artist, the medium of the artwork and the subject matter of the painting.

**Table 1** The number of Malaysian artists and foreign artists 1966-1975  
 (Source: Self-made, 2023)

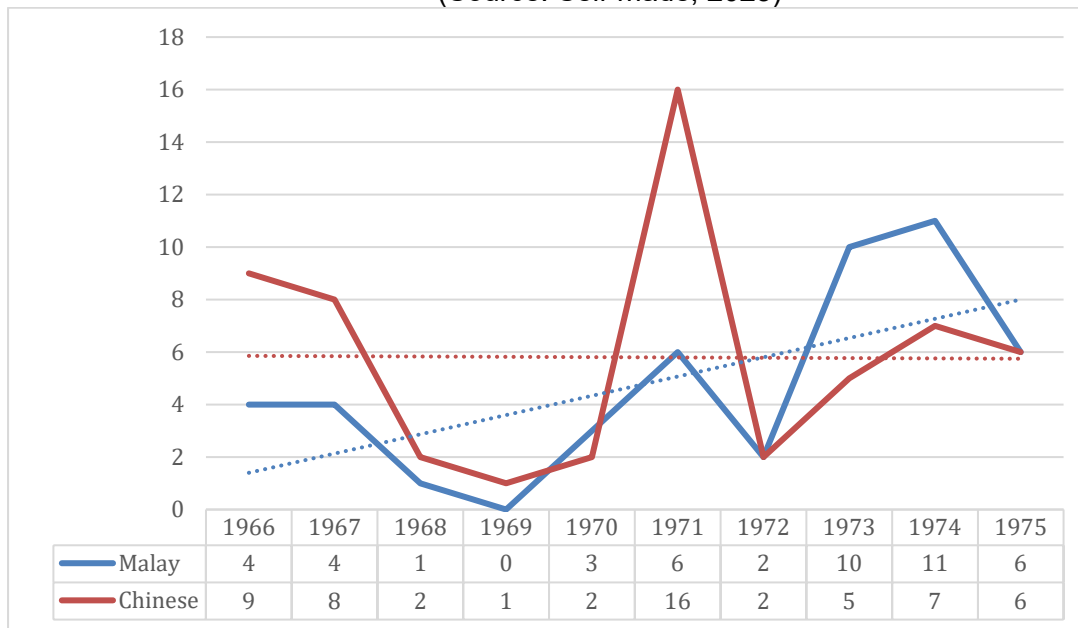


Firstly, this study is concerned with the nationality of the artists. According to the chart (Table 1), there were 76 foreign artists (69%) and 34 Malaysian artists (31%) in the first five years, of whom 12 were Malay and 22 were Chinese. From 1966-1967, the proportion of Malaysian artists was consistently higher than that of foreigners until 1968, when the proportion of foreigners was higher than that of local

artists. 1970 was exceptional, as the number of foreign artists in that year was 96%. Except for one, the British. The other 52 were all Russians. In contrast, the number of Chinese and Malay artists has decreased yearly since 1966; in 1969, there were 0 Malay artists.

In the five years following the Cultural Congress, the number of foreign artists was 49(44%), a decrease of 25% from the previous five years. The number of Malaysian artists is 62, of which 36 are Chinese, and 26 are Malay, for a total of 56%, an increase of 25% over the previous year. In 1971, the proportion of local artists reached 85%. By 1974, it had even reached 95%. In the same year, the proportion of foreign artists was only 5% until 1975, when it showed an upward trend to 76%, the only year in the latter five years when the proportion of foreign artists was higher than that of local artists.

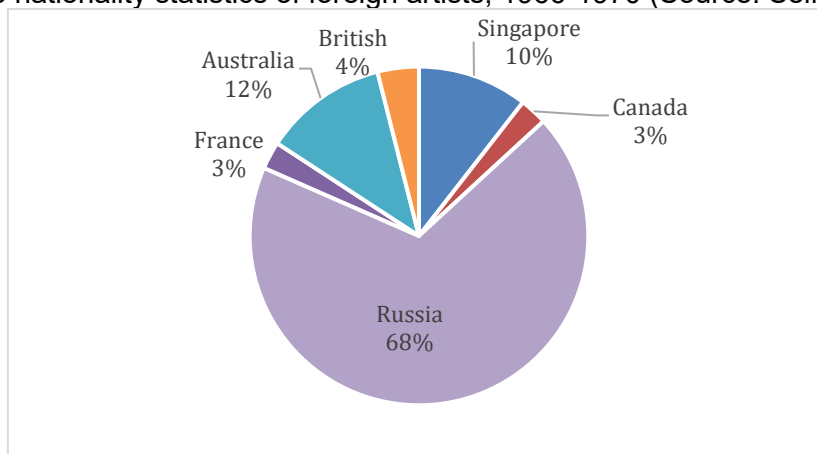
**Table 2** The number of Malay artists and Chinese artists 1966-1975  
(Source: Self-made, 2023)



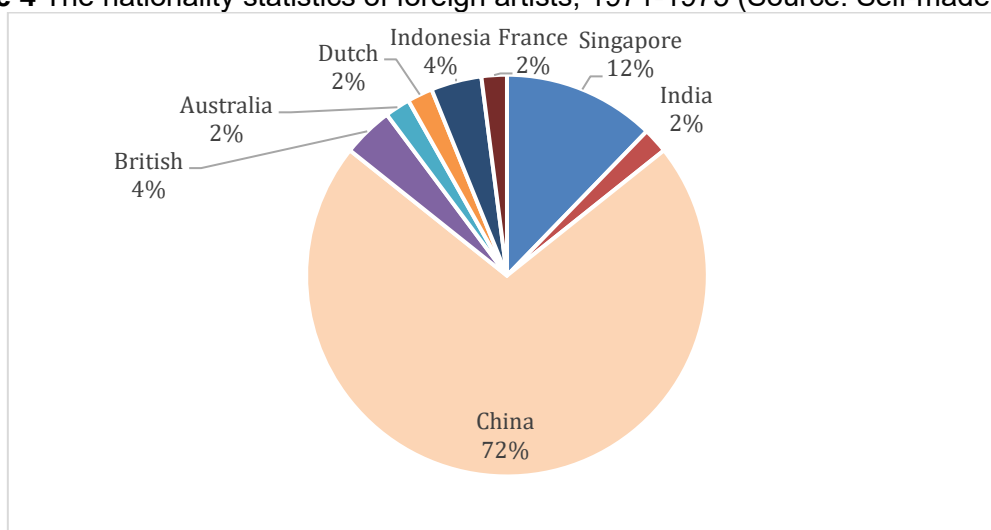
The situation regarding local artists in these ten years is shown in the chart (Table 2). According to the trend line, the number of Chinese artists, although higher than that of Malay artists, the overall trend is a subtle downward trend and not noticeable, while Malay artists show a clear upward trend. From 1966 to 1969, the Chinese outnumbered the Malays until 1970-1971, when the number of Malay artists first showed signs of surpassing them. 1972 was a watershed year, after which the number of Malay artists far outnumbered the Chinese, and these were the years with the highest number of Malay artists, especially in 1974, when they accounted for 61% of the local artists that year. The number of Chinese artists, on the other hand, had been on a steady decline for the first five years before rising suddenly in 1971, from 40% to 73% of the total in the previous year, and then dropping to 50% in 1972, and has not exceeded 50% since.



**Table 3** The nationality statistics of foreign artists, 1966-1970 (Source: Self-made, 2023)



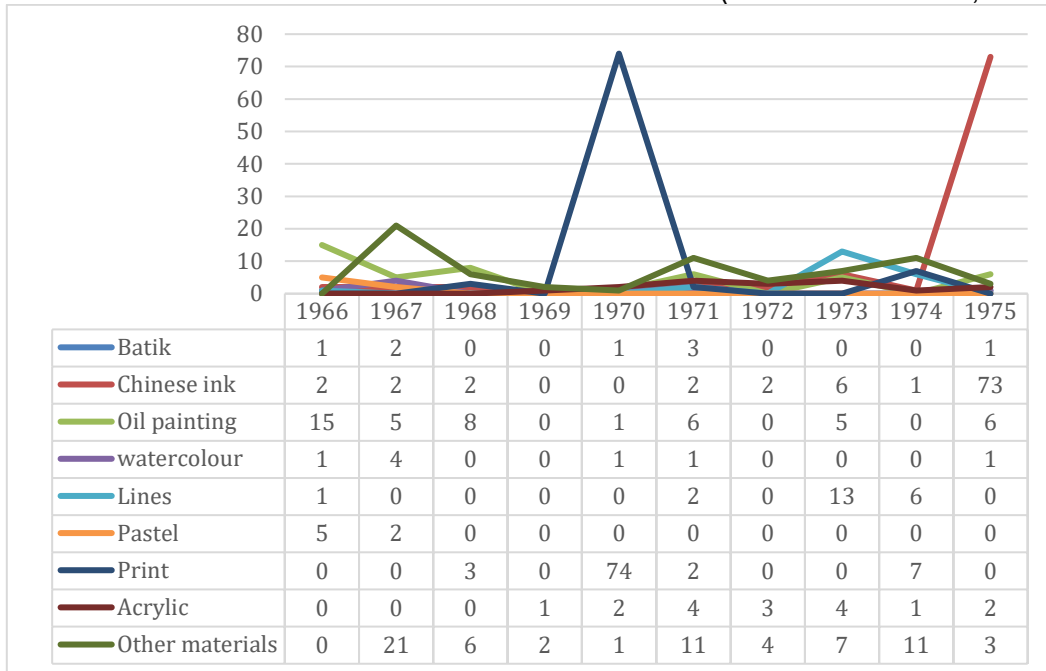
**Table 4** The nationality statistics of foreign artists, 1971-1975 (Source: Self-made, 2023)



As for foreign artists (Table 3), the highest overall number of artists in the first five years was from Russia, with a total of 68% and, notably, all concentrated in 1970. The second highest number of artists was Australian, with a total of 12%. Thirdly, there are Chinese artists from Singapore, with 10%. In the latter five years, the highest proportion of artists from China appears for the first time overall, with a 72% share, and in second place is the Singaporean Chinese artist with 12%, up 2% from the previous five years. The remaining countries accounted for 4% or 2%, with no significant difference.

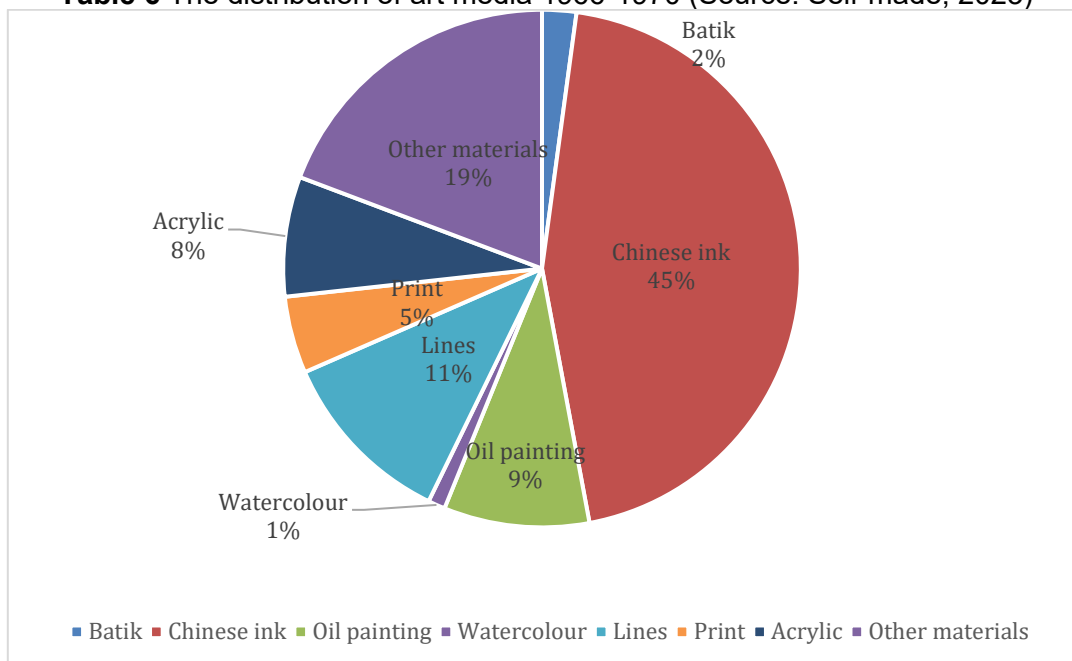
It is worth noting that there have been no Russian artists in the last five years (Table 4) and that the proportion of Singaporean artists has remained relatively stable throughout the decade, with the top three percentages. In terms of country distribution, the latter five years have seen a richer mix of nationalities, with the addition of artists from China, India, Indonesia, and the Dutch. By geographical location, Asian artists gradually take up most of the foreign artist slots, with a clear downward trend in the number of Western artists.

**Table 5.** The number of art media statistics 1966-1975 (Source: Self-made, 2023)

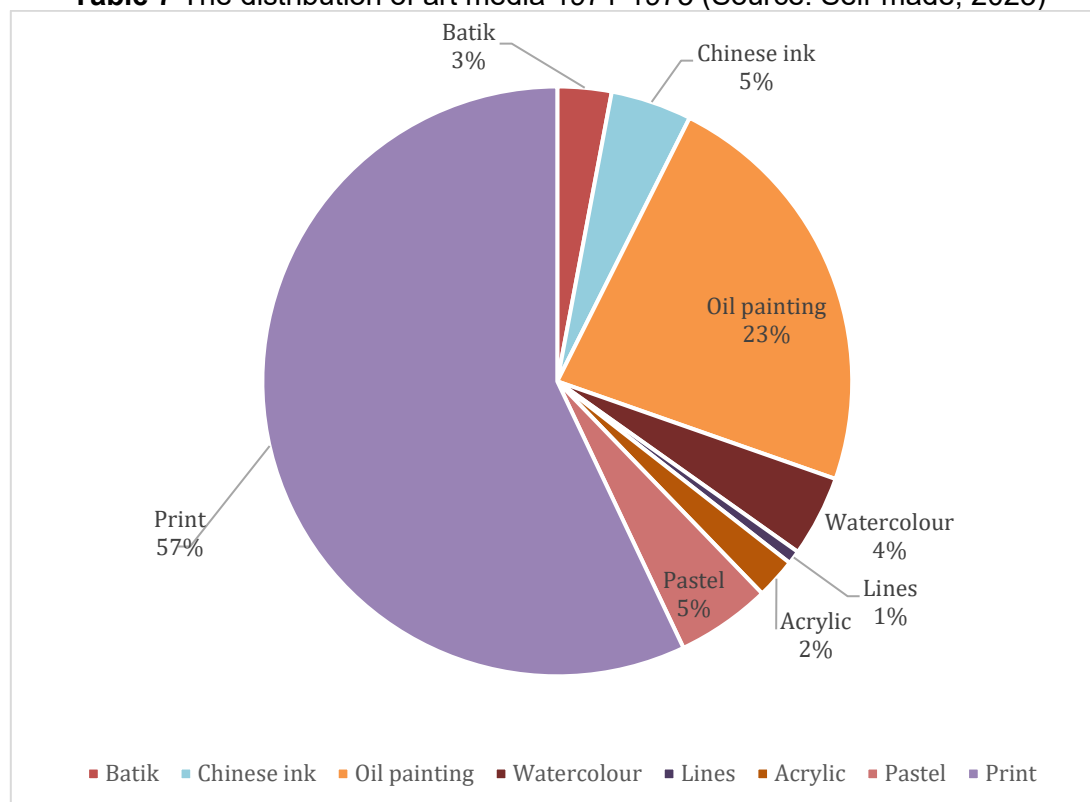


This study divides artworks into visual, plastic, and mixed art. Visual art media include oil painting, watercolour, pastel, ink painting, and acrylics, while plastic art is dominated by printmaking. Other forms of artwork, such as cast resin, sifted silk, emulsion paint, and other unique materials, or pottery and mixed media, are summarised as other forms of painting; no detailed division will be made here. The chart (Table 5) above shows the statistics of the format used for the collections' artworks for this decade.

**Table 6** The distribution of art media 1966-1970 (Source: Self-made, 2023)



**Table 7** The distribution of art media 1971-1975 (Source: Self-made, 2023)



In terms of artistic medium, the first five years (Table 6) saw the highest proportion of artworks in prints, at 57%. In 1970 alone, 74 prints by Russian artists accounted for 96% of the total prints and 93% of the whole collection for that year. The second highest proportion was 23% for oil paintings, and the third highest was 5% for Chinese ink paintings and pastels. It is worth noting that, except for ink painting, which is an oriental medium, most of the other media are Western. The distinctively Malaysian Batik accounted for only 3% in the first five years.

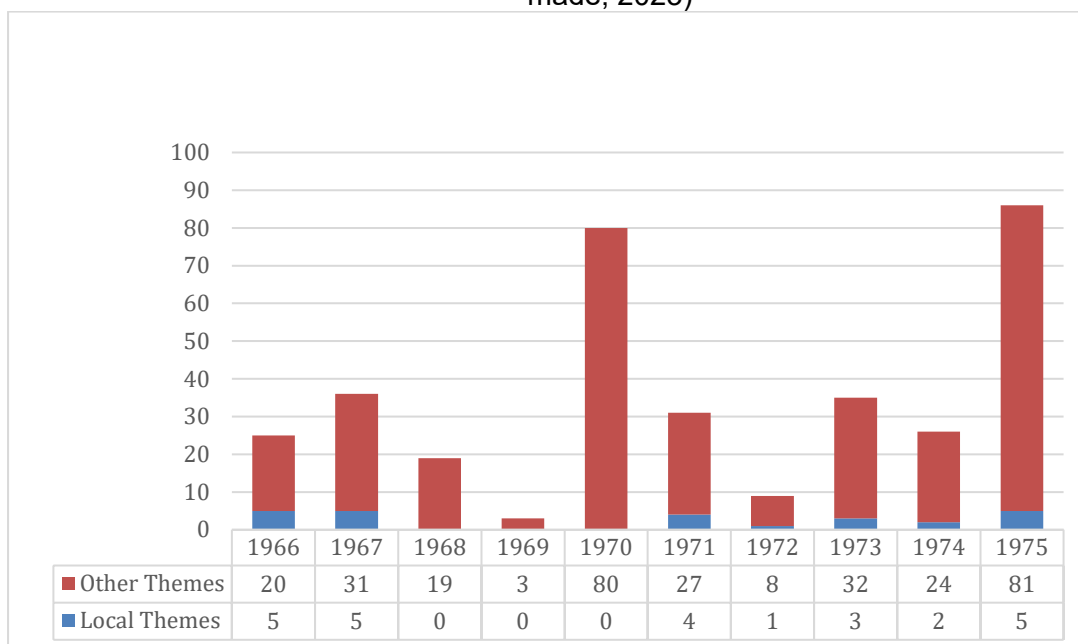
The highest proportion of the latter five years (Table 7) was in Chinese ink painting at 45%. This is a 40% increase over the previous five years. The second highest proportion was for paintings in other materials, with 19%. The third is line painting, up from 1% to 11%. Batik painting, at 2% in the last five years, has not changed much compared to the previous five years. Oil painting declined from 23% in the last five years to 9%, watercolour decreased from 4% to 1%, and pastel painting did not reappear in the previous five years.

According to the trend orientation of the decade, those that tend to rise are Chinese ink painting, line painting, and acrylics in that order; those that tend to stabilize are batik painting, watercolour, and other materials; and those that tend to fall are oil painting, pastel, and printmaking. Of these, ink painting has the most apparent upward trend, and oil painting has the most pronounced downward trend.

In addition, the artwork's content and theme are also important, as the artist will convey their cultural orientation and change of ideology through the images. As such, the study of the titles of the works and the identification of the images will be used to make a preliminary judgment on the themes of the works by way of observation. Those with prominent landmarks such as Penang and Malacca described in the titles will be categorized as indigenous themes. At the same time, those depicting the daily lives of Malays and the local landscape in the images will also be judged as expressions of indigenous themes.

Thus, according to the chart (Table 8), it can be seen that in the first five years, the proportion of paintings with local themes was relatively small, 0 from 1968-1970, until 1971, when the proportion rose from 0 in the previous two years to 11%. And each year after that, there are works with local themes, albeit in small numbers, but on an upward trend.

**Table 8** The number of local themes and other themes in artwork 1966-1975 (Source: Self-made, 2023)



Based on the above findings, preliminary conclusions can be drawn. Firstly, in terms of the nationality of the artists, the proportion of Malaysian artists, especially Malay artists, is on an upward trend. Regarding art medium, the trend in the indigenous medium of Batik tends to be flat with no significant fluctuations, while the oriental medium of ink painting is on the increase, in marked contrast to the decline in the western forms of oil painting. Finally, regarding the themes of the artworks, the trend in artworks with indigenous themes also shows an increase in the latter five years. Overall, the number of works by Malay artists with indigenous subjects showed a steady upward trend after 1971, and it is noteworthy that among the indigenous artists, Chinese artists, although more than Malay artists in the earlier period, showed an overall downward trend.

The findings of this study suggest that the 1971 Cultural Congress did have some impact on the National Art Gallery as the official art institution of Malaysia. While the collection of foreign works continues, the collection of works by national artists has been on the rise, encouraging and promoting local artists and enriching Malaysia's cultural capital and artistic heritage. Collecting more works with Malaysian identity and national elements helps to showcase Malaysia's unique art to the world.

In contrast, some scholars argue that Cultural Congress is essentially an ideological strategy favouring Malay artists and holds undemocratic and marginalizing attitudes towards the art of other races. Although the figures show that the number of works by Chinese artists is on a slight downward trend, several works are still collected each year, and there has never been a year when there was zero. And as an overseas immigrant group, in terms of race alone, artists from Singapore and China belong to the Chinese ethnic group. The percentage is the highest among foreign artists overall. The statement is, therefore, one-sided, as is one of the principles of cultural policy, that appropriate elements from other cultures can be accepted as part of the national culture.

It is evident from this study that the essence of the Cultural Congress is to promote inter-ethnic harmony and integration and to reduce social and cultural differences, not to exclude or assimilate other ethnic cultures. It advocates the reduction of dependence on and use of Western art by shaping works with Malaysian elements, making them 'localized' and 'Malaysian.' According to data, the use of Western art forms declined each year in 1971, with artists retrieving more forms of creativity through traditional cultural and social contexts.

## **5. CONCLUSION**

The creativity of artworks as an Objectified cultural capital is closely linked to sociality and cultural awareness. For historical reasons, Malaysian artists have long been influenced by Western culture, and their works often adopt Western visual expressions, resulting in derivatives of the Western model for most artworks. As a transformative event, the Cultural Congress heralds the beginning of a fundamental shift in the development of Malaysian art. Artists will reduce their use of the Western artistic expression, choosing and experimenting with indigenous subject matter, images, and materials, shaping works with an indigenous artistic identity and aesthetic awareness.

The National Art Gallery, as an official government-run art space, is responsible for carrying out and enriching the nation's visual arts heritage and promoting public awareness, understanding, and appreciation of art through displaying its collections. In this context, the Cultural Congress has influenced its collecting preferences. From 1971 onwards, the National Art Gallery began to favour the collection of works by indigenous artists, which is well reflected in the data on Malay artists. Local artists retrieve and draw various artistic elements from traditional culture to display their Malay identity. As for the choice of works, Western visual forms are gradually diminishing, replaced by Asian art forms and emerging material experimentation, which confirms that modern Malaysian art is evolving and innovating. The artists have moved away from their inherent choice of media to find appropriate new materials to compose their images, reflecting the modernity of art.

The significance of this study is to understand the development of Malaysian art during this period through the counting and collection of the National Art Gallery's collection. By analysing the artists' background and the form and content of the artworks, it is possible to understand the cultural views and artistic styles conveyed based on the paintings of different eras. A comparison of the collections from the five years before and after the Cultural Congress clearly shows the changing nature of the Malaysian art scene and the new creative trends that emerged among the artists, reflecting the influence of the Congress. It is also possible to verify the extent to which social factors influence the composition of cultural capital through Bourdieu's theory.

The study is a reference value for studying Malaysian artistic styles of the same period, enriching the data with information. The shift in their creative preferences is shown objectively in numerical form. National cultures were shaped by accumulating a series of cultural institutions, and these policies pointed to creative directions and artistic themes for artists. The study also contributes to the study of cultural policy, demonstrating the influence of the Cultural Congress on the Malaysian art scene at the time through the collecting preferences of art institutions.

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## **AUTHOR CONTRIBUTIONS**

All authors contributed equally to this research paper.

## CONFLICT OF INTEREST

The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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# Examining R.O. Winstedt's Perspective on the Impact of Islam and Hinduism on Malay Culture: A Critical Analysis

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## ABSTRACT

R.O. Winstedt, a British administrator who served in Malaya, was an orientalist whose thinking was influenced by logical empirical positivism. This philosophy emphasized the use of intellect as the primary approach to acquiring facts through systematic and thorough research methods. Winstedt's perspective rejected the use of revelation or religious proofs as evidence in historical studies, considering them irrelevant. This article examines Winstedt's viewpoint on the impact of Islam and Hinduism on the lives of Malays, focusing on four selected writings and academic perspectives toward his ideas. The authors employed historiography, comparisons, and content analysis to analyse these views. The study revealed that Winstedt's approach to assessing the influence of Hinduism on Malay community life, particularly in areas such as culture, law, and mythology, was questionable and biased. He believed that the community's development and civilization were shaped by Hindu culture, disregarding the contributions of Islam. This understanding stemmed from Eurocentric thinking, which placed Europe at the centre and portrayed it as a superior and civilized nation compared to others. This Eurocentrism led to a lack of understanding regarding the essence of Islam. It propagated the idea that European nations were the "ambassadors of civilization" and the saviours of less civilized peoples.

**Keywords:** Winstedt, Hinduism, Islam, Malaya, the Malays



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## 1. INTRODUCTION

One of the intriguing discussions surrounding the Malay culture centres on the roles and contributions of Islam and Hinduism in shaping the civilization of the Malay Archipelago. This topic has attracted Western orientalists to delve deeper into examining the influence of Islam and Hinduism among the Eastern people, particularly in the Malay world (Rani, 2005 & Rahman et al., 2020).

According to Rahman et al. (2019), the main objective of these orientalists was to dissociate Muslims from the core principles of their faith, thus diminishing the practicality of religion in their daily lives. In the case of Malaya, for instance, these individuals limited the role of Islam to matters of worship and religious rituals, such as weddings. Adams (1975) and Said (1977) shared a similar perspective on the orientalists' thinking, suggesting that this classical mode of thinking was based on logical reasoning.

Zakaria (1999) argued that the orientalists attributed people's suffering to their adherence to the concept of God, which led to their unwavering loyalty to religion.

During Winstedt's tenure in Malaya, he made efforts to introduce changes that were unfamiliar to the Malay people, particularly when it came to imposing his conservative personal views on Islam (Rahman & Kadir, 2017). One of these views involved his assumption regarding the negative impact of Islam on the development of the Malay world, while emphasizing the significance of Hinduism in shaping Malay culture. Therefore, the authors have selected four of Winstedt's writings—*The Malay: A Cultural History*, *Shaman, Saiva, and Sufi: A Study of the Evolution of Malay Magic*, *A History of Malaya*, and *Kitab Tawarikh Melayu*—to illustrate his perspective on the influence of Hinduism in the lives of Malays.

## **2. R.O. WINSTEDT'S PERSPECTIVE ON THE IMPACT OF ISLAM AND HINDUISM ON THE LIVES OF THE MALAYS**

### **2.1 The Malay: A Cultural History (1961)**

In this work, R.O. Winstedt examines the lives of Malays in Malaya, focusing on the influence of Hinduism on their belief systems before the spread of Islam. Winstedt delves into customary laws, particularly those of the Minangkabau, arguing that orientalists viewed Islamic law and customary law as separate entities. The book also explores the formation of Malay culture, starting from the Malacca Sultanate and extending to interactions between Malay kingdoms in terms of history, language, literature, and social aspects.

At the beginning of the book, Winstedt asserts that it provides a comprehensive study of the Malays in Malaya and defines culture as a collection of ideas, practices, and techniques that have profoundly influenced their way of life. He believed that the Malay people's entire existence was shaped by their belief systems, culture, language, social structure, and literature, which were influenced by both Hinduism and Islam. Winstedt argues that Malay culture encompasses a reverence for nature spirits, a recognition of "unbecoming" behaviour rather than sin and crime, the practices of shamans, Hindu rituals during royal installations, celebrations of the Islamic New Year, sermons in mosques, the pilgrimage to Mecca, and Sufi mysticism.

Winstedt suggests in his writing that Islam in Malaya had significant similarities with Hinduism and had been influenced by it. He refers to Marco Polo's findings in 1292, which indicate that Hinduism was the dominant faith before the arrival of Islam in Samudera and Pasai, shortly followed by its spread throughout the Malay world. Based on this observation, Winstedt suggests that Malaya initially had a strong Hindu influence, which rendered Islam vulnerable to external influences, thus making it appear weak.

Furthermore, Winstedt compares Islamic law and customary law, particularly the Minangkabau customs, regarding matters such as marriage, criminal activities, and inheritance. He posits that the Temenggong customary law was influenced by both Islam and Hinduism, while the Perpatih customary law represents the original legal system of Malaya, unaffected by these religions.

In concluding his work, Winstedt questions the intellectual capabilities of the Malays, suggesting that they are still like children of nature in a sophisticated world awaiting exploration. He speculates that if any Malay were to develop a literary talent, it would more likely arise from densely populated Java or even Sumatra rather than from the two and a half million Malays on the peninsula, though this outcome is not always predictable.



## 2.2 A History of Malaya (1988)

In this work, R.O. Winstedt explores the history of Malaya, covering the influence of Hinduism and Islam, the Malacca Sultanate, the colonial periods of the Portuguese, Dutch, and British, the Sultanate of Johor after the fall of Malacca, the relationship between Malaya and Siam, the Japanese invasion, and the eventual independence of Malaya. The book also includes discussions on culture, literature, society, and religion.

Winstedt believed that his writing provided comprehensive answers to questions about the history of Malaya. He acknowledges that, due to the vast scope, it was not possible for him to conduct firsthand research in all the areas of Hindu, Malay, Chinese, Portuguese, Dutch, and English history. Therefore, he acknowledges his indebtedness to other researchers whose works are cited in his bibliography. He specifically mentions the *Suma Orientalis* of Tome Pires, which he found helpful in his research into the early history of Malacca.

In his work, Winstedt classifies the population of Malaya into four major racial groups: Negrito, Sakai, Jakun (or proto-Malay), and the civilized Malays. However, it is noted that his categorization reflects the perspective of the orientalist and exhibits elements of bias and prejudice, emphasizing negative aspects more than positive ones.

Winstedt also questions the intellectual capabilities of the Malays, associating their abilities with foreign cultures rather than their own community. He suggests that the intellectual abilities of the Malays were derived from foreign cultures, such as those of the Arabs and Indians, which were copied by the Malays. Furthermore, while Winstedt discusses the influence of Hinduism in the life of the Malay community in this work, it is not as comprehensive as his previous book, "The Malay: A Cultural History." The discussion mainly focuses on the period during the reign of Sri Vijaya and Majapahit in the region before the spread of Islam and the establishment of the Malacca Sultanate.

In concluding the work, Winstedt asserts that the Malays lack their own distinct identity, emphasizing the significant foreign influences they have experienced. He mentions the influence from India, which introduced three religions, new forms of magic and medicine, Hindu and Islamic law, sculpting techniques, gold and silver craftsmanship, silk-weaving, two alphabets, and a secular and religious literature enriched with Sanskrit words representing abstract concepts. He stated:

*The Malays have experienced many foreign influences, incomparably the greatest being that from India, which gave them three religions, a new magic and medicine, law Hindu and Islamic, the arts of sculpture, gold and silver-work and silk-weaving, two alphabets and a secular and religious literature, full of Sanskrit words for abstract concepts such as danger, intellect, kindness, language, name, price, profit, property, religion, heaven and hell.*

(Winstedt 1988, 263)

## 2.3 Shaman, Saiva, and Sufi: A Study of the Evolution of Malay Magic (1925)

In this work, R.O. Winstedt explores the influence of Hinduism and Islam, specifically in the realm of medical practices within the Malay community. The discussion revolves around the extent of belief in magical elements within the community and whether such beliefs continue to be practiced despite the adherence to Islam. Examples of magical activities include farming rituals and special ceremonies celebrating childbirth.

Through this work, Winstedt attempts to establish a connection between Islam, Hinduism, and the Malay community, suggesting that Islam in Malaya originated from South India. He refers to the folklore story "Hikayat Raja Pasai" to support this claim. Winstedt also highlights similarities between

Hindu mantras uttered during official ceremonies and the prayers frequently recited by Islamic medical practitioners. For example:

*Genies of supernatural power!  
Your home is at the navel of the sea,  
By the tree on the broken rock!  
Enter not the line drawn by my teacher!  
Else will I curse ye with the words!  
"There is no God but Allah and Muhammad is His Prophet"  
OM! I neutralize all evil,  
O Solomon! In the name of God*

Winstedt further suggests that Malay magicians, upon the arrival of Islam, learned from Hindu pundits and adopted their divination techniques and talismans. They incorporated the names of Allah and Muhammad into their existing incantations, sometimes in inappropriate contexts.

Based on Winstedt's perspective, it is evident that he believes Islam, as embraced by the Malay communities in Malaya, was brought from India, and that their religious beliefs were weak, influenced by Hinduism, and easily susceptible to other beliefs. He posits that even before the introduction of Islamic mysticism, Hinduism had already encouraged Malay magicians to enhance their powers and captivate the gullible through ascetic practices.

## **2.4 Kitab Tawarikh Melayu (1927)**

This work, written with the assistance of Daeng Abdul Hamid Tengku Muhammad Salleh, is considered the first scholarly work on general Malay history written in the Malay language. According to Winstedt, a historical work should be based on factual evidence that supports the truth of events. He argued that any work containing myths and fairy tales from previous Malay literature should be completely disregarded.

The focus of this writing is on the history of Malay civilization, the influence of Hinduism and Islam in society, the era of the Malacca Malay Sultanate, and the period of colonization in Malaya. Winstedt takes a sceptical and biased stance when reviewing Malay works, stating that tales from ancient times are of no use if they involve gods and magic, as they lack historical significance.

The paper also discusses the various races found in the Malay Archipelago, particularly in Malaya, which Winstedt refers to as mixed-race people. He underestimates the indigenous Malay tribes such as the Semang and Sakai, considering them primitive compared to the more civilized Malay community. Winstedt emphasizes the influence of Hinduism in the lives of Malays, stating that the first teachers who guided the Malays in matters of progress and civilization were Hindus. He asserts that Hindu influence began in the second century, coinciding with the occupation of Java by Hindus.

Winstedt believes that Malay civilization was primarily influenced by Hinduism rather than Islam. He suggests that even after embracing Islam, Malays did not fully adhere to its teachings. In the early spread of Islam in Malaya, religious teachers were not highly respected and often looked down upon by society.

### 3. ACADEMIC PERSPECTIVES ON THE IMPACT OF ISLAM AND HINDUISM ON THE LIVES OF THE MALAYS

#### 3.1 View on the Myth

Winstedt (1961) disagreed with using myths as evidence for historical events, considering it illogical. He specifically pointed out works like *Salasilah Raja-Raja di Negeri Kutai*, *Hikayat Raja Pasai*, *Sejarah Melayu*, *Hikayat Aceh*, *Hikayat Siak*, and *Tuhfat al-Nafis* as examples. Winstedt assumed that the Malay community had less knowledge compared to Western societies, aligning with the historiography approach that facts should be logically proven. According to Maier (1988), Winstedt recognized that he was interpreting texts rather than reality, leading him to conclude that Malay historiography operated under different rules and regulations of knowledge, making it incomparable and inferior to modern Western historiography.

Denisova (2011) stated that myths were present in works related to Malay Islamic history from the 13th to the 19th century. These works included semi-historical narratives connected to pre- and post-Islamic traditions. The narration of these historical works in the form of folklore was commissioned by the government to praise and highlight the greatness of the administration at the time. The authors emphasized the need for critical and comprehensive study to discern the truth in these works. The orientalist argued against considering these historical works as less valuable or rejecting them as important historical sources.

Denisova (2011) also highlighted the transformation influenced by Islam in these myths, where elements of traditional mythology gradually diminished and were replaced with information related to Islamic civilization. The myths incorporated definitions and characters from various cultures, such as Arab, Persian, Indian, Macedonian, Turkish, and others, revealing the openness and wider intellectual relationship of the Malay world.

#### 3.2 View on Malay Culture

Snouck Hurgronje, an orientalist, was the first to link the history of the Malay world with elements of Indian culture (Rahman et al., 2016). This reference became fundamental for Western orientalists in studying the history, cultural practices, and religious influences in the Malay world. According to Elias (2012), many cultural practices in the Malay world seemed similar to those of the Muslim community in the Indian subcontinent or pre-Islamic practices, supporting the notion that Muslims were unlikely to have come from Arab lands or to have been disseminated solely by Arabs. He stated:

*Dalam konteks pengkajian orientalis terhadap sejarah Islam di alam Melayu, persamaan rupa zahiriyah pada banyak amalan yang bersifat kebudayaan dengan masyarakat Islam di benua India atau amalan pra-Islam telah menguatkan andaian bahawa Islam di sini tidak mungkin pada fikiran mereka berasal dari tanah Arab atau disebarkan oleh orang-orang Arab. [In the context of the orientalists' research on the history of Islam in the Malay world, most of the cultural practices seemed to be similar with Muslim community in the subcontinent of India or the pre-Islamic practices confirmed the assumption that Muslims were unlikely, to their mind, coming from the Arab lands or disseminated by the Arabs.]*

(Elias 2012, 613)

The Malay world has a rich history of interacting with Indian, Chinese, and Arab civilizations. With its capacity to embrace other cultures, Malay civilization was open to accepting and adapting foreign influences. However, this openness did not diminish its core identity or entirely transform its structure, as Deraman (2000) argued. Malay civilization will always be influenced by other cultures, but it is

important to judiciously adapt elements from other cultures in accordance with the will and values of the cultural philosophy.

Fadzil (2006) emphasized that Islamization does not require the complete elimination of local culture, as Islam does not seek to eradicate all culturally indigenous elements. Not all indigenous cultural elements are negative; many are positive. In worldly matters, Islam follows the principle of "al-Bara'ah al-Asliyyah" or "al-Ibahat al-Asliyyah," which means that everything is allowed except what is forbidden.

According to Malek (2014), Winstedt argued in his writing that Malay culture was deeply rooted in India until the 19th century, encompassing various aspects such as lifestyles, political systems, medicine, literature, art, and carpentry. However, Fadzil (2006) asserted that certain beliefs and customs of pre-Islamic Malays were distorted, deviant, and should be eliminated. These customs may have originated from Hinduism, Buddhism, animism, or other indigenous beliefs. Nonetheless, there were also customs that did not contradict Islamic law or values, particularly those derived from the observation of nature.

### 3.3 View on Islamic Law and Custom

Drawing from Winstedt's works, the authors have examined his perspective on Islamic law and its interaction with customary law, particularly Minangkabau, as discussed in his book *The Malays: A Culture History*. In Malaya, Winstedt noted that Islamic law, regarded as the most impartial law fulfilling human needs, was intertwined with customary laws that were created by men to protect the interests of certain groups, particularly the aristocracy (Rahman et al., 2020).

Winstedt (1961) distinguished between the Temenggong Customary Law, influenced by Islam and Hinduism, and the Perpatih Customary Law, seen as the original law of Malaya influenced by both religions. He described the existence of digests containing traces of indigenous patriarchal law mixed with remnants of Hindu law and overlaid with Muslim law. This patriarchal law was known as Adat Temenggong or the law of the Minister for war and police. Winstedt stated:

*There are digests, containing traces of Malay indigenous patriarchal law, but mixed with relics of Hindu law and overlaid with Muslim law. This patriarchal law is called Adat Temenggong or law of the Minister for war and police.*

(Winstedt 1961, 91)

Winstedt (1988) viewed the arrival of Islam as a significant obstacle to the advancement of Malay law and culture, suggesting that it was not meant to be practiced in Malaya. Yan (2009) also expressed the perception that Islam and Malay *adat* laws were irreconcilable and conflicting due to their differing social contexts, making Islamic laws impractical for meeting the needs of Malays. Colonial writers, according to Yan (2009), considered Islamic laws as static and arbitrary, with a negative impact on traditional Malay laws.

These biased assessments by orientalist, influenced by the hostile classical orientalist approach toward Islam, led to the belief that Islamic law had little influence on the lives of the Malay community and held a lower position than customary law (Rahman et al., 2019). Winstedt even compared the penalties for sexual offenses under Islamic law to those under medieval customary law, suggesting that the latter was more lenient. He stated:

*Those taken in adultery might be stoned to death under Muhammadan Law. But over the relation of the sexes the adoption of that law was as gradual as in order fields of jurisprudence. Brutal as many of the penalties in the Malacca digest are, its mediaeval customary law was more lenient towards sexual offences than contemporary Muslim practice.*

(Winstedt 1961, 105)

Such views led the authors to believe that Winstedt aimed to downplay the influence of Islamic law in addressing community issues in Malaya.

Similarly, the Dutch colonialists in the Indonesian Islands implemented measures to diminish the influence of Islamic law. They emphasized the significance of customary law, which superseded religious law, and applied Dutch law to Europeans in Indonesia while subjecting indigenous people to customary law. Islamic law was regarded as a foreign law with lower priority. Sharia law was considered to promote religious values without carrying legal implications, and it was only practiced if accepted by customary law, as highlighted by Abdullah (2005).

#### **4. CONCLUSION**

The research presented in this study is crucial for explaining the misconceptions held by orientalists, particularly regarding Winstedt's influence on Hinduism and Islam in the lives of the Malay community. The root of this problem lies in the Western colonial rejection of Islam, considering it an impediment to human progress and deeming its teachings outdated.

Winstedt's perspective on Islam in Malaya clearly exhibits a sceptical and doubtful viewpoint evident in almost all his writings on Islam and the Malays. His judgments were biased and deviated from the actual history of Malay civilization. His approach aligned with the paradigm of evolution and diffusion prevalent in Orientalism. He prioritized logical thinking to such an extent that he questioned the validity of all traditions, customs, knowledge practices, and even Islamic law.

Despite the arrival of Islam in Malaya, the authors recognize its direct impact on the lives of the Malays. The authors view this arrival as a positive development that led to selective syncretization, where customs deemed compatible and non-conflicting with Islam were maintained in their original form. This contradicts Winstedt's perspective, as he believed that Islamic law and tradition could not coexist due to cultural differences and geographical location, according to the Orientalist viewpoint.

Winstedt also depicted the Malay community as lagging behind in various aspects, such as slow progress and modernization, attributing it to their firm adherence to Islam. His failure to understand the community stemmed from his Euro-centric thinking, centering on the belief that Europeans were a superior and more civilized nation compared to people in Asia, including the Middle East and Malaya. Consequently, the British were seen as the "ambassadors of civilization" and the saviours of the Malay world. When Winstedt employed this Euro-centric approach as a yardstick for assessing the history of Malaya, he demonstrated a lack of comprehension of the Malay community and displayed bias in interpreting concerns related to Islam in Malaya.

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Mohd Farhan Abd Rahman is the first author of this writing and is guided by co-authors that have expertise in methodology selection, data analysis, language review, and so on. Each co-author always shares their views and expertise to ensure this writing can be completed within the specified time.

## CONFLICT OF INTEREST

The authors declared no potential conflicts of interest with respect to the research, authorship, or publication of this article.

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# Bujang Valley Tourism Co-Creation in Place Branding: The Role of Local Community

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## ABSTRACT

*Despite its well-known reputation for its unique archaeological artefacts' findings and its historical sites, Bujang Valley or locally known as Lembah Bujang situated in Kedah Malaysia is unable to attract tourists in large numbers, specifically during post Covid-19 pandemic. This study aims to fill the gap by defining the role of local communities in branding Bujang Valley since local community engagement is imperative since they fulfil multiple functions in place branding. 20 locals were approached through convenience sampling for a semi-structured interview in defining their roles and views on the distinctiveness of place identity, culture, economy and hopes as well as their major involvement in the co-creation of the place branding. This exploratory study reveals that the local community are positive and share collective values towards uplifting the brand image specifically in respect to tourism factors, yet the authenticity and the core value should be sustained. The insights gathered provides a novel conceptualization in reproposing a new brand for Bujang Valley. In the future, Bujang Valley should continue to leverage its unique and well-received characteristics, highly considering the direct and indirect roles of the local community towards the process of place branding.*

**Keywords:** *tourism, place branding, local community*



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## 1. INTRODUCTION

### 1.1 Bujang Valley

Bujang Valley, or *Lembah Bujang*, located in the Malaysian northern state of Kedah, covers an area of 224 km<sup>2</sup>, stretching from Gunung Jerai (Jerai Mountain) in the north to the Sungai Muda (Muda River) in the south (Jabatan Warisan Negara Malaysia [JWNM], 2021). The valley, located in the rice-growing region of Kedah, was once the site of a flourishing kingdom in the fourth century A.D. As trade in the Straits of Melaka grew, the Bujang Valley became a centre for collecting and trading products from the Malay Peninsula, evolving into an entrepôt by the seventh century. In 670 A.D., the Bujang Valley kingdom was influenced by Srivijaya, but regained its power when the Srivijaya Empire weakened at the end of the 11th century. Although it persisted until the 14th century, it declined with the advent of Islam and the emergence of Melaka as an entrepot (Omar et.al, 2010). One aspect of the fast-growing global tourism sector is visiting archaeological sites and historical places. This sector is also often associated with tourism activities that are based on historical and heritage elements. Due to fast changes in technology and the shift from local to a globalised environment, potential tourism places



are forced to compete to be attractive tourist destination, workplaces, culturally rich places and much more (Kotler, 2002).

Based on the Department of Statistics Malaysia (2020), the population of Kedah State in 2020 was estimated to be 2,185.2 million people with an annual growth rate of 0.5 percent. The population of Kedah State has shown an increase from 989.5 thousand people in 1970 to 2,185.2 million people. The population growth rate has also decreased from 2.4 percent in 1970 to 0.5 percent in 2020. Sadly, though Bujang Valley has several unique archaeological findings, historic sites, and interesting monuments, it is unfortunately not able to attract tourists in large numbers (Jusoh & Sabin 2017). To enhance their tourism revenues, potential tourist attraction places must develop effective branding strategies to stand out in potential tourists' minds as viable choice possibilities. This kind of strategy will effectively build upon such attributes as unique cultural heritage and local amenities (Ashworth & Kavaratzis, 2009 in Yuwo et al., 2013). New perspectives of potential tourist attraction and their cities, knowledge, creativity, and motivation is needed to find new ways to develop strategic city management (PricewaterhouseCoopers, 2005). This study focuses on a tourist attraction, Bujang Valley or locally known as *Lembah Bujang* located in the Malaysian northern state of Kedah.

## 1.2 Place Branding

Place branding has become increasingly significant worldwide, particularly among major cities such as New York, Lyon, London, Amsterdam, Berlin, Barcelona, and Paris. This marketing tool aims to develop an attractive territorial offer centred around a brand name associated with a place. Place branding is now considered an essential component of economic development for many places (Lucarelli and Berg, 2011; Cleave, 2014; Kavaratzis, 2005; Papadopoulos, 2004; Pasquinelli, 2013; Rainisto, 2003).

According to Braun et al. (2010), the definition of place branding is a “network of associations in the consumer’s mind based on the visual, verbal, and behavioural expression of a place”. It is the creation of a brand for a place which integrates and defines its uniqueness, values, and attributes through place branding. The concept of place branding involves identifying of cultivating a distinctive identity that sets a location apart from others, with the goal of establishing a competitive brand identity (Ashworth, 2009; Nursanty, 2021). Given that the utilisation of marketing as a means of planning and management has been in practice in places for a considerable time and has been discussed extensively elsewhere, it is not unexpected that the concept of place branding is becoming more widely adopted (Florian, 2002).

The definition mentioned above defined that place branding is a customer-oriented approach. The aim of place branding is to create, communicate, and deliver value to the customer which in this study are the local community. The success of these approaches relies on understanding and meeting the needs, expectations, and preferences of the targeted local community. Therefore, customer-centricity is a critical aspect of place branding (Kavaratzin & Hatch, 2013); Kavaratzis, 2017; Zenker & Rutter, 2014).

## 1.3 Role of Local Communities

To date, existing literature often considers the local communities as a target audience for place marketing and branding. Based on the earliest place branding literature by Ashworth and Voogd (1990); Van den Berg et.al. (1990); Kotler et.al., (1993), these three main groups: *residents*, *companies*, and *visitors* are the people who are significant for the functioning of the place since they are the targeted group who *live*, *work* and *visit*. While attracting new residents is only a part of the place marketing strategy in many places worldwide, the current local communities have a more active role to play (Braun et al. 2010).

This initiative is a collaborative effort that involves a wide range of individuals and groups, including the local community. In fact, the issue of the community's role in tourism has been widely debated, particularly since the publication of Murphy's book "Tourism: A Community Approach" in 1985 (Murphy, 2018). It should be acknowledged that since 2017, there have been diverse views on what community-based tourism (CBT) encompasses and critical evaluations of the extent to which it is genuinely community-oriented (Mayakaet al. 2017). Involving the local community is critical to guarantee that place branding is founded on an authentic portrayal of the location, which includes its cultural legacy, principles, and ambitions (Zenker & Braun 2010). However, research on community roles and participation within the context of CBT is limited (Park et al. 2017; Giampiccoli & Saayman, 2018). In addition, the current scholars have notable deficiencies in these areas, as pointed out by Zenker et.al (2010), as it predominantly concentrates on providing a descriptive account of a particular city brand, while neglecting to consider the crucial role of the local communities in this process (Kavaratzis & Kalandides, 2009).

Significant insights from the local community are critical to provide the expectations and requirements of visitors and investors, in addition to contributing to the creation of effective communication strategies since various methods have been developed to facilitate communication activities (Mohd Tahir et al. 2020). Furthermore, involving the local community in the process of place branding should be able to foster a sense of ownership and pride to more successful implementation and enduring outcomes of the place branding initiatives (Zenker & Braun 2010). As mentioned by Ashworth (2009), understanding and impressions of places are developed through three primary types of interaction; **i) Personal experiences ii) Exposure and iii) Influence** since the local community are an integral part of a place brand (Braun et al. 2010). These perceptions and impressions are mentally processed to facilitate understanding and interaction with the surrounding environment. The creation and management of place branding is an attempt to influence these processes towards a specific aim.

## 2. METHOD

This study takes a qualitative approach using in-depth interviews to define the role and insights in relation on place identity, brand co-creation, expectations, and hopes of Bujang Valley tourism co-creation in place branding. Convenience sampling was employed where 20 locals were selected as informants. Informants were provided with a comprehensive information sheet and informed of their rights to withdraw from the study, ask questions, and refuse to answer any questions at any time. Written consent was obtained from each informant. Throughout the data collection process, similar information was obtained from the first 15 informants, yet the interview continued until the 20<sup>th</sup> participant where the data saturation point was reached (Guest et al. 2006; Fusch and Ness, 2015). The number of informants selected for the study falls within the recommended range of 5 to 50 informants, which is considered adequate for qualitative research (Dworkin, 2012).

The discussion took place within the area of Bujang Valley (Kampung Bujang - Merbok-Tanjung Dawai – Yan - Sungai Batu). The interviews conducted were recorded with the permission from the informants, however, notes were also taken, and the transcripts were verified to ensure accuracy. These transcripts were analysed using thematic analysis to define the role and insights on branding Bujang Valley (Stepchenkova, Kirilenko, & Morrison 2009; Alam 2005). The discussions followed a common semi-structured protocol that began by inviting a general discussion about Bujang Valley, prior to exploring the insights and potential of branding Bujang Valley. To accommodate the preferences of most informants, the interview sessions were conducted in Malay language and later translated into English to reach an authentic communicative situation (Codó & Wei, 2008).

### 2.1 Research limitations/implications

The study was conducted qualitatively using only 20 informants. Moreover, a thematic analysis offers flexibility from basic to organising and global themes, but, in this case, there may be a lack of deeper understanding, for example, in technological advancement viewpoints.

### 3. FINDINGS AND DISCUSSION

This section focuses on individual responses and utilises the informant's own words to reflect a more comprehensive consensus within the community and the larger sample. Following Morgan's (2010), individual quotes are highlighted reflecting the larger group as a whole. The study began by welcoming the informants to describe the uniqueness of Bujang Valley. In general, all informants were able to provide distinctive uniqueness of Bujang Valley which justifies the place's attachment among the community. Receiving positive responses and appraises of a place or feelings attached to it immensely reflects high environmentally responsible behaviours and this is a factor in shaping the community's acceptance and attitudes towards the development of a place branding (Goudy, 1990; Choi and Murray, 2010; Scannell and Gifford, 2010; Stedman, 2002; Vaske and Kobrin, 2001; Styliadis & Quintero 2022). The community responses were categorised into the following sub-themes:

#### 3.1 Role of Local Community

The local community were honoured to be selected as part of the process in branding Bujang Valley as they felt that they are the right people as this place is where they feel "*belong*", "*home*" and "*safe*".

This is our place, our home.  
We lived here from generation to generation.  
The safest place.  
We belong here, and hope our generation will stay here too.

This is aligned and supported in a study by Braun et al. (2010), which stated that residents (local community) belonged to four different roles; i) **target group**, ii) **Integrated part** of a place brand, iii) **Ambassadors**, and iv) **Citizens**. Hence, it is important to consider their roles, interconnections, and influencing relationships in place branding as their insights (positive or negative) could significantly impact the success of place branding efforts. Involving and ensuring the participation of the local community in the place branding process is crucial for building a positive perception of the place.

#### 3.2 Uniqueness of Bujang Valley

##### 3.2.1 Historical Sites

The process of building a brand identity involves multiple factors, including both tangible cultural elements such as architecture, historical monuments and artefacts, as well as intangible elements like traditions and values which consequently shape the community (Daldanise, 2020). The community stated that Bujang Valley is highly significant with the historical values, and it has been one of the search landmarks. The conservation or archeological sites is crucial as they represent a distinctive and invaluable inheritance, something that has been handed down by previous generations and should be transmitted to the forthcoming ones (Barghi et.al, 2017).

The name itself reflects historical, right?

The history of the ancient people who started civilization here in this region...and the rest is history...the stones left in the temple are considered unique...and now it has become one of the tourist attractions...

*Candi, Sungai Batu, Telaga Getah, Kg Pial, Kedah Tua,  
Sungai Merbok, Masjid Tertua Sungai Kakap,  
Makam Sultan Muzzafar.*

Bujang Valley is a research area for researchers, public, and school students. These are the places that uplift the name of Bujang Valley.

### 3.3 Food Tourism

Bujang Valley offers distinctive food experiences and most of the informants provided similar local food and local products suggestions which have been a favourite among the locals and tourists. Food is recognized as an essential component of a place's culture and identity, along with its history, symbols, myths, and narratives (Smith, 1995 ; Yeoman & McMahon-Beatte, 2016).

#### *Local Food*

Mee Kuah Udang, Mee Kuah Tulang, Cendoi Pulut, Cendoi Pak Nik (Sungai Petani), Restoran Terapung, Tanjung Dawai, Mee Udang D'Sawit, Sate Pok Saad, Mok Cun (Kuala Sungai Segantung Garam), Tiram Sungai Batu, Kuih, Laksa Beras, Laksa Syukri, Laksa Nipah, Sate.

#### *Local Product*

*Ikan Bilis Mata Biru* ( Blue eyes' local anchovies), *Belacan*, *Keropok* ( Fish Crackers), *Ikan Masin* (Salted Fish)

### 3.4 Landscape

Findings also suggest that the landscape amenities of a place are crucial in capturing the essence of the place through branding. Utilising the visual landscape as a key element creates a new perception of the place that is based on a visually appealing story, making the place desirable not only for tourism but also for investment, infrastructure development, and attracting strong visual identity (Vela et al. 2017). This study also suggested that since Bujang Valley is situated in the rural regions, the meaning of landscape is essentially significant to be highlighted in the process of place branding.

Paddy Field,  
Recreational Site (Tupah Waterfall),  
View Gunung Jerai,  
Mangroves.

The landscape *-lah!* would be the best to attract tourists, especially in the field of eco-tourism...experience the paddy field...enjoying fruits at the fruit orchard...exploring the mangrove forest...

This place is very near to the Jerai Mount (*Gunung Jerai*)...The landscape is beautiful, and the weather is just very calm and breezy...

The view of nature...paddy field..mountains...rivers..

### 3.5 The People

The establishment of a place's reputation is primarily driven by individuals who share a strong bond with that location. This process commences by acknowledging the common perception of identity, sense of affiliation, and objectives shared among them (Govers, 2020). This study has justified that Bujang Valley's community is comprised of harmonious and collective individuals.

The people here are friendly, approachable, and sociable...

Despite different races and religions, we are able to communicate and mix around.

Life is better with the people here...

We are very united here, probably because everyone speaks the 'Kedah' dialect.

### 3.6 Tourist Attraction

A place's strong branding has various crucial functions such as attracting tourists and investors, skilled individuals, promoting mutual respect, and marketing unique local products and crafts. Crafting a diverse identity can result in positive social impacts. To achieve a powerful city branding, establishing environmental harmony and fostering social solidarity in the community are significant factors that can bring about a substantial effect (Hankinson, 2004; Govers, 2020). In fact, the integration of academic institutions, travel agencies and local communities should be highly considered to increase the persuasion of specific place branding (Man 2018).

There are a lot of tourist attraction places which are popular even among domestic tourists such as Sungai Bakau, Tupah, Bukit Batu Pahat, Tanjung Dawai, Chalet Terapung, Ladang Nira Napih, Bujang Valley Museum, and Archaeological Sites.

Actually, a lot of new potential places should be discovered and could be commercialised here in Bujang Valley. For example : The beach area at Tanjung Dawai could be a hot-spot for tourists if it is well developed.

Mangrove species here are very rare in the world and some of the species could only be found here in Merbok, Bujang Valley.

Some of the tourist places like the Floating Restaurant 'Chalet Terapung' is not well-maintained which decreases the popularity even it has a huge tourism potential.

#### 3.6.1 Place Branding Bujang Valley: Are you ready?

All informants revealed their readiness to see some changes in Bujang Valley. In fact, the community mentioned it is time to uplift the image of Bujang Valley aligned with the current technology and environment today. Nevertheless, there were few concerns.

Yes, we would like to see some changes and improvement of this place, the world, technology is changing...especially new changes from the **socio-economic status** here...but need to sustain the **value** of Bujang Valley.

The **authenticity** of Bujang Valley needs to be sustained...if there should be changes in the future, it needs to be **well-planned**...

Whatever we have now is okay, we are afraid if this place is too developed, **social issues** will arise.

Yes, we are ready and excited if the changes could **help the community** here.

The concept of CBT as mentioned earlier justifies the concept of achieving balance and harmony among the interests of various stakeholders involved in tourism development, including the government, private sector, and the local community (Kavoura 2014; Pratono & Sutanti, 2016). Ideally, tourism development should follow the principle of *"From the community, by the community, and for the community"*.

Local communities should be actively involved in every stage of tourism development, including planning, development, management, monitoring, and evaluation, as the ultimate goal is to enhance the welfare and quality of life of the community (Schmidt & Baumgarth, 2014). The process of place branding does not rely solely on the community, however, the government and private sector should also play crucial roles specifically in providing support in ensuring the success of place branding (Kagungan & Zainal, 2023). The ultimate goal is to have a collective approach that will benefit the whole system involving the local community, tourists, and environment.

#### **4. CONCLUSION**

This study emphasises the importance of involving local communities in the process of place branding and developing a co-created destination brand. The role of community in place branding process is very essential and influential in order to create, select, and influence place brand attributes, define place identity, communicate the brand, contribute to deliver the brand promise to target customers and succeed their brand experience (Berrada 2018; Mohammadifar and Roustia 2018). The process of place branding involving the community is a collaborative effort specifically among economic operators, institutions, and the community towards a shared identity for Bujang Valley. By incorporating external and internal insights of the locality and addressing market challenges, participatory place branding can lead to a more harmonious and sustainable place brand (Park et al. 2017). This collaboration is driven by the common goal of enhancing the value of the place and making plans and actions towards branding Bujang Valley feasible. The focus of this discussion is not on the ideas or reasoning behind the application of branding to places, but rather on how it is implemented at the local level, particularly as an aspect of broader conventional place management policies. This includes negotiations of meaning and change, capturing the ways in which place brands actually form and operate.

This study suggests that place branding should focus on the role local community as the key element to foster the city's uniqueness and to obtain an organic storytelling in a sustainable way (Rizkavirwan & Tirtadarma 2022; Montoya 2002). Rather than treating culture as a mere decorative element, it should be viewed as a key factor in reinforcing the city's distinctiveness. In the future, Bujang Valley should continue to leverage its unique and well-received characteristics, particularly highlighting the key tourism areas mentioned. Due to the constant change in technological and digital landscape, Bujang Valley is ready for new and improved changes. Nevertheless, the authenticity and core-value of Bujang Valley should be sustained. The future of place branding will rely heavily on the recognition and understanding of the elements that have been passed down from generation to generation, including tangible and intangible heritage that represent the uniqueness of the local community (Kagungan & Zainal, 2023).

The study concluded that the distinctive characteristics of Bujang Valley is significantly impacted by the choices made by local communities in their interaction with the environment in which they live. As a result, the relationship between the local community and the place they live would be an influential factor towards the advancement of place branding and the enhancement of the city's competitive edge since recently, scholars have recognized the strategic importance of involving residents in place branding, which was previously neglected by many (Berrada, 2018). In fact, the concern is not for the incoming new residents, but for sustaining the current and satisfied community (Braun et al. 2010). The findings mentioned provided important implications in terms of heritage, education, community engagement, and environmental relations in Bujang Valley which would be useful.

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## AUTHOR CONTRIBUTIONS

Neesa Ameera Mohamed Salim leads the direction and the main content of the manuscript, while Abdullah Kula Ismail and Syafiq Abdul Samat contributed more on the data collection and analysis.

## CONFLICT OF INTEREST

The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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## Review of Malaysian Social Media Influencers Credibility

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### ABSTRACT

*This review study delves into the self-promotion strategies of social media platforms, particularly focusing on the realm of influencer's criteria that are credible for the Malaysia market. The primary objective of this research is to enlighten marketers about existing Influencer's Criteria guidelines with insights into effectively identifying credible influencers for promoting their brands. Employing qualitative methodologies, the research employs techniques such as content analysis, case studies, and observation of promotional video content. The investigation centres around five Instagram influencers from Malaysia, examining their advertising approaches, alignment with specific niches, and the categories of content they share. The findings underscore the paramount importance of various factors in influencer selection, including relevance, authenticity, engagement, reach, content quality, brand alignment, and a proven track record. Furthermore, the research delves into the array of video content that influencers employed. Armed with an understanding of how influencers present themselves and the characteristics that define influential individuals, marketers are equipped to mitigate the risks associated with influencer marketing fraud and establish fruitful collaborations that resonate with their brands.*

**Keywords:** Influencer Marketing, Social Media Influencers, Influencers Criteria, Content Analysis, Influencer Style of Content



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## 1. INFLUENCER IN SOCIAL MEDIA MARKETING

Social media plays a pivotal role within the realm of digital advertising (Bhandari & Bimo, 2022). Starting from 2016, the emergence of platforms like TikTok, Facebook Live, YouTube, Snapchat, and Instagram have ushered in a transformation in the way content is consumed and shared on social media. Social media video content has become dominant as the main content feed to the audience as Sulaiman & Abdul Aziz (2017) mentioned, an object or occurrence can be depicted, captured in photographs, recorded, or filmed, subsequently saved, and when needed, presented, and revisited, mirroring the original event. All this recorded image and moving image (video) shared by influencers has their attractive and original values. These kinds of content offer fresh avenues for advertising and suggestive marketing, particularly through short videos that facilitate both one-to-one and many-to-many social interactions by combining video content with scrollable text overlays. Recognizing the potential of short videos, social media influencers have integrated them into their marketing strategies, targeting specific niches. With the rise of social media influencers, there is the issue of influencer marketing fraud within Malaysia. These kinds of influencers are making the product or brand endorsement a failure.

## 1.1 Challenge to Find Genuine Influencer

In the aftermath of the COVID-19 outbreak, influencers have been known to resort to tactics like purchasing fake followers or altering account IDs to deceive advertisers (Claudia Primasiwi et al., 2021). This presents a considerable challenge for marketers who must discern the genuineness and dependability of the influencers they collaborate with. Those who prioritize financial gains over thorough research run the risk of falling prey to influencer marketing scams. Marketers should know to distinguish the influencer marketing fraud. This study is to assist Malaysian marketers in verifying the credibility of chosen influencers before embarking on marketing initiatives.

## 2. SOCIAL MEDIA AND INFLUENCERS STUDY

This study used influencers from Instagram. Why Instagram? It's a proven social media for promoting business. As Kirana et al. (2018) describe the phenomenon of utilizing social networking platforms like Instagram for conducting businesses and generating economic benefits is highly intriguing. This is linked to the fact that Instagram is indeed a multifunctional social network. At the end of this study revealed the strategies utilized by social media influencers to market and present themselves while endorsing products for their clients. By scrutinizing the strategies and tactics they employ, the study will illuminate how influencers effectively engage their audience. Products and brand marketers can gain valuable insights into optimal practices for influencer marketing and implement safeguards to mitigate the risks associated with fraud. This research shows how influencers promote and manage their public image to endorse products on behalf of their clients, and outlines scoring guidelines for marketers to take as a safeguard to their businesses from influencer-related deception. The study also encompasses the criteria governing the selection of suitable influencers, the variety of video content styles employed by influencers from Malaysia, and the impact of influencer marketing fraud on the decision-making processes of marketers.

## 3. METHODOLOGY

This study endeavours to review five top influencer criteria to foster awareness and provide guidance to marketers in the process of selecting optimal influencers for the promotion of their products or brands through skilfully managed short video advertisements on social media platforms. Employing review studies and content analysis of short video promotional content, the primary objective is to grasp the elements that render social media short videos impactful and to comprehend the implications of marketers' decisions to incorporate influencer marketing into their corporate strategies. The focal point of this study lies in the realm of concise video content on social media platforms, particularly concentrating on how influencers navigate self-promotion and the endorsement of client products.

The methodology employed in this study initiates with a comprehensive content analysis of five top Instagram influencers from a reliable source. These influencers have been analysed with good practice criteria suggested by Influencer Marketing Hub. The influencer profiles that are assessed, including influencer criteria, follower count, post frequency, engagement metrics, style of content, collaborations, sponsored posts, impressions, and target demographics. This inquiry unveiled valuable insights into the promotional methodologies, niche relevance, and prevalent content categories of Malaysian influencers.

The study's overarching aim was to decipher the efficacious techniques adopted by social media influencers for self-promotion. Employing the content analysis methodology, the study aimed to unearth the distinctive attributes of influential influencers, scrutinize the content they generate, and identify their platform preferences. The exploration was particularly directed at Instagram, acknowledged as a pivotal marketing conduit for social media influencers. The ultimate intention of this research was to illuminate the strategies harnessed by influencers to effectively showcase themselves and captivate their audience, achieved by a comprehensive investigation of their profiles, collaborations, and target audience demographics.

## 4. INFLUENCER CRITERIA

Comprehending the strategies social media influencers employ for self-promotion and mitigating influencer marketing fraud hinges significantly on the benchmarks and characteristics that define a competent influencer need to establish. Key considerations provided by Influencer Hub encompass audience, engagement rate, relevance, authenticity, values, content quality, frequency, reliability, and audience quality. Influencers can effectively showcase products and services by intertwining their content with the brand's industry, values, and intended demographic. The establishment of an authentic rapport with their followers and the consistent creation of genuine content are pivotal in cultivating trust and establishing credibility. Active engagement from followers indicates a robust connection and can result in heightened brand visibility. A substantial follower base serves to amplify brand messaging, while content of superior quality marked by storytelling and visual appeal captivates the audience. Ensuring alignment with the brand's values and a proven record of fruitful collaborations serve as safeguards against deceptive activities.

### 4.1 Relevant Criteria of Suitable Influencer

Every Influencer has different criteria or characteristics, marketers usually are picking an influencer depending on their viral ability which can bring the value into the wrong direction and result. The suitable influencers are depending on certain criteria. In this article, the assessment of suitable influencers is using 9 factors to be considered as suggested by Influencer Marketing Hub.

**Table 1** Criteria/Characteristics of a Suitable Influencer Recommended by Influencer Marketing Hub

Criteria / Characteristic	Description
Audience	The potential customer.
Engagement rate	An influencer has an engaged and active audience, indicated by follower interactions, comments, likes, and shares.
Relevance	The influencer's content and niche align with the brand's industry, values, and target audience.
Authenticity	Influencers have a genuine connection with their audience and consistently produce authentic content.
Values	Influencer's content exhibits high production value, storytelling abilities, creativity, and aesthetics. Has a proven track record of successful collaborations and delivering results.
Content Quality	An influencer creative freedom has content that's clear, well-composed, creative, consistent, and optimized
Frequency	The influencer's numbers of posting/ publish high quality content (high engagement)
Reliability	The influencer can communicate, collaborate, and has good review
Audience Quality	The influencer's brand and values align content quality, following numbers, engagement numbers.

*Note.* From "9 Factors to Consider to Pick the Right Instagram Influencer for Your Brand" by Influencer Hub, 2021, (<https://influencermarketinghub.com/pick-the-right-instagram-influencer/#toc-9>)

By incorporating these elements, marketers are empowered to make well-informed choices when selecting authentic, influential influencers capable of yielding desired outcomes. Focusing on authenticity, engagement, and a proven history of success enables marketers to foster lucrative partnerships that facilitate effective brand promotion. Integrating these criteria not only serves as a deterrent to influencer marketing fraud but also empowers marketers to leverage the influencer's potential in legitimately and effectively connecting with their target audience.

This study then populates this criterion into rubric method assessment as a scoring guide. Crusan (2010) mentioned rubrics can help assessor understand and clarify the expectation. Below is the rubric to assess the influencer score credibility used in this study.

**Table 2** Rubric Score Guide to analyst Credibility of Suitable Influencer

<b>Credibility Score</b>	<b>Insufficient</b>	<b>Fair</b>	<b>Good</b>	<b>Very Good</b>	<b>Excellent</b>
Audience	Low right audience	Fair right audience	Good potential customer audience	Very good potential customer audience	Great and excellent potential customer audience
Engagement rate	No engagement	Fair engaged and active audience, indicated by follower interactions, comments, likes, and shares.	Good engaged and active audience, indicated by follower interactions, comments, likes, and shares.	Very good engaged and active audience, indicated by follower interactions, comments, likes, and shares.	Excellent engaged and active audience, indicated by follower interactions, comments, likes, and shares.
Relevance	Not relevance	Content and niche have fair alignment with brand, value & audience.	Content and niche have good alignment with brand, value & audience.	Content and niche very well align with brand, value & audience.	Content and niche excellent align with brand, value & audience.
Authenticity	unknown profile	detail is hidden	Trusted but not verified by the platform	Trusted & Verified by the Platform	Trusted & Verified by the Platform and have large endorsement
Values	no values exhibit	Exhibits fair production value	Exhibits good production value	Exhibits very good production value	Exhibits high production value
Content Quality	Fake, copy & paste, and steal content from others	Fair content that's clear, well composed, creative, consistent, and optimized	Good content that's clear, well composed, creative, consistent, and optimized	Very Good content that's clear, well composed, creative, consistent, and optimized	Excellent content that's clear, well composed, creative, consistent, and optimized
Frequency	No regular posting	fair numbers of posting/ publish high quality content (high engagement)	Good numbers of posting/ publish high quality content (high engagement)	Very Good numbers of posting/ publish high quality content (high engagement)	Excellent numbers of posting/ publish high quality content (high engagement)
Reliability	Bad in communicate and hard to reach	Fairs communicate, collaborate, and has good review	Good communicate, collaborate, and has good review	Very good communicate, collaborate, and has good review	Excellent communicate, collaborate, and has good review
Audience Quality	Does not have content quality, following numbers, engagement numbers to engage with.	Fair brand and values align content quality, following numbers and engagement numbers	Good brand and values align content quality, following numbers and engagement numbers	Very Good brand and values align content quality, following numbers and engagement numbers	Excellent brand and values align content quality, following numbers and engagement numbers

*Note.* Rubric table as Score Guide for assessing “Criteria/Characteristics of a Suitable Influencer Recommended” in Table 1

## 4.2 Type of Content Video Styles

Malaysian influencers employ a diverse array of video content styles to effectively market themselves and foster engagement with their audiences. Influencer Marketing Hub endorse 9 video content styles to be explore Among these content styles are tutorial and how-to videos, product reviews and recommendations videos, user-generated videos, announcements / reveals videos, interview and Q&A videos, event videos, behind-the-scenes videos, promoting offers and deals videos and tell relatable stories videos.

Through these 9 video content styles, influencers adeptly showcase products, share their expertise, offer glimpses into their personal lives, and provide unique insights into their creative journey. The tutorials showcase expertise, positioning influencers as authoritative figures in their respective domains. Relatable stories like lifestyle vlogs establish a sense of relatability and authenticity, fostering a strong connection with viewers. Collaborations and sponsored content open doors for brand partnerships, necessitating transparency and honesty to avert fraudulent practices. Behind-the-scenes videos encourage transparency and enrich the authenticity of influencers' creative processes. By leveraging these diverse content formats, influencers effectively promote themselves while upholding trust and thwarting influencer marketing fraud.

**Table 3** Style of Video Used by Influencers as recommended by Influencer Marketing Hub.

Style of Video Content	Style of Video Content Code	Content Description
Tutorial and How-To Videos	C01	Influencers create instructional videos demonstrating product use or teaching specific skills. Lifestyle Vlogs
Product Reviews and Recommendations	C02	Influencers review and recommend products relevant to their niche, showcasing features and benefits.
User-Generated Videos	C03	Influencers stitch / sharing fans / follower video content
Announcements / Reveals Videos	C04	Influencers announce new products/service
Interview and Q&A Videos	C05	Influencers interview leaders, industry, team members and event customer
Event Videos	C06	Influencer share live video feeds, teaser video, shorter video
Behind-the-Scenes Videos	C07	Influencers share exclusive behind-the-scenes content, offering insights into their creative process.
Promoting Offers and Deals Videos	C08	Influencers collaborate with brands, integrating sponsored content into their videos.
Tell Relatable Stories Videos	C09	Influencers collaborate with brands, integrating sponsored content into their videos.

*Note.* From "9 Best Types of Social Media Videos for 2023" by Werner Geysler, 2023, (<https://influencermarketinghub.com/social-media-video-types/#toc-8>)

Grasping these styles of video content formats is pivotal in comprehending influencers' self-promotion methods and in countering influencer marketing fraud. Deliberately utilizing these video content formats, influencers work towards building credibility, authenticity, and trust within their audience. Product evaluations and recommendations allow influencers to offer valuable insights and guidance to their followers, thereby enhancing their influence.

## 5. SAMPLE DATA OF TOP 5 INFLUENCERS IN MALAYSIA

Top five Instagram influencers were selected from the top 20 influencers data retrieved from modash.io. This data has been last updated 28 Julai 2023 (at the time this article is written) is populated in Table 4.

**Table 4** Current Top 5 Malaysian Influencers (updated July 28, 2023)

Influencers Rank	Influencers name	Followers	Instagram Tag	Engagement Rate	Average Likes	Audience in Malaysia only
1	Duriankimchi	499k	@duriankimchi	2.87%	14.3k	93.25 %
2	Stargirl	489.1k	@cupcake_aisyah	5.3%	25.9k	87.3%
3	WSPO	486,8k	@oktoviamanrose	2.15%	10.5k	95.67%
4	Mona	482.4k	@monanananana_	10.61%	51.2k	81.93%
5	Arina	481.9k	@arinanasirudin	4.2%	20.2k	91.55%

*Note.* From "Top 20 Malaysian Influencers: Find influencers in Malaysia" by Modash, 2023, (<https://www.modash.io/find-influencers/malaysia>) (updated July 28, 2023)

**Table 5** Current Top 5 Malaysian Influencers Credibility Assessment Result

Influencer Rank	1	2	3	4	5
Style of Video Content Code	C01, C02, C03, C04, C06, C08, C09	C01, C02, C03, C04, C08, C09	C01, C02, C04, C07, C08, C09	C01, C02, C04, C08,	C01, C02, C04, C06, C08, C09
Audience	93.25%	87.3%	95.67 %	81.93 %	91.55%
Engagement Rate	2.87 %	5.3%	2.15 %	10.61%	4.2%
Relevance	Yes	Yes	Yes	Yes	Yes
Authenticity	Excellent	Excellent	Excellent	Excellent	Excellent
Values	Excellent	Excellent	Good	Very Good	Excellent
Content Quality	Excellent	Excellent	Good	Very Good	Excellent
Frequency	Excellent	Very Good	Fair	Fair	Fair
Reliability	Excellent	Excellent	Good	Excellent	Excellent
Audience Quality	Excellent	Excellent	Excellent	Excellent	Excellent

*Note.* "Current Top 5 Malaysian Influencers (updated July 28, 2023)" have been assessed with "Criteria/Characteristics of a Suitable Influencer Recommended" in Table 1 and "Style of Video Used by Influencers" in Table 2 as recommended by Influencer Marketing Hub"

From this assessment result, these top 5 influencers (at that time) span similar domains which are true story and lifestyle events that boast substantial followings ranging from 400k to 500k. Their engagement with their audience encompasses similar areas of content styles, which is C01(how to video), C02 (product review), and C04 (announcement). Additionally, all top 5 influencer has their collaborations with well-established companies involve product endorsements and sponsored posts make this top 5 are excellent and authentic.

Assessing these influencers, the score guide is conclude as paramount importance. Marketers can learn meticulous guidelines to assess the credibility of influencers, considering factors such as engagement metrics, alignment with target audiences, and a history of successful partnerships. Despite possessing attributes such as expertise, integrity, genuine authenticity, and visual appeal, these influencers might resort to artificial follower acquisition or deceptive practices to deceive businesses. To safeguard their enterprises from the pitfalls of influencer marketing fraud and to ensure ethically sound and fruitful collaborations with influencers capable of effectively reaching their intended audience, marketers must diligently carry out thorough research and due diligence.

## 6. FINDING

The examination of selected Malaysian influencers has yielded pivotal insights into the strategies suggested by Influencer Marketing Hub with the suggested rubric score guide is relevant for Malaysia's marketers to use as a guideline to employ social media influencers services. These revelations underscore the diversified content formats harnessed by influencers, their interactions with companies, their emphasis on authenticity and genuine connections, alignment with specific target demographics, and their conscious consideration of engagement rates and visual aesthetics. The influencers' content spans a spectrum encompassing music, comedy, fitness, lifestyle, beauty, parenting, travel, and gaming, facilitating their reach into distinct niche audiences. Collaborative ventures and sponsored content serve as avenues for influencers to monetize their efforts while providing marketers with a direct conduit to engage their intended audience.

With influencers placing emphasis on staying true to their identities and crafting content that resonates, the pivotal role of authenticity and establishing authentic bonds with their audience emerges as a cornerstone of their success. Ensuring alignment with target demographics, gauging engagement rates, and upholding visual aesthetics all emerge as vital considerations, allowing influencers to tailor their content to the preferences of their audience and captivating their attention with visually appealing material. These findings illuminate the weight of authenticity, focused content, partnerships, engagement, and aesthetic allure within the sphere of influencer promotion strategies.

By the way, several limitations warrant consideration in the context of this study. Firstly, the research's scope is confined to influencer marketing fraud within the Malaysian context, potentially curbing the broader applicability of the findings to other regions or countries. Secondly, the study's reliance on qualitative methods might restrict the extent to which the conclusions can be extrapolated to a more extensive population. Additionally, the research leans on data collection methods like social media observation, and content analysis. All of which may introduce inherent biases and limitations in the interpretation of data. Furthermore, the study's focus is exclusively on Instagram influencers, potentially encompassing only a portion of the overall influencer marketing landscape across various social media platforms. Lastly, the study does not venture into the legal and regulatory dimensions of influencer marketing fraud, which could prove pivotal in mitigating fraudulent practices.

In summation, accomplished Malaysian social media influencers effectively propagate their presence through strategic content creation, partnership cultivation, authenticity, alignment with target audiences, and adept engagement tactics.

By crafting content that forges connections, forging genuine relationships, collaborating with companies, and considering visual aesthetics and engagement rates, influencers have succeeded in developing distinctive personal brands and forging meaningful connections with both their followers and partners. Beside this quality of influencer score presence, the marketer should beware of being scammed by the fraud influencer.

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## **AUTHOR CONTRIBUTIONS**

All authors contributed equally to this research paper.

## **CONFLICT OF INTEREST**

The authors of this paper declare that they have no affiliations with or involvement in any organization or entity with any financial interest or personal relationships in the subject matter or materials discussed in this manuscript.



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# Chempaka: A Flora Motif as Design Identity in Batik Chempaka, PPDK Merbok

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## ABSTRACT

*Batik Malaysia refers to the traditional Malaysian art of batik-making which includes the application of wax and dyes to cloth to produce elaborate patterns and design. Batik has a long history in Malaysia and is a key part of the country's cultural legacy, representing its identity and customs. This paper discusses the floral motif as design identity and production of the Chempaka flower motif. It explores the history and cultural significance of the Chempaka flower motif in batik making and how it has been adapted to create modern design. Overall, the paper concludes with the importance of the Cempaka flower motif as a design identity and the need to preserve its cultural significance in the batik industry.*

**Keywords:** Batik design, Batik industry, Batik motif, Batik identity.



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## 1. INTRODUCTION

Batik Malaysia refers to the traditional art of batik-making in Malaysia, which involves the application of wax and dyes to fabrics to create intricate patterns and designs. Batik has a long history in Malaysia and is an important cultural heritage that represents the country's identity and traditions. The Malaysian batik industry has evolved over time from a traditional craft to a thriving fashion industry that produces a wide range of batik products, including clothing, accessories, and home decor items. Batik has also become an important tourist attraction in Malaysia, with many visitors seeking to learn about art and purchasing batik products.

A flora motif refers to a design element or pattern that is inspired by or represents various aspects of plant life such as flowers, leaves, trees, and other botanical elements. Incorporating the flora motif as a design identity can bring a sense of natural beauty, elegance, and vitality to a product or artistic creation (Morni et al. 2021). Flora motifs have been used in various art forms throughout history including textiles, ceramics, painting, and architecture. They can be found in traditional crafts such as batiks, where intricate floral patterns are meticulously hand-drawn or hand-painted onto fabric.

The choice of the flora motif as a design identity can evoke different emotions and convey various messages. For example, vibrant and colourful floral patterns may symbolize joy, vitality, and abundance. A delicate and intricate floral design can evoke a sense of elegance, grace, and femininity. In some cultures, specific flowers have symbolic meanings, such as roses representing love or lotus flowers, symbolizing purity, and enlightenment. By incorporating a flora motif as a design identity, a product or artwork can establish a connection between nature and the beauty of the botanical world.

The choice also reflects an appreciation for the environment, sustainability, and preservation of natural resources. Moreover, a flora motif can serve as a unique and recognizable signature for a brand or artist, helping establish a distinct visual identity and create a cohesive body of work. Overall, a flora motif as a design identity can infuse a sense of beauty, vitality, and neural inspiration into various creative endeavours, connecting them with a timeless and captivating world of plants and flowers (Morni et al., 2021).

In an article by Kari, Samin and Legino (2020), they explore the flora motif incorporated into block batik design and its role in establishing a unique design identity. It also shows how certain flowers and plants hold symbolic meanings in the local culture and are reflected in design choices. They also explored the techniques employed by artisans to create intricate and detailed floral patterns using the block-batik method. Abdullah and Samin (2020) highlight the sustainability of flora, fauna, and geometric motif designs in the batik industry. It also discusses how these motifs represent the aspects of nature, traditional symbolism, and artistic expression in the batik tulis industry.



**Figure 1** Logo Batik Chempaka, PPDK Merbok

This study is part of an ongoing visual research initiative to determine the quality of Chempaka flora applied as a design motif in the design identity of Batik Chempaka PPDK, Merbok. We identify that the nature of the Chempaka flower means that it is frequently with us in any circumstance. The designer applied the four design stages of imitation, denaturalization, stylization, and abstraction to interpret the Chempaka flower. Because their shapes and characters are distinct, the design motifs convey the physical beauty of Batik Chempaka.

## **2. MOTIF: CHEMPAKA FLOWER**

The motif was the main element in the design. This is a triggering point for creative inspiration. In the art of batik, motif is of high importance because it is the onset at which ideas are generated based on the creativity and instinct of an artist or designer. Motif selection is of prime importance in design because the value of the batik depends on it.

The motif produced not only makes textiles attractive, but also determines the features and functions of a certain textile or product. The flora motif refers to a specific type of design element or pattern inspired by various aspects of plant life, including flowers, leaves, and other botanical elements. As been explained by Wahed et al. (2022), flora motifs are commonly used in the design of batik fabrics. These motifs are created through the wax-resist dyeing technique, where hot wax is applied to specific areas of the fabric to create a barrier that prevents the dye from penetrating those areas. This allows the desired floral patterns and designs to be formed on fabric.





The surrounding environment typically influences a designer's ideas. Ideas are generated based on their ability to evaluate, observe, filter, compose, examine, and produce motifs that can form their own

identities. Every motif should be rich in aesthetic value, apart from being attractive, genuine, and unique. This philosophy should be accepted and shared with others.

The chempaka flower, also known as frangipani, is a tropical flower commonly used as a flora motif in various design contexts, including craft and textiles. The chempaka flower is known for its fragrant scent and visually appealing appearance, which makes it a popular choice for incorporation into artistic and decorative design. In traditional crafts such as batiks, the chempaka flower motif is often depicted with a distinct five-petal shape and vibrant colors. It is intricately incorporated into batik patterns, either as a standalone motif or as part of a larger floral arrangement. The chempaka motif represents beauty, elegance, and tropical charm, and has cultural significance in many Southeast Asian countries. Its graceful and symmetrical form lends itself well to artistic interpretations and stylized representations. Additionally, the chempaka flower is associated with spirituality and religious rituals in certain cultures, further adding to its symbolic value.

The use of chempaka as a flora motif allows Batik Chempaka to capture the essence of nature's beauty and incorporate it into their creative works. It adds a touch on tropical allure and a sense of harmony to various design applications, contributing to the overall aesthetic appeal and cultural identity of the artwork.

**Table 1** Type of Chempaka Flower

No.	Type of Chempaka Flower	Image of Chempaka Flower
1.	Chempaka Putih is a specific variety of the frangipani plant that has white or cream-colored flower. The chempaka putih is highly regarded for its fragrant blooms and is often associated with purity, spirituality, and beauty. Its delicate and elegant appearance, coupled with its sweet scent, make it a popular choice in gardens and floral designs.	
2.	Cempaka Kuning its bright and sunny appearance adds a pop of colour and a sense of warmth to gardens and floral displays. Is frequently used in religious ceremonies, festivals, and traditional floral arrangements.	
3.	Cempaka Ungu is a specific variety of the frangipani plant that bears flower in shades of purple or violet. Is appreciated for its unique and striking coloration. In some cultures, it is associated with royalty, luxury, and spirituality. Is often liked to mysticism, creativity, and individuality. Its distinctive colour and alluring fragrance make it a captivating choice for those seeking a visually and aromatically enchanting floral experience.	
4.	Cempaka Merah is admired for its vibrant and rich red blooms. In various cultures, it symbolizes passion, love, and vitality. The red colour is often associated with strong emotions, energy, and intensity.	

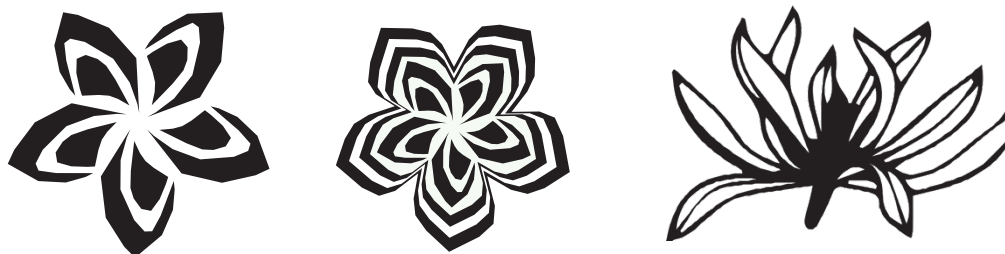
### 3. DESIGN

Generally, flora is seen as a very important source of batik motif creation because it has its own distinction and significance. The strong relationship the Malay people share with the plants and their life experience with this creation of nature have influenced their thinking and world view about nature which subsequently become the metaphor of life. The design method "Imitation of Nature," also known as biomimicry, is an approach that draws inspiration from the structures, functions, processes, and systems found in nature to create human-made products, technologies, and designs.

In the design process, the idea development for the design of the Chempaka flower involves a creative process of brainstorming, conceptualization, and refinement to come up with innovative and aesthetically pleasing designs inspired by the Chempaka flower. The first step in idea development is to conduct thorough research and observation of the Chempaka flower. This includes studying its botanical characteristics, such as the shape of the petals, the arrangement of the leaves, the colour patterns, and any unique features. Observing the Chempaka flower in its natural habitat helps designers understand its essence and functional aspects.

Imitation of nature: As the Chempaka flower is the source of inspiration, the idea development may involve employing biomimicry principles. Designers look for ways to mimic the Chempaka's natural features, such as using water-repellent surfaces, imitating its intricate petal arrangement, or incorporating its unique colour gradients into the design. In producing a design with a basic motif, basic forms of flora must be imitated with the intention of acquiring ideas and inspiration to create pictures. This step requires the designer to imitate the natural images. This step involves searching for analogies or comparisons between pattern or styling in the Chempaka flower and their potential applications in Batik design.

The idea development process for the Chempaka flower design is a blend of creativity, technical expertise, and a deep appreciation for the beauty and functionality of nature. By drawing inspiration from the Chempaka flower, designers can create unique and innovative designs to the natural world of Batik Chempaka.



**Figure 2** Example of image Chempaka flower – Imitation of nature

"Denaturalization" in the context of design refers to the intentional departure from the natural characteristics or features of the Chempaka flower in the design process. It involves abstracting or transforming the elements of nature into a more stylized, unconventional, or imaginative representation.

Denaturalization of nature: In this stage, designers may abstract and simplify the botanical features of the Chempaka flower. They might reduce the complexity of its petals, leaves, or overall structure into more geometric shapes or minimalist forms. By doing so, the design moves away from a direct representation of the natural flower. Denaturalization often involves adding a touch of artistic interpretation or personal style to the design. This could include incorporating artistic elements like swirls, patterns, or other artistic flourishes that deviate from the Chempaka flower's natural appearance.

The denaturalization of the Chempaka flower in design opens endless creative possibilities. It encourages designers to push boundaries, think outside the box, and create designs that evoke emotions, challenge perceptions, and inspire new perspectives, while still retaining the essence and inspiration drawn from the natural world.

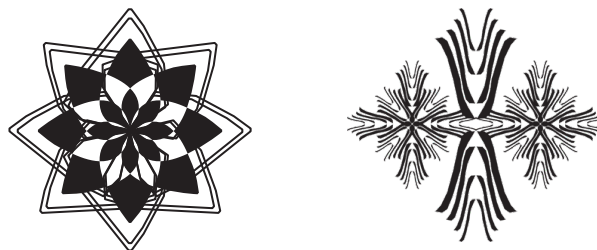


**Figure 3** Example of image Chempaka flower – Denaturalization of nature

Stylization of nature in the design of the Chempaka flower refers to the artistic process of simplifying, abstracting, or transforming the natural features of the flower into a more stylized and artistic representation. It involves incorporating artistic elements and to create a visually captivating and expressive design.

Stylization of nature: In stylization, designers simplify the intricate and detailed forms of the Chempaka flower. They may reduce the number of petals, streamline the shapes of leaves, or distil the overall structure into more basic and recognizable geometric forms. This simplification enhances the visual appeal and makes the design more approachable and aesthetically pleasing. Referring to the figure 4, the styling process involves the use of geometric patterns and shapes inspired by the Chempaka flower's natural structure. Designers might incorporate circles, triangles, squares, or other geometric elements to create a more structured and visually balanced representation of the flower.

The stylization of nature in the design of the Chempaka flower provides designers with the freedom to interpret and reinterpret the natural subject matter. It encourages creativity and the exploration of different artistic techniques to create visually compelling and emotionally resonant representations of this beautiful flower.



**Figure 4** Example of image Chempaka flower – Stylization of nature

Abstraction of nature is the process of turning design or motives into unknown, strange, unusual, or unfamiliar motifs. The final step is to make the design look new, exotic, or artistic. Any element in the design that appears representational to living creation undergoes abstraction. The result is the abstract and artistic design of a motif that can be used in any form and function. It breaks away from the idea of the imitation of subject matter.

The act of simplifying or distorting the Chempaka flower is undertaken with the intention of highlighting its intrinsic essence or emotional significance, as opposed to portraying it in a realistic or intricate manner. The process of abstraction frequently entails the distillation of natural forms into fundamental geometric shapes or essential attributes. By reducing the level of detail, one is able to direct attention towards the fundamental essence of the Chempaka flower, rather than merely replicating its outward physical characteristics. The experimentation could involve a study of the fundamental shapes

and structures exhibited by Chempaka flowers, including circles, triangles, and spirals. By manipulating the arrangement, size, and orientation of the flowers, one can create captivating compositions with intriguing motifs. The process involves the gradual accumulation of various hues and forms of Chempaka flowers, strategically arranged to generate a sense of depth and dimension within the motifs. In the process of creating the Chempaka flower motif, various textures were explored and experimented with in order to enhance depth and visual appeal within the subject matter.

The abstraction of the Chempaka flower can serve as a means of expressing emotions, moods, or sensations that are linked to nature, rather than aiming to create a literal depiction. The primary objective of this artistic endeavour is to evoke specific emotions and establish a particular mood through the recreation of Chempaka flower abstraction. The intention is to establish a strong association with Chempaka flowers, thereby eliciting a range of emotional responses. The utilization of abstraction in representing the natural world serves as a highly effective means of conveying and expressing various emotions and sentiments. The utilization of colours, textures, and brushstrokes has the potential to elicit emotions associated with serenity, tranquillity, energy, or chaos.

The implementation and study of the dynamic lines and flowing forms exhibited by the Chempaka flower are employed to symbolize the dynamic and perpetually evolving characteristics inherent in the natural world. The recreation of Chempaka flower abstraction artwork has the potential to evoke a perception of movement or rhythm, thereby mirroring the perpetual metamorphoses observed in the realm of nature. The natural phenomena, including fractals, waves, and organic growth, create inspiration from the abstract representation of the Chempaka flower.

The previously mentioned patterns are integrated into the compositions, thereby establishing a harmonious connection with the inherent design of nature. The creative use of gestural marks and expressive strokes to illustrate the dynamic motion and developmental process of flowers can be skilfully translated into visually captivating motifs. Through the exploration of various compositional techniques, such as asymmetry or unconventional cropping, one can effectively create visually captivating and dynamic motifs.



**Figure 5** Example of image Chempaka flower – Abstraction of nature

## 4. CONCLUSION

In conclusion, Batik holds a significant historical presence within Malaysia and serves as an integral component of the nation's cultural heritage, symbolizing its distinct identity and traditional practices. This study delves into the application of the floral motif as a means of design identity and the production process of the Chempaka flower motif and as well as the exploration of the historical and cultural implications of the Chempaka flower motif within the realm of batik production, while also examining its contemporary adaptations in design. The motif served as the primary component in the design. This serves as an outlet for stimulating creative inspiration. In the area of batik art, the motif holds significant importance as it serves as the initial catalyst for the generation of ideas, relying on the creative prowess and instinctual abilities of the artist or designer. The process of selecting motifs holds significant importance in design, as the overall value of batik is determined by this aspect. The incorporation of chempaka as a floral motif enables Batik Chempaka to encapsulate the intrinsic allure of the natural world and integrate it into their artistic endeavours.

Throughout the design process, the development of ideas for the design of the Chempaka flower entails a creative progression involving brainstorming, conceptualization, and refinement. The objective is to generate innovative and aesthetically pleasing designs that draw inspiration from the Chempaka flower and translate them into a few numbers of design processes. The process of idea development for the Chempaka flower design encompasses a fusion of creative thinking, technical proficiency, and a profound admiration for the aesthetic and practical aspects of the natural world. Designers can derive inspiration from the Chempaka flower to develop distinctive and creative designs that pay tribute to the natural world of Batik Chempaka. Moreover, there exist numerous techniques and processes that have yet to be explored.

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## AUTHOR CONTRIBUTIONS

All authors played equal contribution to the production of this manuscript.

## CONFLICT OF INTEREST / KONFLIK KEPENTINGAN

There are no conflicts of interests.

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# A Design-Based Approach For Developing A Teaching Aid For Dyslexic Children

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## ABSTRACT

*This article presents a design-based approach for developing a specialized teaching aid for dyslexic children, with a focus on enhancing their reading skills and engagement. Dyslexia, a common learning disorder that affects reading abilities, requires tailored interventions to effectively support dyslexic learners. By integrating design thinking principles and the Orton-Gillingham approach, this study outlines a comprehensive design process for creating an innovative teaching aid. The approach emphasizes user-centeredness, iterative prototyping, and multisensory experiences as key elements to address the diverse learning needs of dyslexic children. The study employed a qualitative research method, conducting interviews with dyslexia teachers and observing dyslexic children in a classroom setting to gather data. Thematic analysis was used to analyze the interview data. The development of this teaching aid holds promise for improving reading proficiency and fostering greater engagement in learning among dyslexic children. The findings of this study contribute to the field of education by offering insights into the design and development of effective teaching aids for dyslexic children.*

**Keywords:** Dyslexic children, teaching aid, design-based approach, design thinking, user-centeredness



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## 1. INTRODUCTION

Dyslexia is a learning disorder that affects the ability to read, write, and spell (Ramli et al., 2019; Roitsch & Watson, 2019). A varied estimation from 5% to 17.5% of the population worldwide experiences some degree of dyslexia (Borleffs et al., 2019). Early intervention and effective teaching methods are crucial in supporting dyslexic children in their educational journey (Yuzaidey et al., 2018). In this article, we will explore the development of a teaching aid that is specifically designed to assist dyslexic children in overcoming challenges and enhancing their learning experience. Teaching aids play a vital role in addressing the unique needs of dyslexic children. These aids can help create a multisensory learning environment that engages the various senses such as sight, hearing, and touch, allowing for better information processing and retention (International Dyslexia Association, 2017). Moreover, teaching aids that are tailored for dyslexic learners can provide targeted support and scaffold their learning progress (Bhuyan, 2022). Additionally, Bhuyan (2020) also mentions that teaching aids refer to the instructional tools that are employed by educators in classrooms to enhance the effective communication of concepts to the students. Teaching aids play a vital role in addressing

the unique needs of dyslexic children (Veijola et al., 2015). These aids can help to create a multisensory learning environment that engages the various senses such as sight, hearing, and touch, hence, allowing for better information processing and retention. The utilisation of teaching aids can enhance the educational experience by adding interest and reducing time requirements (Idiogbe, 2012). According to Omar et al., (2023), when games are designed appropriately, they offer an opportunity for the younger generation to engage actively and contribute to their physical and psychomotor development. Additionally, these games that focus on dyslexic children have the potential to serve as teaching aids, facilitating educational connections for children.

Dyslexic children often benefit from a multisensory teaching approach that combines visual, auditory, and kinesthetic elements (Siti Zunaida & Mohd Hanafi, 2019). The teaching aid should incorporate activities and materials that stimulate multiple senses simultaneously (Rostan et al., 2021). Phonics instruction, focusing on the relationship between sounds and letters, is a crucial component of teaching dyslexic children to read (Miller, 2021). Furthermore, Yuzaidey et al. (2018) stated that teaching aid should incorporate phonics-based activities and materials to improve decoding skills and phonological awareness.

The theoretical framework for this article incorporates the Orton-Gillingham approach and design thinking principles to guide the development and evaluation of a teaching aid for dyslexic children (Bautista, 2019). The Orton-Gillingham approach, rooted in multisensory instruction and phonics-based learning, provides a theoretical foundation for addressing the specific learning needs of dyslexic children. The approach emphasises the use of structured, sequential, and individualised strategies to enhance reading and language skills. In addition, design thinking principles, as advocated by Professor Jeanne Liedtka, offer a systematic and empathetic approach to problem-solving and innovation (Liedtka, 2018). By employing design thinking, the research team applies a human-centred perspective to understand the unique challenges that are faced by dyslexic children and to generate innovative solutions for effective teaching aids; this involves empathising with the users, defining their needs, ideating potential solutions, prototyping tangible reading products, and iterating based on feedback.

The combination of the Orton-Gillingham approach and design thinking principles provides a comprehensive theoretical framework that addresses the specific learning needs of dyslexic children while fostering innovation in the development of teaching aids. This framework serves as a guide throughout the research process, from design and development to evaluation and recommendations, ensuring a holistic and effective approach to supporting dyslexic children's learning.

## **2. PROBLEM STATEMENT**

Dyslexic children often face significant challenges in acquiring reading skills due to their unique learning needs (Hebert et al., 2018). Traditional teaching methods may not effectively address their specific difficulties, leading to difficulties in reading comprehension and overall academic performance (Lodge et al., 2018). The lack of specialised teaching aids that are tailored to the needs of dyslexic children further exacerbates this issue (Yuzaidey et al., 2018). Therefore, there is a pressing need to develop a teaching aid that is specifically designed for dyslexic children that incorporates design strategies, tangible reading products, and the principles of the Orton-Gillingham approach.

This study aims to address this gap by developing and evaluating a specialised teaching aid that enhances reading skills, engagement, and self-confidence among dyslexic children. It is important for teachers to utilise teaching aids that they deem beneficial for students, as these resources can aid in conveying information and supporting the students' comprehension (Idiogbe, 2012). Dyslexic children may experience frustration and a loss of motivation due to their learning difficulties. The teaching aid should incorporate elements that make learning engaging, fun, and interactive, thus fostering a positive learning experience.

### **3. SIGNIFICANCE OF STUDY**

#### **3.1 Addressing Specific Learning Needs**

Dyslexic children require tailored interventions to overcome their reading challenges. By designing a teaching aid that is specifically for dyslexic learners, this study addresses their unique learning needs and provides a targeted solution to support their reading skills development.

#### **3.2 Enhancing Reading Skills**

The teaching aid aims to enhance dyslexic children's reading skills by incorporating multisensory experiences and personalised approaches. The use of visual, auditory, and kinesthetic elements helps reinforce learning and improve engagement, leading to improved reading proficiency over time.

#### **3.3 Fostering Engagement and Confidence**

Dyslexic children often face difficulties and may experience lower self-confidence in their reading abilities. The teaching aid, through its user-centred design and interactive features, promotes increased engagement, active participation, and confidence building. This positive learning environment can have a lasting impact on their motivation and overall learning outcomes.

#### **3.4 Design-Based Approach**

The application of design thinking principles and the systematic design process provide a structured and iterative approach to the development of the teaching aid. This approach ensures that the aid is user-centered, meets the specific needs of dyslexic children, and undergoes continuous refinement based on feedback and testing.

#### **3.5 Informing Educational Practices**

The findings from this study contribute to the broader field of education by providing insights into the design and development of effective teaching aids for dyslexic children. The use of qualitative methods, including interviews with dyslexia teachers and class observations, offers valuable perspectives on the challenges that are faced by dyslexic learners and the potential impact of specialised teaching aids.

By combining design strategies, design thinking principles, and the Orton-Gillingham approach, this study offers a comprehensive framework for creating teaching aids that can positively impact the dyslexic children's reading skills and overall learning experience. The significance of this article lies in its potential to inform educational practices, empower dyslexic children, and contribute to the advancement of inclusive education for all learners.

### **4. RESEARCH QUESTIONS**

1. How can a teaching aid be tailored for dyslexic children, incorporating design thinking principles and the Orton-Gillingham approach?
2. What is the level of usability and effectiveness of teaching aids in supporting the learning process of dyslexic children?

## 5. RESEARCH OBJECTIVES

1. To create a teaching aid tailored for dyslexic children, using design thinking principles and the Orton-Gillingham approach.
2. To assess the usability of teaching aids and their effectiveness in supporting the learning process of dyslexic children.

## 6. METHODOLOGY

### 6.1 Participants

Three experienced dyslexia teachers were interviewed to gather insights into the specific needs of dyslexic children and their experiences with the existing teaching aids. Additionally, classroom observations of six dyslexic children, aged 7 to 9 years old, were conducted to understand their engagement, learning strategies, and responses to the teaching aid.

### 6.2 Development of the Teaching Aid

The teaching aid was developed based on the principles of design thinking and the Orton-Gillingham approach. Tangible reading products, such as colourful and tactile letter tiles, were designed to facilitate multisensory learning experiences. The aim was to create a comprehensive and interactive teaching aid that could engage dyslexic children and enhance their reading skills.

### 6.3 Data Collection and Analysis

Thematic analysis was conducted on the interview data from the dyslexia teachers to identify the key themes related to the challenges that were faced by the dyslexic children, and the potential features of an effective teaching aid. Classroom observations provided valuable insights into the children's engagement, enjoyment, and progress with the teaching aid. The data were analysed to identify patterns, commonalities, and unique aspects of the teaching aid's impact on dyslexic children.

## 7. FINDINGS

### 7.1 Development of the Teaching Aid

#### 7.1.1 Design Process

The development of the teaching aid followed a systematic design process that incorporated design thinking principles and the Orton-Gillingham approach. This involved empathising with the needs of dyslexic children, defining specific design requirements, ideating potential solutions, prototyping tangible reading products, and iterating based on user feedback. Figure 1 visually illustrates the steps or stages involved in the idea generation process.

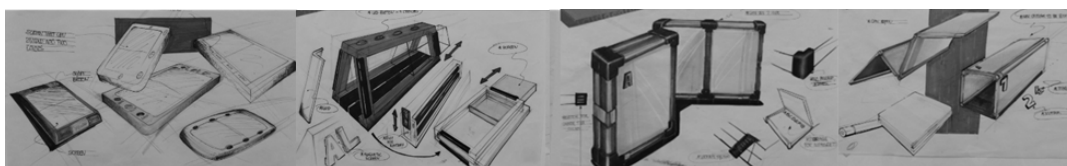
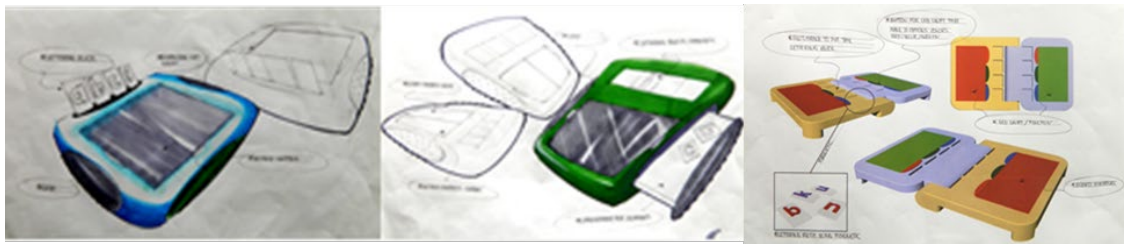


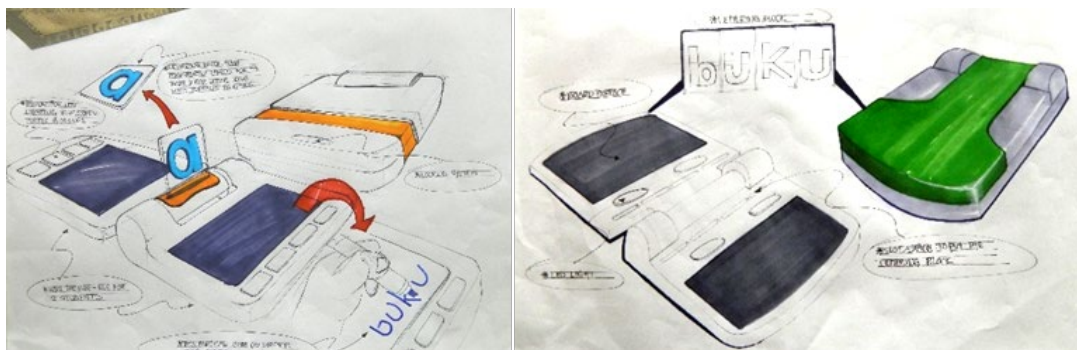
Figure 1 The Ideation Stage

Figure 2 shows the concept refinements from the selected designs. Concept refinement is a crucial step in the design process where selected ideas or concepts are further developed, improved, and iterated upon. It involves analyzing and refining the chosen designs to enhance their feasibility, functionality, aesthetics, and overall effectiveness.



**Figure 2** The Idea Development Stage

Figure 3 shows the detail design, also known as detailed engineering or design development, is a phase in the design process where the chosen concept or solution is further elaborated and refined to a highly detailed level.



**Figure 3** Processing the Idea to Design Development or Detail Design

### 7.1.2 Tangible Reading Product

The teaching aid resulted in the creation of a tangible reading product that catered to the specific learning needs of dyslexic children. The product incorporated multisensory elements, such as visual cues, auditory prompts, and tactile materials, to enhance engagement and facilitate the learning process. Figure 4 represents the developing and creating the full-scale form of mock ups.



**Figure 4** The Full-Scale Form Of Mock Ups

### 7.1.3 Usability Evaluation

The teaching aid underwent rigorous usability evaluation, involving observations and surveys with the dyslexic children. The evaluation revealed that the teaching aid was highly usable, with children finding it intuitive, engaging, and supportive of their learning needs. The multisensory approach and clear instructions facilitated their understanding of reading concepts and improved their overall reading skills. Figure 5 represents the prototypes to test and gather feedback on the design's functionality and user experience



**Figure 5** Working On Mock-Up And Usability Progress

### 7.1.4 Effectiveness Assessment

The teaching aid demonstrated effectiveness in supporting the learning process of dyslexic children. The data analysis revealed significant improvements in reading fluency, decoding skills, and comprehension among the participants. The dyslexic children showed increased confidence and motivation to engage with reading tasks, resulting in enhanced academic performance and self-esteem. Figure 6 represents the use of the teaching aids with the dyslexic children.



**Figure 6** The use of teaching aids for dyslexic children

### 7.1.5 Positive Feedback from Dyslexia Teachers

The teaching aid received positive feedback from dyslexia teachers who participated in the study. They reported that the aid complemented their teaching strategies and provided valuable support in addressing the specific learning challenges of dyslexic children. The aid was perceived as a valuable tool in facilitating individualised instruction and promoting inclusive learning environments.

Overall, the findings indicated that the development of the teaching aid that was using design thinking principles and the Orton-Gillingham approach was successful. The aid demonstrated high usability, effectively supporting the learning process of dyslexic children and improving their reading skills. These findings highlight the potential of tailored teaching aids to address the unique needs of dyslexic learners and enhance their educational experience in Table 1.

**Table 1** Design Process Stages

Design Process Stage	Description
Empathise	Understand the needs and challenges of dyslexic children through interviews, observations, and research.
Define	Clearly define the goals and objectives of the teaching aid, focusing on improving reading skills, enhancing engagement, and promoting multisensory learning experiences.
Ideate	Generate a variety of ideas for the teaching aid, exploring different materials, interactive elements, and activities. Encourage creative thinking.
Prototype	Create low-fidelity prototypes initially and gradually develop high-fidelity prototypes resembling the final product. Use prototypes for gathering feedback and making iterative improvements.
Test	Engage dyslexic children and dyslexia teachers in testing the prototypes. Gather feedback on usability, effectiveness, and overall experience.
Implement	Finalise the design of the teaching aid, considering factors such as durability, portability, and ease of use. Ensure practicality and integration into educational settings.
Evaluate	Assess the impact of the teaching aid on reading skills, engagement, and overall learning experience. Collect data through observations, assessments, and feedback.
Iterate	Use evaluation results to inform future iterations of the teaching aid. Continuously seek opportunities for improvement and innovation.

The developed prototype for a teaching aid for dyslexic children incorporates multisensory elements, interactivity, and personalized learning options to effectively support their learning process. Figure 7 represents the prototype and final design of teaching aid for dyslexic children



**Figure 7** Prototype and final design of teaching aid for dyslexic children

The choice of colors in the teaching aid for dyslexic children has been carefully selected to create an engaging and visually appealing experience. Figure 8 represents the Proposed the color for the teaching aid to attract dyslexic children.



**Figure 8** Proposed the color for the teaching aid to attract dyslexic children

## 8. DATA COLLECTION AND ANALYSIS

### 8.1 Thematic analysis

To gain a deeper understanding of the experiences and perspectives of dyslexia teachers and dyslexic children, qualitative data was collected through interviews and class observations. Thematic analysis, a widely used method for identifying and analysing patterns in qualitative data, was employed to extract key themes and insights from the data.

Interviews were conducted with three experienced dyslexia teachers who provided valuable insights into the challenges that were faced by the dyslexic children in the classroom, and the potential impact of a teaching aid. The interviews were transcribed verbatim and analysed using a thematic analysis approach. Initial codes were generated from the data, and recurring patterns and themes were identified through an iterative process. The themes that have emerged are included in Table 2:

**Table 2.** Thematic Analysis of Interview Responses

Theme	Description
Usefulness of teaching aids	Participants have highlighted that teaching aids are useful tools to support the learning process of dyslexic students. They have mentioned that teaching aids, such as visual aids and multisensory materials, can help the dyslexic students to better understand and retain information.
Challenges in implementing teaching aids	Participants have also mentioned some challenges in implementing teaching aids in their teaching practice. These challenges include the lack of resources, time constraints, and limited training and knowledge in using teaching aids for dyslexic students.
Personalised teaching approach	Participants have emphasised the importance of a personalised teaching approach that takes into consideration the individual needs and learning styles of dyslexic students. They have mentioned that teaching aids need to be tailored to the specific needs of dyslexic students to be effective.
Orton-Gillingham approach	Participants have mentioned the effectiveness of the Orton-Gillingham approach in teaching dyslexic students. They have highlighted that this approach, which emphasises multisensory and systematic instruction, can be complemented by teaching aids to enhance its effectiveness. Incorporating visual, auditory, and kinesthetic elements in teaching materials enhances engagement and learning experience.
Student engagement	Participants have highlighted the importance of student engagement in the learning process. They have mentioned that teaching aids can help to increase student engagement by making learning more interactive and interesting for dyslexic students.
Learning Challenges	Dyslexic children face difficulties with phonics, decoding, and comprehension, requiring targeted interventions.

The findings of the thematic analysis demonstrate the positive impact of teaching aids on the learning process of dyslexic students. Participants unanimously recognised the usefulness of teaching aids, particularly visual and multisensory materials, in enhancing understanding and retention of information. However, the participants had also identified challenges in implementing the teaching aids effectively, including limited resources, time constraints, and inadequate training. They emphasised the importance of personalised teaching approaches and the need to tailor teaching aids to the specific needs of the dyslexic students. The analysis has also highlighted the effectiveness of the Orton-Gillingham approach in combination with teaching aids, which can enhance student engagement and foster multisensory learning experiences.



Overall, the findings emphasise the significance of using teaching aids to support the dyslexic students' learning. Addressing implementation challenges, personalising teaching approaches, and incorporating effective instructional methods can maximise the benefits of teaching aids in empowering dyslexic students to overcome learning challenges and succeed academically.

## **9. DISCUSSION AND SUGGESTION**

The present study investigated the usability and effectiveness of teaching aids in supporting the learning process of dyslexic children. Through interviews with dyslexia teachers, the study has found that teaching aids, such as visual aids and multisensory materials, are useful tools to support the dyslexic students' learning process. However, the implementation of teaching aids in the classroom can be challenging due to the lack of resources, time constraints, and limited training and knowledge in using teaching aids for dyslexic students. The study has also highlighted the importance of a personalised teaching approach that takes into consideration the individual needs and learning styles of the dyslexic students. The Orton-Gillingham approach, which emphasises multisensory and systematic instruction, was found to be effective in teaching dyslexic students. Incorporating visual, auditory, and kinesthetic elements in teaching materials enhances engagement and learning experience. Finally, the study suggested that teachers should focus on increasing student engagement in the learning process by making learning more interactive and interesting for dyslexic students. The study recommends that the teachers undergo specialised training on the use of teaching aids for dyslexic students, and that educational institutions provide the necessary resources and support to facilitate the implementation of teaching aids in the classroom. By utilising teaching aids effectively, the dyslexic students can improve their learning outcomes and achieve their full potential.

## **10. CONCLUSION**

In conclusion, this study has focused on the development of a specialized teaching aid for dyslexic children, integrating design thinking principles and the Orton-Gillingham approach. The findings reveal several major insights. First, the development process followed a systematic design approach, incorporating empathizing with the needs of dyslexic children, defining specific design requirements, ideating potential solutions, prototyping tangible reading products, and iterating based on user feedback. This comprehensive design process ensured the creation of a teaching aid tailored to the specific learning needs of dyslexic learners. The teaching aid incorporated multisensory elements and personalized approaches to enhance reading skills, engagement, and self-confidence among dyslexic children. It provided a positive learning environment that facilitated active participation and improved motivation. The usability evaluation demonstrated that the teaching aid was highly usable, intuitive, and effective in supporting the learning process of dyslexic children. Furthermore, the teaching aid demonstrated its effectiveness in improving reading fluency, decoding skills, comprehension, and overall academic performance among dyslexic children. It empowered them with increased confidence and motivation, leading to enhanced self-esteem and positive learning outcomes. The study highlights the significance of using design-based approaches and specialized teaching aids to address the specific learning needs of dyslexic children. By incorporating design thinking principles and the Orton-Gillingham approach, teachers can create inclusive learning environments that foster engagement, personalized instruction, and multisensory learning experiences. Based on these findings, several suggestions can be made. Firstly, teachers should undergo specialized training on the use of teaching aids for dyslexic students to effectively implement them in the classroom. Educational institutions should provide necessary resources and support for the integration of teaching aids into the curriculum. Ongoing professional development opportunities can enhance teachers' knowledge and skills in utilizing teaching aids and addressing the diverse needs of dyslexic learners. Additionally, further research and collaboration are recommended to refine and enhance the teaching aid. Continuous iteration and improvement based on user feedback can optimize its usability and effectiveness. Long-term monitoring and evaluation of the teaching aid's impact on dyslexic children's reading skills and academic performance are essential to ensure its sustained success.

This study contributes to the field of education by providing insights into the design and development of effective teaching aids for dyslexic children, emphasizing the importance of tailored interventions and inclusive educational practices.

## ACKNOWLEDGMENTS

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## AUTHOR CONTRIBUTIONS

Norarifah Ali designed and carried out the research plan, and she was in charge of data collection and analysis. She also took part in writing and editing the manuscript.

Significant contributions were made to the research and publication by other authors as well. In order to ensure academic rigor and adherence to research standards, they provided insightful critique, thoroughly reviewed the article at various stages of the writing process, and assisted in the completion of the work.

## CONFLICT OF INTEREST

No conflict of interest have been declared.

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# A Silent Folks: A Modern Lore Preserving the Indigenous Folktales, Myths, and Legends in the Digital Era

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## ABSTRACT

*Innovations in second language teaching are desirable because such practices will help to maintain students' interest and motivation in the classroom. Various research has reported the significance of incorporating stimulating reading texts in ESL classrooms. This paper aims to report how innovative ideas on using reading texts which are based on the tales of indigenous people in Malaysia can leave significant impact in an ESL classroom. This innovation project was in the form of a project work given to a group of 30 diploma students undergoing a proficiency class. Reading is one of the main components in the syllabus. One of the sub-components in reading for this subject is to read, understand, and provide personal responses to short stories. The students were asked to read a few ghost stories based on the lives of Semai people from a book entitled *The Myths of Semai* prior to their folktales project. The project required the students to retell the story in the form of animated videos. They made story boards to help dramatize the tales and then used video editing apps to compile the story boards into videos of the chosen folktales. They played the videos in class and uploaded them to YouTube for other ESL learners. At the end of the project, students were asked to write a reflective journal about their learning experiences with Semai folktales. The responses were analysed based on the emerging themes which occur in the students' reflections. The findings on this innovative project should contribute to deeper understanding on how animating the folktales can impact ESL students' learning and how using the stories from indigenous people can enhance cross-cultural awareness and acceptance of different traditions.*

**Keywords:** Innovation in ESL, Semai folktales, Indigenous people, Reading in ESL



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## 1. INTRODUCTION

A folktale is a traditional story that has been passed on by words of mouth before writing systems were developed. The Orang Asli Semai owns many myths of origins, folktales and animal fables which were transmitted through the oral tradition. The Semai oral traditions have its own moral and transitions into which symbolized them with the significant elements in the embodiment of their cultural and spiritual lifestyle. The oral tradition has served as an important teaching tool for the younger generations. In addition, the Semai folktales reflect the traditional practices, unique cultures, and heritage, the social and lifestyles of the Semai's tribe in the ancient time and place. It also mirrors the people's culture, personal and world view. In Semai community, folktales which was told orally was a

dominant medium used in educating and entertaining the tribes of the concerned culture. The Semai children are educated by their parents, who model cultural practices which they inherited from their ancestors. Values and good deeds learned from their ancestors are instilled in the Semai folktales.

Since the late 20th century, anthropologists, and researchers, such as Skeat and Blagden (1906) and Schesbesta (1928) have documented some of the myths of origins and folktales of various Orang Asli subgroups. Karim (1981), Nowak (1987) and Chan (2010) documented changing versions of the Mah Meri's myth of origins. Edo (1990) published a monograph on the oral traditions of the Semai community. Due to awareness on preservation effort of the folktales, a team of linguists from Universiti Teknologi Mara Kedah has produced a collection of Semai folktales which they later documented the tales in multiple languages in a book entitled *The Myths of Semai the Untold Stories*. (Sharina Saad et.al 2016). The collected tales have unleashed the culture and lifestyle of the Semai indigenous people in Malaysia. In addition, representation in folklore and folktales reveal much about the particulars of a certain people. The magical realism, as well as the fantastical nature of much of folklore, calls for the audience to allow for a suspension of their sense of reality. Despite this, folktales and folklore often convey a thematic element (a moral, a lesson, etc.) that many concede as being universally accepted human truths. Given this characteristic, these tales have the potential to be understood to a wide degree across cultures; that is to say, folktales convey a cross-cultural, yet often familiar and mutual "language."

However, in the field of language teaching, the richness and potential of folktales seems to have been under-utilized in today's language classes (Bean, 1999; Taylor, 2000). Despite, a study by (Sharina Saad, 2019) revealed the suitability of two Semai folktales to be used in ESL classrooms as teaching materials. The study also revealed all 100% of the students prefer to watch the animated movie version of the folktales rather than to read from handouts. In another research, Sharina Saad et. al (2022) utilized Semai folktales in ESL classrooms. Prior to the research in the case of the Semai, Orang Asli community, their folklore has become the subject of an English class. The research finding is in agreement with a study by Mc Kay (2001) on how literary texts can be incorporated in English as a Second or Foreign Language (ESL/EFL) classes. In addition, McKay (2001) argues that there are three major benefits in using literature as content in Second Language (L2) classrooms – (i) demonstrating for learners the importance of language form to accomplish specific communicative purposes, (ii) providing an ideal basis for integrating different language skills, and (iii) raising students' and teachers' cross-cultural awareness.

## **1.1. Problem Statement**

As folktales is facing extinction, the need therefore arises for an interface between the folktale genre and the media where the latter intervenes in the promotion of the genre for its sustenance in society. The safeguarding of folklore consists of six stages: identification, conservation, preservation, dissemination, protection, and international collaboration. The initial stage involves a few suggestions, and one of the prominent ones is creation of medium which the folktales can be disseminated among the young learners as preservation awareness the current study achieved through a collaborative movie project in ESL classroom. The digital form of folktale is an avenue to identify and populate folktales methodically, and it is parallel to UNESCO's recommendation in the safeguarding of intangible cultural heritage (UNESCO, 2003). With the immense popularity of social networking and technology, it is high time to develop a high-tech edutainment product for the young learners to attain the benefits.

## **1.2. Aims and Purpose of the Study**

The present study involved 30 ESL Diploma students in a class project called WWW Semai Folktales Movie Project folktales to engage them on a structural analysis of the folktales and to discover certain major benefits in using folktales for teaching and learning English as a second language (ESL). In particular, the researchers discussed the ways in which folktales could be useful for facilitating ESL learners in their understanding of the importance of language form to achieve specific communicative

purposes, and also for enhancing their cross-cultural awareness. It is then aligned with the 21st century teaching and learning a language as it can be used in the classroom as technology-based language enrichment activities.

Thus, the study aims to promote the Semai folktales using education medium specifically in the teaching and learning of English language in fun, interactive and technology integrated way. The study analyses the emerging themes in each folktales the students studied such as moral values which were passed down from generation to generation through Semai folktales.

The study hoped to answer three research questions which are:

1. What are the moral lessons portrayed in Semai Indigenous stories
2. What benefits have you gained from doing Indigenous project work?
3. Do you think Orang Asli folktales are interesting and are suitable to be used in English classrooms?

## **2. LITERATURE REVIEW**

### **2.1. THE SEMAI PEOPLE**

Orang Asli is a collective term for the 18 indigenous ethnic tribes in Peninsular Malaysia who are generally classified under Negrito, Senoi and Proto Malay (JAKOA, 2021). Each tribe has its own unique culture but unfortunately, they are not reflected in the current education system (Rosnon & Talib, 2019). This causes Orang Asli to face difficulties in relating themselves to the learning contents and feel marginalised (Kamarulzaman & Osman, 2008; Nicholas, 2006). One of the Orang Asli sub group, the orang Semai known as the largest indigenous people in Malaysia make up a total of 51,437 out of 178,179 Orang Asli in peninsular Malaysia (Edo and Fadzil, 2016, p. 251) and speak the Senoi language classified under the Mon Khmer languages grouped under the Austroasiatic family of languages. The Semai are a group of Orang Asli who live in south-eastern Perak and north-western Pahang states of West Malaysia. Some Semai villages are located in more isolated forest fringes while others are close to main towns. The ancestors of the Semai were semi-nomadic groups that practiced swidden agriculture. Today, the Semai engage in permanent agriculture and participate in the wage-earning sector (Nicholas, 2000, p. 4). In Perak, the Semai community is divided by anthropologists into two groups, referred to as the highland and lowland Semai. The highland Semai is more adapted to activities based on exploiting the forests resources such as hunting, fishing, gathering and engaging in farming. The lowland Semai traditionally adopted a peasant way of life, being involved in the labour force and seeking employment in small-scale trading of jungle produce and today are more exposed to the modern economy (Juli Edo, 1998). They practice swidden horticulture in the state's rain forests. The Semai do not possess handi-crafting skills but are good in agriculture and hunting and are experts in making blowpipes. The Semai are better known as the non-violent people and the people who practise total sharing (Juli Edo, 1998).

### **2.2. The Semai Folktales and Preservation Effort**

Folktales is defined as the traditional art, literature, knowledge, and practice that is disseminated largely through oral communication and behavioral examples. Holden (2008) highlighted the various forms of folklore expressions such as oral, as in folktales, musical, as in songs, actions, as in folk dances, plays or rituals. These folklore expressions are considered as “traditional knowledge” and passed down from generation to generation. (Samsiah, Sharina, Nurazila & Azlan 2013) revealed that the Semai have portrayed some uniqueness with a vast collection of their ancestral folklore. Through telling and showing one another how to do things, they pass down the skills for survival such as hunting, building houses, making clothes, tools, medicine, and religious practice. Through singing, telling stories, and plays, they nurture their strong beliefs in spirits and supernatural beings which dominate Semai’s daily lives from generation to generation.

In Semai community, folktales which was told orally was a dominant medium used in educating and entertaining the tribes of the concerned culture. Some of the stories were story told and disseminated from mouth to mouth, since at that time, the stories were not written or documented. Moreover, the stories were disseminated from generation to generation for the purpose of preserving the values in the stories (Mohd Taib Osman, 1988; Normaliza Abd Rahim & Siti Nur Aliaa, 2012). Although the stories were told verbally and changed from time to time, but the basic or purpose of the stories were similar and thus, the moral values of positive values were well explained and understood

Despite its simple appearance, folktales address themes and issues that are profound for all humanity. It touches on psychologically significant themes of honesty, kindness, generosity, jealousy, arrogance, greed, and so forth. The themes and issues raised in oral tales can be significant for all ages past and present and all humanity, making them suitable for language learners of all age groups (Talyor,2000). Such heritages persist through time for many generations carrying values and messages weaved with cultural identities, and they work as platforms that permit communications between generations (Penjore, 2005). Hence, a folktale is a precious heritage that must be safeguarded to avoid complete disappearance consumed by globalization and profit-making entertainment (Dorji, 2009)

### **2.3. Revitalizing Semai Folktales in ESL Classrooms.**

Villasante (1989) states that an aesthetic education using folklore enhances sensitivity. Often folk tales showcasing fantasy beings, such as wizards, elves, fairies, and talking animals. Similarly, Semai indigenous folktales consist of all the fascinating elements which depict in other popular tales around the world. Tales in the language classroom take advantage of students' natural wonder, curiosity, and enthusiasm whereas common course books may not. Furthermore, in the ESL classroom, teachers guide students on the specific literature piece based on their proficiency level, lexical and discourse knowledge (Lazar, 1993). These creative activities will also allow teachers to adapt the activities in accordance with the text used in the classroom and also based on students' proficiency levels. Another activity which is retelling of a story is said to have benefits such as helping learners become confident language users (Gruegon & Gardner, 2000)

Based on this, the researcher had prepared a movie project based on Semai folktales where students are required to retell the story in a digital medium.

## **3. METHODOLOGY**

### **3.1. Participants**

The present study was conducted at a local university in the Northern state Malaysia. The university offers basic Integrated Language courses for first, second and third semester Diploma students. The participants are 30 second semester students studying English proficiency course. The age of the participants is 18 to 19. A collaborative movie project work was given to 30 Diploma students who are studying literature texts for English for Academic Purpose course. Each group was given a manuscript of a story which was taken from a book *The Myth of Semai* (Sharina et al 2016). Students need to analyse the chosen story according to the literature elements such as, plot, setting, characterization, themes, and moral values learned. Students should discuss among themselves to produce a creative video presentation on the given story. Students were told to be as creative as possible in their video production. Students were encouraged to do internet search about the origin of the Semai people, their culture and lifestyle. Students were encouraged to invent the story by adding dialogues and characters to make their video presentation more interesting. However, they were not allowed to change the original plot of the story. From the story, the students were asked to identify the moral values they have learned. Students also uploaded their videos to You tube to disseminate the folktales to other learners. The duration of the project was a month. The students were asked to write a reflection journal about

their experience doing the project work. The reflections are student's responses based on their experiences working with the folktales of the Semai.

### 3.2. Instruments

The Semai folktales were chosen according to the current estimated level of the students. The students were given the freedom to choose any stories they prefer from *The Myths of Semai the Untold Stories* a collection of Semai folktales by Sharina Saad (et. al, 2016). The underlying reasons for the preference of these folktales were:

- These are neither short nor long for in-class/ outside class time activities.
- The topics were interesting for the university-level ESL students.
- The quality of the written narration was exceptionally good.
- The folktales portray universal moral lessons which are suitable for the current level of the participants.

Another instrument is student's reflective journals posted in google classroom at the end of the class project.

The data collection procedure was explained in a chart below.

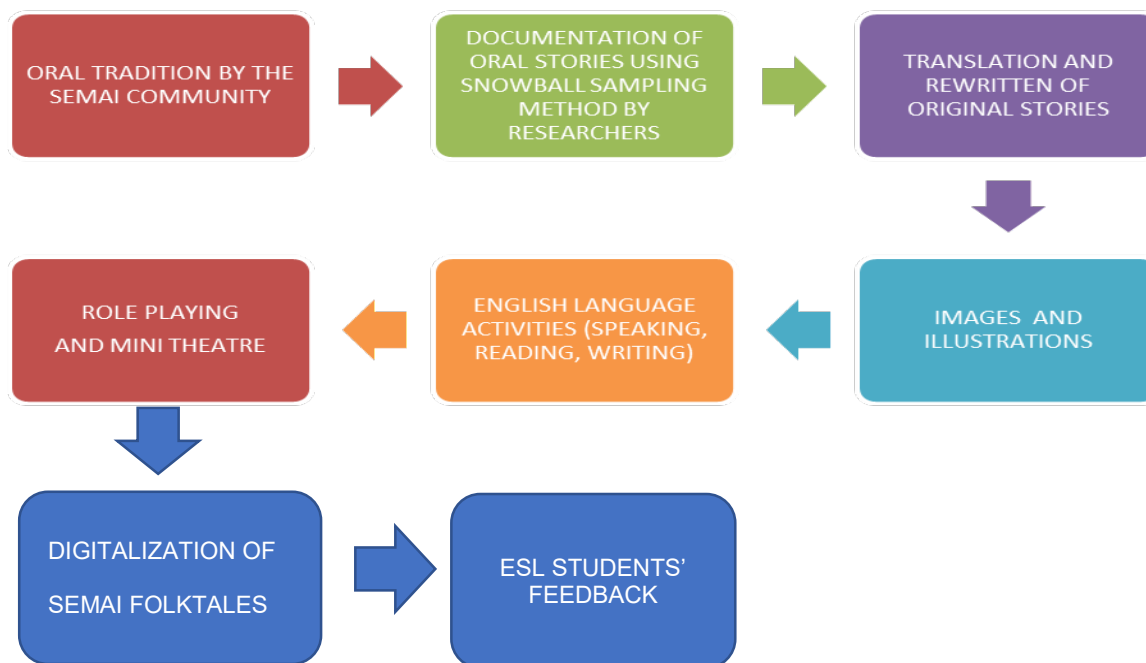


Figure 1 Data Collection Procedure

### 3.3. Data Analysis

The Reflective journals by students were analysed using Thematic Analysis. Braun and Clarke (2006) argued that thematic analysis should be a foundational method for qualitative analysis, as it provides core skills for conducting many other forms of qualitative analysis. After four weeks of involvement in the Semai movie project, the students were asked to write a reflective journal on their experience. The data was analysed using thematic analysis. Each of the data set were classified into several themes that reflect its meaning.

## 4. RESULTS/FINDINGS

The main objectives of this research are to find out:



- RQ1 - What are the moral lessons portrayed in Semai Indigenous stories
- RQ2 - What are the benefits from doing Indigenous project work?
- RQ3 - Do you think Orang Asli folktales are interesting and are suitable to be used in English classrooms?


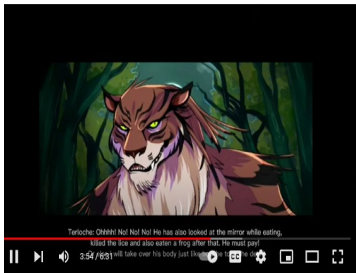
## R1 - What are the moral lessons portrayed in Semai Indigenous stories

These are some of the students' responses which similar to the moral values derived from the short stories.

**Table 1** Students' responses on Moral values of the Semai Folktales.

No.	Students' Response	Moral values
S1	<i>..the forbidden when entering the jungle</i>	Everyone should behave and be respectful whenever they are in the jungle.
S2	<i>. It was an interesting story because it is about the young boy doesn't listen to the forbidden that given from their mother</i>	
S1	<i>the unique of their knowledge about culture</i>	Be respectful of a traditional taboo.
S2	<i>we can get to know their traditions by using their equipment or their religion</i>	
S3	<i>because young people now want to know the history of the native people when it comes to their way of life, food, housing</i>	Modernization should not harm the Aboriginal's heritage.
S3	<i>Although Bah Luit's life is difficult, he is still grateful for what he has obtained.</i>	

**Table 2** Moral Lessons Learned from the Semai Folktales.

TITLE FOLKTALE	MORAL LESSONS	EVIDENCE
The Ghost of Ludat  <a href="https://youtu.be/-glxlgxknY4">https://youtu.be/-glxlgxknY4</a>  	<i>Everyone should behave and be respectful whenever they are in the jungle.</i>  <i>There are consequences of our actions.</i>  <i>We should listen to the elderly.</i>	Edric did not behave while in the jungle, he broke the rule by urinating in the jungle.  Eric was punished by the Ludat ghost because he disrespected the jungle rules while Kai was spared due to his kind deeds.  Eric ignored his mother's warning about the jungle spirit.
The Rules of The Jungle The Ghost of Terloche  <a href="https://youtu.be/LIJCufHmrco">https://youtu.be/LIJCufHmrco</a>  	<i>The young generation must respect the restrictions while hunting.</i>  <i>While in the jungle, we need to be humble and safeguard our speeches.</i>	Semai people who went to the jungle should not eat the tiger's leftovers such as pig or goat, not allowed to step on or kick tiger's droppings.  The Semai also believes that there are some jungle spirits that would always watch and observe their doings.
The Legend of Cen Cemana  <a href="https://www.youtube.com/watch?v=Tj5ZPDbZ-SQ">https://www.youtube.com/watch?v=Tj5ZPDbZ-SQ</a>  	<i>We must be careful of strangers.</i>  <i>Be obedient to your parents.</i>	Semai elderly teaches the children to be careful of strangers so that they won't be in trouble.  Putih trusted a stranger but ended up being brutally kidnapped and killed.

Bah Bertai the Tiger of Serenglog  
<https://youtu.be/sHSXp4p5YfM>



*The importance of Serenglog (keeping promises)*

*Be respectful of a traditional taboo.*

Wak Tina did not keep her promise to her grandmother not to eat bamboo shoots during menstruation.

A taboo may be absurd to young Wak Tina but the consequences had caused her life.

Bah Luit's Jungle Treasure  
[https://www.youtube.com/watch?v=0cKwq\\_FzwlU](https://www.youtube.com/watch?v=0cKwq_FzwlU)



*Respect the leader*

*Modernization should not harm the Aboriginal's heritage.*

Bah Luit and his friends consulted Tok Batin about the incident in the jungle

The Semai community feel that their peaceful land and society have been disturbed.

The results in Table 2 proved the values from these folktales are universal values and are relevant until the present day. Some of the moral values retrieved from these short stories are “*Everyone should behave and be respectful whenever they are in the jungle*”, “*Be respectful of a traditional taboo*”, and “*Modernization should not harm the Aboriginal's heritage*”.

## RQ2 - What have you gained from doing Indigenous movie class project?

**Table 3** Students Feedback on the Benefits from Indigenous Folktales Class Project.

STUDENTS	BENEFITS	THEMES
S1	<i>I learned the restrictions of the native people's life when they went into the forest.</i>	Semai traditions and lifestyle.
S2	<i>Knowledge about Semai traditions and lifestyles.</i>	Semai traditions and lifestyle.
S3	<i>we learned indigenous people lifestyles, the unique of their knowledge about culture, society, life and taboos.</i>	Semai tradition and lifestyles
S4	<i>I learned about the unique lifestyle of the Semai</i>	Semai traditions and lifestyle.
S5	<i>learned new thing in editing because this project work should be created with the animation presentation</i>	New knowledge
S6	<i>learn to be creative</i>	Creativity
S7	<i>learned that we must believe and listen to elderly people advice.</i>	Semai traditions and lifestyle.
S8	<i>Learn to work in a team</i>	Teamwork
S9	<i>Being patient while completing a task or a project work</i>	Teamwork
S10	<i>This project also helps me to be an independent learner</i>	Independent Learner
S11	<i>teaches us to be responsible students</i>	Responsbile
S12	<i>This project also helps me to solve a problem</i>	Solving Problem

Based on Table 3 which analyse this question “What have you gained from doing Indigenous movie class project?”, the result shows there are a few themes derived from the responses. Some of the themes are Semai raditions and lifestyles, New knowledge, Creativity, Teamwork, Independent, Responsible and Solving problem.

### RQ 3 – Do you think Orang Asli folktales are interesting and are suitable to be used in English classrooms?

**Table 4** Students Feedback from Indigenous Folktales Class Project.

STUDENTS	OPINION ABOUT FOLKTALE IN ELT	THEMES
S1	<i>Students can example the good values and learn a lot of new interesting words.</i>	Good Values, Interesting Words
S2	<i>Yes, because young people now want to know the history of the native people</i>	History of the Native people
S3	<i>Interesting to the young generation because of the moral lessons and survival skills in the jungle.</i>	Good Values
S4	<i>Learning about the community is necessary to respect their culture and beliefs.</i>	History of the Native people
S5	<i>learn more new words found in the story</i>	Interesting Words
S6	<i>The story is really interesting, very creepy yet full of lessons to be learned</i>	Good Values, Interesting Short stories
S7	<i>The story is about the rules that should be followed by everyone when they are in the jungle</i>	Good Values
S8	<i>Interesting. we must respect and listen or do things that has been told by elderly</i>	Good Values, Interesting Short stories
S9	<i>The story is interesting, very creepy yet full of lessons</i>	Good Values, Interesting Short stories
S10	<i>we must respect the ethics or culture created by a race</i>	Good Values, Interesting Short stories
S11	<i>we must respect the ethics or culture created by a race</i>	Good Values, Interesting Short stories
S12	<i>remarkably interesting as it teaches many interesting lessons.</i>	Good Values, Interesting Short stories

Referring to Table 4, we found a few themes which are Good values, Interesting Words, History of the Native People and Interesting short Stories.

## 5. Discussion

This study has successfully promoted the idea of innovation as the effective ways to preserve these folktales from diminishing by introducing Semai folktales in ESL classrooms. Based on the findings of research question 1, each of the short stories entails many moral values which are relevant to the students. These moral values are indirectly depicted in the short stories but the students managed to identify these moral stories in which reflect their awareness of the similarities of their culture with The Semai. This is in line with Taylor (2000) mentioned that the themes and issues raised in oral tales can be significant for all ages past and present. In addition the result of the study showed that the students enjoyed ESL lessons using folktales and preferred the movie as the medium which are more relevant to the 21st century learners.

Likewise, the research question 2 portrays another significant result on the benefits of using Indigenous Folktales in ESL classroom. The themes are Semai traditions and lifestyles, New knowledge, Creativity, Teamwork, Independent, Responsible and Solving problem. Indirectly, Indigenous Folktales introduces the students the culture, traditions and the lifestyle. Students responded “*I learned the restrictions of the native people’s life when they went into the forest.*” and “*I learned about the unique lifestyle of the Semai*” in which depicted the reality of the students while they preparing for their animated movie for the short stories. Undeniably, a positive significant is seen as obvious result from incorporating Indigenous Folktale in ESL classroom. Other than that, another worth highlighted attributes obtained from these themes are New knowledge, Creativity, Teamwork, Independent, Responsible and Solving problem. These themes reflects on students’ autonomous learner ability as they are able to “*learned new thing in editing because this project work should be created with the video*

*presentation*". These responses show that through this task, they are able to force themselves to be an independent learner. Another attribute which significant in learning is teamwork where the students recognised the needs to collaborate and cooperate with another to fulfil their task. Students responded "*Learn to work in a team*" and "*Being patient while completing a task or a project work*". Thus, through this project, students will be able to improve their autonomy learner ability and also collaborate with others.

According to the results of research question 3, positive feedbacks show that students agreed that learning about indigenous short story is necessary because "The short story depicts moral values", "The short story teaches the students regarding indigenous culture, tradition and mythical stories", "The short story enriches the students with new knowledge", "The short story is enjoyable due to its storyline", and "The short story improves the students' language learning". Since we live in a multicultural diversity country, thus learning other cultures and races is seen as a necessity in building up the understanding between one to another. Students have gained benefits from the tasks given such as independency, creativity and problem solving and they also found that the folktales are unique and interesting and teaches them about a cultural beliefs and way of life of the Semai people. Hence, the overall result of the study shows that the students enjoyed ESL lessons using folktales and preferred the digital the medium which are more relevant to the 21st century learners .

The study is significant because besides introducing the Semai unique culture to the young generation, it also teaches them significant values in life. Semai movies project is also in line with Malaysian Education Blueprint (2013) to develop values driven Malaysian because the Semai folklores featured in the digital medium instils such important values. Thus, teaching of values need to be integrated in ESL teaching and learning.

As the ways to disseminate knowledge are vast, this edutainment project is significant to promote the stories of the indigenous Semai in a way that can attract the young learners to learn the invaluable cultures and values of their tribe in one hand and learn the English language on the other by doing the interactive activities prepared in the application related to the animated movies they have watched. With the immense popularity of social networking and technology its high time to develop a high-tech edutainment product for the English language classes as teaching materials. Thus, it can also be used in the classroom as technology-based language enrichment activities.

## **6. CONCLUSION**

The study also has an impact towards society and humanity such as to eradicate misunderstanding among the society at large on Semai's way of life as they now exposed to technology and social media and deserve a proper education. It also helps boost social skills, and English proficiency. Most folktales embody the hopes and aspirations of the majority of the people in the society and are used to transmit and preserve the cultural values of the group. Moreover, using folktales in the language teaching will make the students be more motivated in the learning process because they know and like the materials, and they can also learn the good moral values, which fits the character-based curriculum.

Therefore, the researcher concludes two main insights from the study; that using folktales in the teaching and learning process which is integrated to the new curriculum will gain the students' interest in learning English and the initiative to preserve these folktales through class projects with students will create awareness on the Orang Asli traditions and the importance to safe guard the intangible heritage of the community. Future project could be creating a database to systematically document each innovative works on Semai folktales for future references.

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## AUTHOR CONTRIBUTIONS

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## CONFLICT OF INTEREST

There are no conflicts of interests.

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# Kelangsungan Galeri Seni Komersil Di Malaysia:1960-1990

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## ABSTRAK

Galeri seni komersil berperanan penting dalam proses perkembangan seni lukis negara melalui pelbagai aktiviti yang dianjurkan. Informasi dan data berkaitan dengan galeri seni komersil amatlah terhad terutamanya dalam bentuk penulisan ilmiah. Objektif kajian ini adalah untuk mengesan dan dokumentasikan secara kronologi penubuhan galeri seni komersil dan kegiatan yang telah dianjurkan dari era 1960an dan 1990an. Ianya merupakan faktor penyumbang kepada proses perkembangan seni lukis tempatan. Kaedah pengumpulan maklumat melalui pelbagai bahan penerbitan seperti keratan akhbar, buku, majalah dan katalog telah dijalankan. Bermula dengan empat buah galeri di era 1960an, ianya semakin berkembang. Terdapat beberapa galeri yang diusahakan oleh pelukis sendiri dan individu yang melihat industri ini berpotensi untuk maju. Usia perniagaan turut mempengaruhi landskap seni lukis tempatan. Terdapat beberapa galeri komersil yang kurang dari lima tahun pengoperasiannya. Kuala Lumpur masih menjadi lokasi pilihan pengusaha dan terdapat beberapa galeri komersil beroperasi di sekitar Lembah Kelang, Melaka dan Pulau Pinang. Sepanjang empat dekad terdapat 38 galeri seni komersil dikesan beroperasi dalam negara.

**Kata kunci:** Galeri Seni, komersil, pameran

## ABSTRACT

*Commercial art galleries are essential in developing national art through various organized activities. Information and data related to commercial art galleries could be more extensive, especially in the form of scientific writing. The objective of this study is to trace and document chronologically the establishment of commercial art galleries and the activities organized from the 1960s and 1990s. It is a contributing factor to the development process of local art. Information was collected through various publications such as newspaper clippings, books, magazines and catalogues. Starting with four galleries in the 1960s, it is growing. Several galleries are run by artists and individuals who see this industry as having the potential to progress. The age of business also influenced the local painting landscape. Some commercial galleries have less than five years of operation. Kuala Lumpur is still the location of choice for entrepreneurs, and several commercial galleries are operating around the Kelang Valley, Malacca and Penang. Over the past four decades, 38 commercial art galleries have been working in the country.*

**Keywords:** Art gallery, commercial, exhibition



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## 1. PENGENALAN

Permulaan aktiviti kreatif tempatan dikesan di Pulau Pinang, sebelum berpindah ke Kuala Lumpur atas dasar pusat ekonomi dan pemerintahan kerajaan. Lembah Kelang sentiasa menjadi lokasi tumpuan



pengusaha galeri seni komersil dari masa ke semasa. Faktor persekitaran seperti terdapat beberapa institusi pendidikan yang menawarkan pengajian seni lukis dan pengumpul seni yang majoritinya berada di sekitar Lembah Kelang. Beberapa premis dalam lokasi strategik di sekitar Kuala Lumpur diaktifkan sebagai premis perniagaan seni lukis. Wisma Cosway di Jalan Raja Chulan oleh Art House Gallery. Bangunan AIA di Jalan Ampang pilihan Galeri Seni Samat. Jalan Raja Muda menjadi lokasi Galeri APS dan Jalan Pinang pula beroperasi Galeri 11.

Galeri seni komersil tidak lagi tertumpu di pusat bandar yang semakin pesat dan padat dengan pelbagai aktiviti perniagaan dan pentadbiran. Daerah sekitar menjadi pilihan beberapa pengusaha untuk memajukan perniagaan mereka. Pulau Pinang masih kekal dengan aktiviti ini, Melaka juga menjadi pilihan atas faktor perlancongan.

Kajian ini mengesan dan mendokumentasikan penubuhan galeri seni komersil dan aktivitinya. Tempoh pengoperasian setiap galeri dan pameran yang dijayakan menjadi indikator kelangsungan perniagaan mereka.

## **2. KAJIAN LITERATUR**

Perniagaan ini berkait rapat dengan khalayak seni lukis iaitu pelukis dan pengumpul. Galeri seni komersil merupakan pengantara dua kelompok penting ini dalam strategi atau pelan perniagaan mereka. Aktiviti pameran tempatan dikesan seawal 1920an oleh Ooi Hwa di Pulau Pinang pada 1927. Pada 1934, Lee Cheng Yong mengadakan pamerannya di Bangunan Philomatic Union di Lebuh Acheh (MJ M Isa, 2022). Melihat kepada situasi ini, perlu disediakan platform yang lebih kondusif dan memberi pilihan kepada khalayak pelukis. Meneruskan aktiviti pameran dengan mengendalikannya sendiri di ruang awam atau menyerahkan kepada galeri seni komersil.

Keterbatasan bahan berbentuk penulisan ilmiah berkaitan dengan industri kreatif ini menjadi faktor utama kepada penyelidikan ini. Keujudan galeri seni komersil mula dikesan seawal era 1930an di Georgetown oleh pelukis perintis iaitu Galeri Seni Mun Sen dan Galeri Seni Yahoong. Pada awalnya pelukis-pelukis cat air memasarkan hasil karya mereka secara terbuka di kedai kopi, kaki lima kedai, kawasan tumpuan awam dan di tapak pesta (Mohd Jamil, 2017).

## **3. METODOLOGI KAJIAN**

Kaedah kualitatif digunapakai dalam kajian ini melalui kajian sekunder. Kajian sekunder khususnya berkaitan dengan kronologi penubuhan sesebuah galeri seni komersil melalui pelbagai bahan penerbitan. Informasi berdasarkan rujukan pelbagai penerbitan membantu penyelidik dalam proses membina kronologi penubuhan galeri-galeri seni komersil tempatan. Melalui sumber rujukan dokumen seperti katalog dan buku yang telah diterbitkan menjadi sandaran untuk mendapatkan fakta yang diperlukan. Keratan akhbar yang melaporkan aktiviti pameran juga membantu dalam mengesan dan menyusun secara kronologi. Biodata seseorang pelukis juga menjadi rujukan dalam usaha mengenalpasti kewujudan sesebuah galeri seni komersil di negara ini.

Kajian ini mengesan secara kronologi penubuhan galeri seni komersil mulai tahun 1960an sehingga 1990an di Malaysia. Galeri seni komersil berperanan penting dalam proses perkembangan seni lukis negara. Ianya melalui setiap aktiviti yang berkaitan dengan seni lukis seperti pameran dan sebagainya.

## **4. DAPATAN**

Kajian ini mengesan dan mendokumenkan sebanyak mungkin informasi dan data berkaitan galeri-galeri persendirian ketika era 1960an sehinggalah era 1990an. Sumbangan mereka terhadap perkembangan seni lukis tempatan tidak dapat dinafikan. Aktiviti pameran dan program-program iringan yang dianjurkan memberi impak yang tersendiri dalam proses perkembangan industri seni lukis tempatan. Kajian ini dibahagikan kepada empat era, iaitu 1960, 1970, 1980, dan 1990.

## 4.1 Era 1960an

### 4.1.1 Art House Gallery

Art House Gallery (1965) beroperasi di Jalan Raja Chulan diasaskan oleh Yiu Hong yang berasal dari China. Menumpukan kepada catan stail China, perabot, kraft dan antik dari China, Tibet dan Borneo. Art House Gallery turut aktif dalam menganjurkan pameran oleh pelukis tempatan dan dari China. Antaranya seperti *10 Sarawak Artists* (1978), James Tan Ann Huat (1980 dan 1981) Yong Chien Chin dan *Folklore, Calligraphy and Art* (1981), Nik Zainal Abidin (1982), *Huang Yao's Calligraphy and Painting* (1987), *Malaysian Creative Art Exhibition '88* (1988), Loh Yew Dong (1989).

Pada 1990, *Malaysian Lingnan Art Exhibition* dianjurkan dan mendapat sambutan yang baik. Lim Kim Hai juga mengadakan pamerannya pada 1992. Pada 1997 Art House Gallery menganjurkan *G15*, yang memperlihatkan catan China kontemporari oleh 15 pelukis China.

Perniagaan ini diperluaskan dengan membuka premis di Pasar Seni Kuala Lumpur yang menumpukan kepada produk kraf tempatan dan dari negara Asia.

### 4.1.2 Galeri Seni Samat

Frank Sullivan, Samat Silat dan beberapa rakan pelukis menubuhkan sebuah galeri seni komersil pada Jun 1966 di Jalan Ampang. Tujuannya untuk mempromosi seni lukis Malaysia ke peringkat antarabangsa.

Tay Mo Leong pelukis terawal berpameran pada 1966. Pada 1967, Dzulkipli Buyong mengadakan pamerannya yang mendapat sokongan kebawah DYMM Sultan Selangor ke 8, perkenan merasmikannya. Chew Teng Beng, Jolly Koh dan Lee Long Looi juga menjayakan pameran mereka pada tahun ini. Galeri Seni Samat berkolaborasi dengan Galaxy Gallery menganjurkan pameran Le Chek Wen.

Pameran seterusnya oleh Joseph Tan Chan Jin pada 1968 mempamerkan catan *Graffiti Series. Atelier 17* (1968) mengumpul sebanyak 40 cetakan gurisan dipamerkan (MAT ISA, Mohd Jamil, 2023). Jehan Chan Yee Hing dan Khalil Ibrahim juga mengadakan pameran mereka dan diikuti oleh Cheong Lai Tong dan Syed Ahmad Jamal.

Pada tahun berikutnya Lee Kian Seng mengambil ruang untuk pamerannya. Mohammed Hossein Enas, Khor Seow Hooi dan Chew Kiat Lim turut menjayakan pameran mereka, begitu juga dengan Jolly Koh.

Ketika Kuala Lumpur dilanda banjir besar (1970), Galeri Seni Samat menganjurkan pameran amal bagi membantu mangsa-mangsa banjir. Ahmad Khalid Yusof dan Nik Zainal Abidin, Khalil Ibrahim, Tan Tong dan Jehan Chan Yee Hing telah mengadakan pameran mereka pada tahun ini. Yap See Ken dan Catherine Koa Chong Hui Ying berganding untuk pameran bersama.

Lee Joo For, Le Chek Wen, telah mengadakan pameran mereka pada 1971, begitu juga dengan Nik Zainal Abidin.

*Dokumentasi 72: Recent Work by Sulaiman Esa and Redza Piyadasa* (1972), memulakan aktiviti pameran dan diikuti oleh Alun Leach-Jones dan Khalil Ibrahim.

Galeri Seni Samat telah menganjurkan pameran perseorangan kedua Kok Yew Puah pada 1973.

*Beautiful Malaysia* (1974) oleh Tew Nai Tong dan *Khoo Sui-Ho: Lukisan 1963-73* (1974) telah berlangsung pada 1974. Khalil Ibrahim menjayakan pamerannya pada tahun ini begitu juga dengan Ramsay Ong Liang Thong.

Raja Zahabuddin Raja Yaacob menjayakan *Foto-Grafik* (1975) dengan karya-karya fotomontajnya. *Atmospheres: Malaysia and Seychelles* (1975) merupakan pameran Micheal Adam. Syed Thajudeen Shaik Abu Talib turut sama mengadakan pamerannya.

Tan Tong dan Khalil Ibrahim kembali untuk mengadakan pameran mereka pada 1976.

Setelah pelbagai pameran secara berkumpulan dan perseorangan dijayakan hampir sepuluh tahun, perniagaan ini terpaksa berakhir pada 1977 kesan kemelesatan ekonomi dunia dan negara.

### 4.1.3 Galeri 11

Chan Voon Fee menubuhkan Galeri 11 pada 1966 di Jalan Pinang. Beliau telah mengubahsuai sebuah bangunan untuk dijadikan galeri dan ruang studio beberapa orang pelukis termasuklah Abdul Latiff Mohidin. Long Thien Shih juga telah menjayakan pamerannya pada 1966.

Penubuhannya disambut baik oleh khalayak seni lukis tempatan. Galeri 11 telah menganjurkan pameran berkumpulan pertamanya pada 1967. Ianya mendapat sambutan yang menggalakan.

Galeri 11 bukan sahaja mendapat perhatian dari pelukis tempatan, malah dari Eropah turut meraikan keujudannya. Amat mendukacitakan, Galeri 11 terpaksa mendiamkan diri setelah dua tahun beroperasi. Dawn Zain mengambil alih pengurusan Galeri 11 pada 1968. Satu pameran berkumpulan telah dianjurkan pada tahun ini.

Abdul Latiff Mohidin dan Cheong Lai Tong, telah mengadakan pameran mereka pada 1969.

Galeri 11 menganjurkan *Experiment '70* oleh Sulaiman Esa, Redza Piyadasa, Tan Tuck Kan, Choong Kam Kow, dan Tan Teong Eng. Kumpulan pelukis ini digelar sebagai *The New Scene*.

*Revisit* (1983), merupakan tajuk pameran Long Thien Shih.

Meskipun kurang persaingan pada ketika itu, usia Galeri 11 tidak panjang kerana terpaksa berakhir sekitar 1991/1992 atas alasan pembangunan dikawasan tersebut. Sumbangan Galeri 11 terhadap proses perkembangan seni lukis negara tidak boleh dinafikan. Aktiviti-aktiviti pameran yang dilaksanakan telah memberi kesan positif dalam proses perkembangan seni lukis tempatan.

### 4.1.4 Galeri APS

Beberapa orang ahli Angkatan Pelukis Semenanjung (APS) telah berusaha menubuhkan sebuah galeri untuk kemudahan ahli-ahlinya berpameran. Hasrat itu akhirnya terlaksana pada 1967 dan beroperasi di Jalan Raja Muda. Peringkat awal dikenali sebagai Dewan Seni Rupa yang diuruskan oleh Sabtu Yusof. Premis tersebut juga sebagai ruang studio di waktu malam. Aktif menganjurkan pameran bukan hanya dari kalangan ahli tetapi juga oleh pelukis-pelukis yang bukan ahlinya (MJ Mat Isa, 2018).

Galeri APS juga tidak panjang usianya apabila terpaksa berakhir setelah dua tahun beroperasi. Ianya telah mencatat sejarah yang tersendiri sebagai sebuah galeri seni yang dimiliki dan diusahakan oleh persatuan pelukis yang pertama di negara ini.

## 4.2 Era 1970an

### 4.2.1 Sum Art Gallery

Diasaskan oleh Anthony Sum Yap Hing pada 1972 di Kuala Lumpur. Beliau mengendalikan kelas catan dakwat Cina dan batik pada setiap hujung minggu di premis tersebut. Sharifah Zuriah Aljeffri antara pelajar beliau telah mengadakan pamerannya pada 1978. Setahun kemudian Lye Yau Fatt pula mengadakan pamerannya begitu juga Yuen Chee Ling.

Pada 1982, Anthony Chan Sai Weng mengadakan pamerannya. Pameran berkumpulan *One Plus One* (1982) juga telah dianjurkan. Pada tahun berikutnya, Lim Kung Chooi menyempurnakan pamerannya.

## 4.3 Era 1980an

### 4.3.1 Galeri Rupa

Diasaskan oleh Victor Chin pada 1982 di Kuala Lumpur untuk mempamerkan karyanya dan juga rakan-rakan pelukis. *Through Thai Windows and Doorways* (1982) dan *Symphony of Leaves* (1982) merupakan pameran perseorangan pertama dan kedua Eris Peris di galeri ini. Fung Yow Chork telah menjayakan pamerannya pada 1983.

*Common Variety* (1988) adalah pameran perseorangan Hari Ho, Askandar Unglehrt turut menjayakan pamerannya pada tahun ini.

Galeri Rupa mengakhiri operasinya pada tahun 1990 setelah Victor Chin mengambilkira sebagai pelukis sepenuh masa.

### 4.3.2 A. P. Art Gallery

Pasangan suami isteri Rahime Harun dan Zarina Ariffin bersepakat menubuhkan A. P. Art Gallery pada 1983. A. P. merujuk kepada "*art promoters*". A. P. Art Gallery beroperasi melalui beberapa rangkaian premisnya di sekitar Kuala Lumpur. Bermula di Hotel Hilton (1983). Premis lainnya seperti di Pasar Seni (1986), The Weld (1988), Wisma Damansara, Bukit Bintang Plaza serta di Merdeka Square. Balai Seni Lukis Negara dan di Bangunan Satelit KLIA, turut mempunyai premis A. P. Art Gallery.

Galeri utamanya di Taman Permata, sebelum berpindah ke Taman Melawati, Ulu Klang bersempena dengan kejayaan 10 tahun perniagaannya. Bangunan yang dilengkapi dengan studio cetakan gurihan asid dan bengkel bingkai gambar sebagai perlengkap kepada perniagaan yang diusahakan. Sebagai promoter, A. P. Art Gallery aktif mengurus dan menganjurkan pameran terutamanya untuk pelukis-pelukis muda yang berpotensi.

Loo Foh Sang telah menjayakan pamerannya di A. P. Art Gallery, Bukit Bintang Plaza pada 1977. Seterusnya Richard Wong Chin-Kim menjayakan *The Visual Poetry* (1989), antara pameran lain ialah oleh kumpulan Matahati.

Lima graduan Malaysian Institute of Art (MIA) telah mengadakan *Graphic Prints Exhibition by 5 Young Printmakers* (1990) di Bukit Bintang Plaza. Raja Azhar Idris juga mengadakan pamerannya pada tahun ini.

A. P. Art Gallery telah menganjurkan pameran Rafiee Abd. Ghani iaitu *Room of Flowers* (1993) di Carsora Seri Negara. A.P. Art Gallery meneruskan aktiviti perniagaannya dengan menganjurkan pelbagai pameran dari masa ke semasa.

### 4.3.3 Saujana Fine Arts

Redza Piyadasa seorang pelukis, pengkritik, dan sejarawan seni telah memenuhi impiannya untuk memiliki sebuah galeri komersil pada 1983 di Subang Jaya.

Ismail Zain, Ismail Hashim, Ruzaika Omar Basaree, Tay Hooi Keat, Fatimah Chik, Eric Don Peris, Zambri Embi, Lim Eng Hooi, Mazeli Mat Som, Zakaria Ali, Tay Mo Leong, Lai Fong Moi, Nirmala Shanmughalingham dan Redza Piyadasa merupakan pelukis yang diwakili oleh galeri ini.

Saujana Fine Arts telah memperkenalkan skim sewa beli, namun sambutannya amatlah mendukacitakan. Kerjasama dengan sebuah bank tempatan tidak berjaya. Tujuannya agar lebih ramai dapat membeli, memiliki dan mengumpul karya pelukis tempatan. Di atas sebab-sebab yang tidak dapat dielakkan, Saujana Fine Arts berakhir pada 1987.

### 4.3.4 City Art Gallery

Sekitar pertengahan 1980an City Art Gallery ditubuhkan oleh Vincent Sim Tiak Choo bersama isterinya Mary Tang di Ampwalk. Bermula sebagai pembekal catan berus Cina dari negara China kepada galeri seni komersil tempatan. Setelah itu galeri ini turut mempamerkan catan moden oleh pelukis tempatan dan luar negara.

The City Art Gallery yang pertama mengiklankan perkhidmatan dan aktiviti dalam akhbar tempatan, terutamanya dalam The Malay Mail.

### 4.3.5 10 Kia Peng Art Craft & Design Centre

Ditubuhkan pada 1985 di Jalan Kia Peng. Pada tahun berikutnya 10 Kia Peng Art Craft & Design Centre menganjurkan pameran Nor Azhari Ahmad.

*10 Kia Peng Inaugural Exhibition* (1987), *Tan & Tan Development Exhibition* (1987), *Artist Collection* (1987), dan pameran Marie Dargent pada 1987. Pada tahun yang sama sekumpulan 15 graduan dari Jabatan Seni Halus, KSSR, ITM Shah Alam telah menjayakan *Vision 87* (1987).

Dua pameran telah dilaksanakan pada tahun berikutnya iaitu *Our Inner World-Four-Person Show* (1988) dan *Apple Series* (1988) oleh Kamaruddin Mansor.

John Heiser, pada awal 1990an telah mengadakan pamerannya. Pertengahan 1990an, galeri ini terpaksa ditamatkan atas sebab-sebab yang tidak dapat dielakkan.

### 4.3.6 GaleriCitra

GaleriCitra hasil usaha Julinda Tay bersama Wong Mei Wan pada 1987 di Hotel Shangri-La. Tahun pertama GaleriCitra menganjurkan pameran oleh Sharifah Fatimah Syed Zubir, diikuti oleh Chang Fee Ming dan Chew Teng Beng.

*Digital Collage* (1988) oleh Ismail Zain bersempena dengan ulang tahun pertama GaleriCitra. Pameran ini memberi impak kepada seni cetak tempatan, ianya penting dalam sejarah dan proses perkembangan seni lukis moden Malaysia.

*Yusof Ghani Paintings Drawings and Installation Works* (1989) merupakan pameran pertamanya di Malaysia bersempena dengan ulang tahun kedua GaleriCitra.

Pada 1990, Eng Tay mengadakan pamerannya dituruti oleh *Joint-Exhibition of Painting* (1990) oleh Mohd. Nasir Baharuddin dan Mohd. Fauzin Mustaffa. Chew Teng Beng dan Sharifah Fatimah Syed Zubir kembali mengadakan pameran mereka yang kedua.

*Muhibbah 12 for Bandung* (1991) disertai oleh Sharifah Fatimah Syed Zubir, Juhari Said, Lye Yau Fatt, Ismail Abdul Latiff dan Khalil Ibrahim. Shih-Wen Chiang telah menjayakan pamerannya yang pertama. Fauzan Omar dan Norma Abbas telah menjayakan *Chapter Two* (1991), Shih-Wen Naphaporn juga mengadakan pamerannya tahun ini.

*Impressions Contact in Print* (1992) mengumpulkan 13 pelukis tempatan bersama 27 pelukis Perancis. *Malaysia Image in Oil* (1992) adalah pameran Tew Nai Tong pada tahun ini.

*Topeng I* (1993) oleh Yusof Ghani diadakan pada tahun yang berikutnya. *Exotic Tropicals* (1994) oleh Chang Fee Ming dan diikuti oleh Eng Tay.

Yusof Ghani kembali dengan *Topeng II* (1995) begitu juga Norma Abbas turut mengadakan pamerannya. Yong Chien Chin menyempurnakan pamerannya dari siri *Terracotta Warriors* dan *Legend of The Stones*.

Sharifah Fatimah Syed Zubir telah mengadakan *Touch the Earth II* (1996). Pada tahun ini juga Fauzan Omar dan Norma Abbas menjayakan pameran bersama mereka. *Portraits of Terengganu* (1996) merupakan pameran ketiga Chang Fee Ming di GaleriCitra.

Chong Choon Kim merealisasikan *Figuration Critique II* (1997). Eng Tay kembali untuk pamerannya yang ketiga di GaleriCitra pada tahun ini.

*8 Artists* (1998) merupakan pameran berkumpulan dan Jane Corsellis juga diberi ruang untuk pamerannya pada tahun ini.

*99 Names of Allah* (1999) merujuk kepada tajuk pameran kedua Norma Abbas dengan mempamerkan karya-karya bertemakan ketuhanan.

#### **4.3.7 E'land Art & Tea House**

Pada 1987, Rosalyn Teah memulakan perniagaan galerinya dengan menganjurkan pameran bersama Chung Chen Sun. Sepertimana galeri komersil lain, galeri ini juga menganjurkan pelbagai pameran berkumpulan antaranya oleh Penang Artists Association (PAA).

E'land Art & Tea House telah menempatkan namanya sebagai salah satu galeri seni komersil yang telah memberikan sumbangan dalam proses perkembangan seni lukis negara. Meskipun keujudannya hanya untuk tempoh yang singkat.

#### **4.3.8 GaleriWan**

Wong Mei Wan merupakan pengasas dan pemilik GaleriWan yang memulakan operasinya di City Square pada 1988.

*Maya* (1990) mengumpulkan enam sahabat berbakat besar, pameran ini telah dirasmikan oleh Syed Ahmad Jamal. *2nd Chapter* (1990) merupakan pameran kedua Chang Fee Ming. Ilse Noor menjayakan retrospektifnya dengan kerjasama diantara GaleriWan dengan Goethe Institute.

Cheong Laitong menjayakan pamerannya pada 1991. *Halcyon Days I* (1991) merupakan pameran oleh Chin Kon Yit. GaleriWan mendapat sokongan dari Deutsche Bank untuk menjayakan pameran Nik Abdul Aziz Nik Mohamad. GaleriWan dan HongkongBank menganjurkan pertandingan catan cat

air bertemakan *Natural Malaysia* pada tahun ini. Pada tahun yang sama juga, Cheong Lai Tong telah menjayakan pamerannya.

GaleriWan berpindah ke Jalan Binjai pada 1992. Yusof Ghani mengadakan *Works on Paper* (1992) lanjutan dari *Siri Tari*. Setelah itu Jolly Koh pula menyempurnakan pamerannya pada tahun ini.

*Halcyon* (1993) merupakan pameran kedua Chin Kon Yit. *What About Converging Extremes?* (1993), adalah pameran arca, instalasi dan persembahan oleh Bayu Utomo Radjikin, Marion D'Cruz, Chai Chang Hwang, Raja Shahrizan Raja Aziddin, Simryn Gill dan Wong Hoy Cheong. Cheung Pooi Yip juga menerima giliran untuk pamerannya pada tahun ini.

*Made by Hand* oleh 35 pelukis tempatan mempamerkan karya-karya seramik, cat air, kayu, fabrik, epoxy dan logam. GaleriWan mengumpulkan beberapa pelukis untuk *Earthworks: An Artist Perspective* (1994). Jolly Koh kembali untuk mengadakan pamerannya yang kedua bersama GaleriWan. Siti Jamilah Samirin mengadakan pamerannya yang pertama di GaleriWan pada 1994. Sebagai sokongan kepada "Hari AIDS Sedunia", GaleriWan dan Yayasan AIDS Malaysia menganjurkan *Positively A Life* (1994).

Chin Kon Yit terus mendapat ruang untuk pamerannya iaitu *Halcyon III* (1995). *From Silat to Sarawak, From Oundle to Eastern Skies* (1995) merujuk kepada pameran bersama oleh Waveney Jenkins dan Michael Aubrey. Cheong Lai Tong kembali untuk pamerannya yang kedua pada tahun ini.

Mulai Mei 1996 hingga Oktober 1997, GaleriWan membuka premis baharunya di Bangsar Baru dan menumpukan kepada karya bersaiz kecil dan juga "artis merchanising". Shih-Wen Naphaporn telah menjayakan pamerannya pada tahun ini. Galeriwan menganjurkan pameran oleh ahli-ahli Wednesday Art Group iaitu *Then and Now* (1996). *Periphery* (1996) merupakan pameran kolaborasi sebelas pelukis dan seorang "performing artist". Chiang Shih Wen mendapat ruang untuk pamerannya pada tahun ini di Galeriwan Jalan Binjai.

Pada 1997, *Crates Classified* telah berlangsung di premis Jalan Binjai. Sebagai penghargaan terhadap sumbangannya dalam membantu perkembangan seni lukis tempatan, GaleriWan telah menganjurkan *Peter Harris Retrospective* (1997). Bayu Utomo Radjikin, telah menjayakan pamerannya yang kedua iaitu *Bayu Utomo Radjikin* (1997). Pameran ini berlangsung di GaleriWan Bangsar. Begitu juga dengan Cheong Laitong menjayakan *Voices of Nature* (1997).

*Footprints-line of Continuity* (1998) mempamerkan sebanyak 66 karya dalam pelbagai tema, stail dan saiz oleh pelukis-pelukis tempatan. *KL-A Sketch Book* (1998) merupakan pameran Chin Kon Yit.

Premis di Jalan Binjai terpaksa ditutup, GaleriWan meneruskan operasinya di Jalan Yap Kwan Seng. Musibah banjir yang agak luarbiasa telah berlaku di sekitar Kuala Lumpur pada 28 Mac 1999, termasuklah Jalan Yap Kwan Seng. Banjir setinggi 1.2 meter itu mengakibatkan 70 peratus karya telah musnah. Pada ketika itu GaleriWan sedang mempamerkan karya-karya Ivan Lam (Ooi Kok Chuen,.....). *Out of Flood* dilaksanakan sebagai satu pameran yang memperingati peristiwa tersebut.

#### **4.3.9 JE Art & Craft Centre**

Kesepakatan dua sahabat berjaya menubuhkan JE Art & Craft Centre pada 1989. Lokasi pilihan Jenny Wong Yin dan Elizabeth Sng Gek Sim ialah di Jalan Tun Razak. Jenny Wong Yin berpengalaman dalam pengurusan galeri seni juga pelukis berus China. Elizabeth Sng Gek Sim pula pernah berkhidmat dengan firma akauntan antarabangsa.

Pelukis yang diwakili JE Art & Craft Centre ialah Jehan Chan, Chia Hoy Sia dan Chin Kon Yit. Antara pameran yang telah dianjurkan oleh JE Art & Craft Centre ialah *Fruitful Living* (1989).

Richard Wong Chin-Kim telah menjayakan pamerannya iaitu *Nature Fantasy* (1997). *Snow Passion* (1998) pula pada tahun berikutnya dan diteruskan dengan *Lyrical Abstractionism – Richard Wong Millennium Mindscape* (1999).

#### 4.3.10 The Art Gallery

The Art Gallery, Pulau Pinang diasaskan oleh Tan Chee Khuan dan isterinya. Premis galeri dibuka secara rasminya pada 1989 di Jalan Gottlieb. Penerbitan yang berkaitan dengan seni lukis tempatan juga menjadi strategi perniagaan mereka. Memulakan perniagaan dengan mempromosikan catan-catan berus China.

Enam tahun kemudian The Art Gallery berpindah ke Jalan Burma. Setahun kemudian, mereka membuka ruang baharu di tingkat dua. Sebanyak 12 hingga 15 siri pameran telah mereka anjurkan setiap tahun.

The Art Gallery dikenali dengan mempromosi dan mengumpul karya-karya pelukis perintis seperti Yong Mun Sen, Kuo Ju Ping, Khaw Sia, Abdullah Ariff, Chuah Thean Teng dan Mohammed Hoessein Enas. Cheah Thien Song menjayakan pamerannya pada 1991 begitu juga dengan Loh Yew Dong, Ong Soo Keat dan Yeo Hoe Koon.

*Tan Choon Ghee Retrospective (1957-1992)*, memperlihatkan koleksi tahun 1957 hingga 1992. Tew Nai Tong juga mendapat kepercayaan untuk menjayakan *Malaysia Image in Oil* (1992). Choo Beng Teong turut mendapat gilirannya. *Floral Watercolour Artistry* (1992) menjadi judul pameran Teh Siew Joo.

*Pelukis-Pelukis Perintis Malaysia* (1992) merupakan tajuk pameran dan penerbitan oleh The Art Gallery dan Lembaga Muzium Negeri bersempena dengan Perayaan Hari Kelahiran T.Y.T. Yang DiPertua Negeri Pulau Pinang, Tun Dato' Seri (Dr) Haji Hamdan bin Sheikh Tahir. Seramai 12 orang pelukis dari kumpulan perintis telah digabungkan.

Cheah Ewe Hoon, juga mendapat ruang untuk pamerannya pada 1993. *New Life 2* (1993) merupakan pameran Heng Eow Lin. Pengasas Utara Art Group, Lim Kung Choi juga menyempurnakan pamerannya pada tahun ini.

Khor Ean Ghee telah menjayakan *Watercolours of Penang by Khor Ean Ghee* pada 1994, diikuti oleh Neoh Chin Boon dengan *Wings of Colour* (1994). Teh Siew Joo kembali dengan *Rhapsody in Bloom*. Yee Sze Fook, turut sama mengadakan pamerannya.

The Art Gallery telah menganjurkan pameran *Retrospektif Lee Joo For* (1995). *Rural Harmony* (1995) oleh Loh Ek Sem. Long Thien Shih melaksanakan *Paris D'Amour* (1995) begitu juga dengan T. Selvaratnam.

The Art Gallery menganjurkan *Ho Khay Beng Memorial Exhibition* (1996), *Brave New Art* (1996) oleh Zulkifli Yusoff, Chai Chuan Jin, Choo Beng Teong dan Lee Joo For juga mendapat tempat untuk pameran mereka. *Lee Cheng Yong Retrospective* (1996) pula diadakan di Galeri Seni Pulau Pinang.

Sebanyak enam pameran telah dianjurkan pada 1997, iaitu *Ahmad & Jibul* (1997) oleh Zulkifli Yusoff, *Lee Long Looi Retrospective* (1997), *Chia Yu Chian Memorial Exhibition* (1997), Lee Joo For, Chew Kiat Lim, dan Ng Hon Loong.

Lima pameran perseorangan pada 1998 iaitu *Journeys* (1998) oleh Eric Quah, seterusnya oleh Askandar Unglehart, James Sum Kin Hing, Fung Yow Chork dan Tan Kuan Aw. *Wildlife Art Exhibition* merupakan pameran berkumpulan.



*Memorial Exhibition* (1999) merupakan penghargaan kepada Hossein Enas. Pameran perseorangan pula seperti *The Art of Lee Joo For* (1999), *Aquatic Wonderland* (1999) oleh Yeap Tho Seng, *Memory of Penang* (1999) oleh Yee Mook Sin dan juga Chong Hon Fatt. Zakaria Ali turut mendapat peluang untuk pameran retrospektif dengan judul *Dr Zakaria Ali Retrospective 1971-1999*.

## **4.4 1990s Era**

### **4.4.1 Artfolio Gallery**

Hoe Say Yong bersama isterinya telah mengasaskan Artfolio Gallery pada 1990 bermula di City Square, Kuala Lumpur.

*Malaysia Impressions* (1996), *Karyawan Seni Johor* (1996) dan *Resonance of 3 Voices* (1996) melengkapkan siri pameran Art Folio dalam tahun 1996.

Artfolio Gallery terus berkembang dari segi saiz dan kedudukannya sejak beroperasi di City Square, Avenue K dan seterusnya di Pusat Perniagaan Jelatek. Pelbagai siri pameran oleh pelukis-pelukis tempatan telah dianjurkan. Pada 1999, Sharifah Fatimah Syed Zubir telah diberi kepercayaan untuk mengadakan pamerannya.

### **4.4.2 Art Accent Sdn. Bhd.**

Bermula sebagai penjual bingkai dan reproduksi karya pelukis luar negara, Art Accent Sdn. Bhd. diasaskan oleh Margaret Lim mula beroperasi pada 1990 di Damansara.

Antara pameran anjurannya ialah *Affordable Art Fairs Singapore* (2014), *Eng Tay Works from 2005-2015* (2015), *X-Individuals 02* (2015), *Sensibility Excursion* (2016) oleh Jansen Chow, *Art Showcase* (2018), *Glorious Symphony* (2018) oleh Soh Boon Kiong dan pelbagai pameran berkumpulan dan perseorangan.

Ismail Abd. Latiff, Eng Tay, Azman Hilmi, Eng Chi Ling, Ting Cho Chien antara pelukis-pelukis yang diraikan oleh Art Accent Sdn. Bhd. Perniagaan ini terpaksa berakhir pada sekitar pertengahan tahun 2020 setelah berpindah milik. Premis terakhirnya ialah Bangsar Baru.

### **4.4.3 Kampungku Art Collection**

Menikmati karya-karya yang dipamerkan sambil menghirup secawan teh adalah konsep yang diperkenalkan oleh Hiew Yee Choy dan Chin Sew Moy. Lokasinya ialah Bangunan Selangor-Pahang Rubber Traders Association di Kuala Lumpur. Pameran 40 pelukis tempatan dengan 50 karya merupakan majlis perasmian Kampungku Art Collection pada 8 September 1991.

*Hijau* (1992) merupakan pameran jemputan anjuran Kampungku Art Collection. Galeri ini meneruskan operasinya untuk beberapa tahun lagi dalam usaha untuk memeriahkan lanskap dan suasana seni lukis negara.

### **4.4.4 Room at the Top**

Selain dari sekitar pusat bandaraya Kuala Lumpur yang menjadi pilihan pemilik galeri seni, Taman Tun Dr. Ismail pula menjadi pilihan pemilik Room at the Top pada 1991.

Room at the Top telah menganjurkan pameran pertamanya iaitu *33 Years After* yang merujuk kepada ulang tahun kemerdekaan negara. Mengumpulkan seramai 33 pelukis dari tiga generasi. Sebanyak 66 karya telah dipamerkan di Hotel Regent Kuala Lumpur.

*Original Sketches and Preliminary Works* (1992) adalah pameran yang dijayakan pada 1992. *Ratt-Help Art Exhibition* (1992) adalah tajaan bersama Institute HELP menampilkan lebih dari 40 pelukis tempatan, sembilan (Singapura), tiga (Australia) dan seorang pelukis dari Ireland.

Heng Eow Lin meraikan tahun 1993 dengan *Lin and Things* pamerannya yang keempat. Usaha pemilik galeri ini iaitu Zahari Zain dan isterinya Nuraini Manaf serta Heng Eow Choon untuk memeriahkan lagi suasana seni lukis negara dengan mengasaskan galeri ini harus dihargai meskipun usianya tidak berpanjangan.

#### **4.4.5 Klang Art Gallery**

Diusahakan oleh Kenny T. H. Tan dan Gary Chin pada Januari 1992 di Klang sebagai lokasi perniagaan mereka. Ruang yang terhad (92 meter persegi) disesuaikan untuk pameran berskala kecil. Pada 1992, Klang Art Gallery telah menganjurkan pameran miniatur, ianya merupakan pameran yang ketiga dianjurkan. Seramai 30 pelukis telah mengambil bahagian dengan mempamerkan karya-karya berskala kecil.

#### **4.4.6 Rainbow Art Gallery**

Lokasinya ialah di Wisma Yeap Chor Ee di Pengkalan Weld, Georgetown yang merupakan sebuah bangunan bercirikan rekabentuk kolonial.

Pada 23 Mac 1992, Rainbow Art Gallery telah menjayakan pameran oleh lima pelukis tempatan iaitu Chia Tick Chiam, Chooi Yew Seng, Ch'ng Swee Guan, Chah Kok Kheong dan Rosalynn Teoh.

#### **4.4.7 Art Salon Sdn. Bhd.**

Art Salon beroperasi di Bangsar Baru pada 1992. Diasaskan dan dimiliki oleh pasangan Spencer Wing bersama isterinya Celia Yap.

Art Salon aktif menganjurkan pelbagai pameran perseorangan dan juga berkumpul oleh pelukis-pelukis tempatan dari pelbagai generasi. Penganjuran pertandingan seni lukis bersama agensi lain juga turut menjadi aktiviti galeri ini. Pada April 1992, Art Salon mula membuka pintunya dengan mempamerkan karya-karya reproduksi pelukis-pelukis terkenal Eropah. *Recent Works* (1992) memaparkan karya-karya catan Tajuddin Ismail.

*Nine Years On* (1993) merupakan pameran Ismail Abdul Latiff, yang pertama bersama Art Salon. Art Salon menganjurkan *First 12 Months* (1993) oleh 7 orang pelukis kontemporari bersempena dengan ulang tahun pertama, dan Dato' Sabbaruddin Chik merasmikannya.

Berkolaborasi dengan Galeri PETRONAS, Art Salon menganjurkan *Malaysian Art '93* (1993) oleh 16 orang pelukis yang berlangsung di Galeri PETRONAS, Kompleks Dayabumi.

Art Salon dan Galeri PETRONAS menganjurkan *Malaysian Art Open '94*. Sebanyak 691 penyertaan telah diterima dari 361 pelukis dibawah usia 35 tahun. Rafiee Abd. Ghani telah mengadakan pamerannya iaitu *Oriental Afternoon. Dari Bumi, Ke Bumi* oleh Mohd. Fauzin Mustaffa dengan stailnya yang tersendiri yang merujuk kepada alam sebagai subjek. Lee Weng Fatt, juga mendapat peluang untuk pamerannya iaitu *Harng Kai/Jalan-Jalan* (1994).

Tajuddin Ismail kembali mempersembahkan *Unfold* (1995) sebagai pembuka tirai aktiviti pameran tahun 1995 di Art Salon. Satu-satunya pameran seni cetak perseorangan dalam sejarah penubuhan Art Salon ialah *Kilimanjaro in Nagasaki* (1995) oleh Juhari Said. *In Deep Thoughts, the Silent World* (1995) pula adalah pameran Yuen Chee Ling. Selepas itu, Choh Kiat Siong pula menjayakan *Street to Street, Kampong to Kampong* (1996).

Jansen Chow juga telah diberi peluang untuk mengadakan pamerannya iaitu *Touching The Light* (1997) Pada tahun ini juga Loh Ek Sem mengadakan *Kampung Ady ll* (1997).

Jack Ting Mui Chi menjayakan *Ceremonies* (1998) dan Ahmad Shukri Mohammed meneruskan pamerannya dengan *939495969798* (1998). *Program 1998 Bangsar Street Carnival*, Art Salon telah menerima kunjungan YAB Perdana Menteri, Dato' Seri Dr Mahathir Mohamad.

Pada 1999, Art Salon menganjurkan pameran Tew Nai Tong iaitu *From Paris to KL* (1999) dan Eric Quah menjayakan *To the New Millennium* (1999).

#### **4.4.8 ArtCase Galleries**

Diasaskan oleh Raja Azhar Raja Idris bersama isterinya, Shahimah Idris pada 1993 di City Square. Sepertimana galeri komersil yang lain, ArtCase Galleries mewakili pelukis ternama dan pelukis muda. Pelbagai pameran perseorangan dan berkumpulan dilaksanakan.

*Creative Hands* dan *Mini Retrospective* (1993) oleh Raja Azhar Idris diadakan pada tahun pertama pengoperasiannya. *Naive Painting* oleh Yusof Gajah. *Prolific Diversities* adalah pameran pemilik galeri ini pada 1994.

*Forms ... Shape & Contours* adalah pameran kesembilan Raja Azhar Idris. Pameran berkumpulan *Distinctive Flair* dan *Home to A J Rahman* merupakan pameran perseorangan khas untuk beliau telah diadakan pada 1996.

Pada 1997, *Gerakan, Mirror - Mirror on the Mirror* telah dianjurkan. *A Question of Balance* merupakan pameran oleh Latif Maulan. *Movement* oleh Ahmad Zakii Anwar. *Pameran Cetakan* dan *Miniature* juga telah dianjurkan pada tahun ini.

Pada 1998, tiga pameran berkumpulan telah diadakan iaitu *Culture Colour Connection & Keeping Pace, Just Drawings LAH* dan *Miniaturization*.

1999 *Miniaturization, The Art of Printmaking* mengumpulkan pelukis Malaysia, Jerman, Perancis, Jepun dan Australia. Sebanyak 55 cetakan dalam pelbagai teknik, stail dan saiz telah dipamerkan. *Cahaya dan Biasan/Light and Reflection: An Exhibition of Contemporary Malaysian Art* telah dijayakan pada 1999.

#### **4.4.9 Galeri Art Point**

Beroperasi di Gelugor, Pulau Pinang diusahakan oleh Yuen Chee Ling dan suaminya Yeong Seak Ling. Mulai 1993 Galeri Art Point aktif menganjurkan pameran antarabangsa iaitu *Her Presence in Colours*. Satu lagi pameran tahunan anjurannya ialah *CFA Group Exhibition* untuk beberapa tahun.

*Penang-The Artists' Paradise* (1998) dan *Enchanting Penang II* (1999) antara pameran yang dianjurkan. Selain menganjurkan pameran, galeri ini juga menawarkan aktiviti lain yang berkaitan dengan seni lukis.

#### **4.4.10 Elm Quay Fine Arts**

Elm Quay Fine Arts ditubuhkan oleh Y. M. Raja Ihsan Shah di Kenny Hills pada 1993 sebelum beroperasi di MiCasa Shoppes.

Elm Quay Fine Arts mempamerkan karya-karya pelukis tempatan dan juga dari luar negara. Eric Don Peris dan Ismail Hashim menjayakan *The Good Years* (1996) adalah pameran bersama mereka di Elm Quay Fine Arts.

*HRH Sultan Ismail's August 1957 Collection* (1998) merupakan pameran koleksi fotografi DYMM Almarhum Sultan Ismail Nasiruddin Shah yang baginda rakamkan sepanjang Ogos 1957. Pameran ini berlangsung di Radisson Hotel pada 1998.

Suzlee Ibrahim diberi peluang untuk pamerannya yang kedua iaitu *Notion of Gesture* (1999). Zao Wou-Ki telah mengadakan *Works on Paper* (1999). *Topeng Unveils* (1999) pameran pertama Yusof Ghani bersama Elm Quay.

#### **4.4.11 Anugerah Gallery Sdn Bhd**

Bertempat di Ampang, galeri ini memulakan perniagaannya pada 1995 oleh Ferri Anugerah Makmur.

Pameran sulong yang telah dianjurkan ialah *Pameran Lukisan Anugerah Dunia Mahathir* bersempena dengan Perhimpunan Agung UMNO di Pusat Dagangan Dunia Putra (PWTC), Kuala Lumpur. Anugerah Gallery Sdn. Bhd. juga turut sama menganjurkan pameran berskala kecil bersempena dengan *Pameran Maritime dan Udara Antarabangsa Langkawi* (LIMA) 1997 di Langkawi.

#### **4.4.12 Taksu Kuala Lumpur**

Pada 1994 Suherwan Abu bersama Alan Wong mengambil keputusan untuk membuka premis baharu di Kuala Lumpur bersama Tunku Nina Mansur. Beroperasi di Jalan Pawang, Taksu Kuala Lumpur aktif menganjurkan pelbagai pameran oleh pelukis tempatan dan luar negara.

Pada 1995, Drew Harris, mengadakan pamerannya yang pertama di Taksu Kuala Lumpur.

*Life Form* (1996) oleh Jalaini Abu Hassan dengan lukisan arang mampat dengan subjek natural dirakam menjadi dialog tampak.

Drew Harris kembali mengadakan pamerannya pada 1997.

*Re-Found Object* (1998) adalah pameran kedua Jalaini Abu Hassan di Taksu Kuala Lumpur. Pameran seterusnya ialah oleh Ilse Noor. Sejumlah karya-karya cetakan intaglio hitam putih dan sepia berjaya dipamerkan. Pameran ini telah mendapat perkenan kebawah DYMM Raja Muda Selangor, Sultan Idris Shah Al-Haj Ibni Almarhum Sultan Salahuddin Abdul Aziz Shah Al-Haj.

Bersempena dengan Sukan Komenwell di Kuala Lumpur, Taksu Kuala Lumpur turut menganjurkan *Commonwealth Games Group Show* (1998).

Pada tahun berikutnya, Taksu Kuala Lumpur terus menganjurkan pameran Jalaini Abu Hassan. Ahmad Zakii Anwar, Valeriu Sepi dan G. Sampson Bieberich disatukan dalam *3 Person Show* (1999). Patrick Loste menjayakan pamerannya di Taksu Kuala Lumpur pada tahun ini.

#### **4.4.13 Pelita Hati Gallery of Art**

Ditubuhkan pada 1995 oleh dua sahabat karib iaitu Tengku Elina dan Eng Lam. Sebuah bungalow satu tingkat di Persiaran Titiwangsa 3 merupakan premis pertamanya.

*Part of the Whole* (1995) merupakan pameran karya-karya instalasi oleh Chumpson Apisuk (Thailand), Amanda Heng (Singapura) dan Paul Schock (Amerika Syarikat).

*Stories* (1995) merupakan pameran pembukaan Pelita Hati Gallery of Art pada 1995. Tiga pelukis muda yang giat menghasilkan karya-karya cetakan iaitu Jamil Mat Isa, Jack Ting Mui Chi dan Mohd Azhar Mat Ali bergabung kreativiti dalam pameran *Step by Step* (1995).

Mengakhiri tahun pertamanya, Pelita Hati Gallery of Art mempersembahkan *Fresh Faces* (1995). 20 pelukis-pelukis muda yang baru sahaja menamatkan pengajian di ITM, MIA dan KLCA mempamerkan karya-karya catan, cetakan, seramik dan arca dalam pelbagai tema dan stail.

*Belawing and the Great Mamat* (1996) adalah pameran pertama Kelvin Chap Kok Leong mempersembahkan karya-karya bertemakan budaya Borneo. Raja Shahrman Raja Aziddin memperagakan arcanya dalam *Gerak Tempur* (1996). Din Omar dan Chee Sek Thim bergabung menjayakan *Pameran Berkembar* (1996). Catan dan seramik dipersembahkan dalam *Heaven & Earth* (1996) oleh Khoo Boon Want. Pelita Hati Gallery of Art terus menjayakan pameran *Minang* (1996) oleh Salwa Ayob. Matahati-Garden of Art menjayakan *Seeing the Unseen* (1996), seterusnya Cheah Ewe Hon menjayakan *How I Feel about Solitude* (1996).

Syed Thajudeen Shaik Abu Talib membuka tahun 1997 dengan *Painting on Love* (1997). Seterusnya *8 Man Show* (1997), *Elok Bestari Santapan Dimata Nyata Pasti Tersusuk Dijiwa, Alunan Seni Mahligai Dikalbu* (1997) oleh 23 pelukis ternama tempatan semenjak 1940an hingga 1990an. Liu Cheng Thak menjayakan *As I Was Passing* (1997). Tujuh pelukis menjayakan *Bisikan Hati* (1997) bersempena dengan ulangtahun kedua Pelita Hati Gallery of Art. *Family Home & Hope* oleh Yau Bee Ling dan Chan Thim Choy. Syed Thajudeen Shaik Abu Talib dan Tan Bee Him menjayakan *The Place* (1997). Khalil Ibrahim, Sharifah Fatimah Syed Zubir, Ilse Noor, Ismail Abdul Latiff, Juhari Said dan Raja Shahrman Raja Aziddin mengakhiri tahun ini dengan *Risalah Dari Malaysia* (1997) di Hilton Galleries, Kuala Lumpur. *Idea #9* (1997) oleh Kelvin Chap Kok Leong di Pelita Hati Gallery of Art pada tahun ini.

*Coming Together* (1998) oleh 23 pelukis muda membuka tirai tahun 1998. Hamidi Abd. Hadi, Hir Haniff Mahat, Husnaidi Abd Hamid dan Nasaruddin Ahmad bersepakat untuk menjayakan *Penglipur Lara* (1998). Raja Shahrman Raja Aziddin menjayakan *Api Bayangan dan Kemenyan* (1998). Siti Jamila Samirin juga mendapat ruang untuk *Domestication of the Free Spirit* (1998). *Dusun* (1998) oleh Abu Bakar Idris dan *Pameran Seni Khat* (1998) oleh pelukis seni khat tempatan mengakhiri tahun 1998.

Pada 1999, Pelita Hati Gallery of Art berpindah ke Lucky Garden, Bangsar. Pelita Hati Gallery of Art telah menganjurkan *Children Art Competition* (1999). *Artistic Souls* (1999) adalah tajuk kepada pameran oleh pelukis-pelukis muda dari beberapa institusi seni lukis tempatan yang mendapat sokongan Tongkah Holdings Berhad.

Penglibatan syarikat-syarikat korporat dalam aktiviti pameran sedikit sebanyak memberi impak kepada industri seni ini.

#### 4.4.14 NN Gallery

Dua saudara bersepakat menubuhkan sebuah galeri seni komersil pada 1996. Syed Nabil Syed Nahar dan kakaknya Sharifah Nor Akmar Syed Nahar telah menubuhkan NN Gallery. Memilih premis di Jalan Kampung, sebelum ke Taman Ampang Hilir, Ampang.

Fong Kim Sing memulakan tahun 1996 di NN Gallery dengan *Mistry Morning* (1996), Zulkifli Yusoff dengan *Power* (1996). Zheng Yuande dengan *Glimses of Chinese Opera* (1996) dan diikuti oleh Anthony Chan Sai Weng dengan *Nature's Rhapsody* (1996). Walter Lam mengakhiri tahun 1996 dengan *Satellites & Stars* (1996).

Long Thien Shih memulakan tahun 1997 dengan *A Private View* (1997). Tan Chin Kuan menjayakan pameran pertamanya iaitu *Tan Chin Kuan (1987-1997). Inside (Project Germany)*

merupakan pameran yang menyertai *International Culture Project "INSIDE: The Field between the Sources and Contemporary Aspiration of Culture"* di Kassel, Jerman. *Joy is the Theme* (1997) oleh Sharifah Fatimah Syed Zubir. Seterusnya *Island View-World View* yang disertai oleh 12 pelukis Pulau Pinang. Jolly Koh juga telah menjayakan *A View of the Mountains* (1997). Zulkifli Yusoff kembali dengan *After Venice* (1997).

Pada 1998, NN Gallery menganjurkan *Shanhur-Mountains & Rivers* (1998) oleh Cheong Laitong. NN Gallery bersama WWF Malaysia telah menganjurkan *Art for Nature* (1998). Ahmad Fuad Othman telah menyempurnakan pamerannya dengan memperlihatkan karya-karya dari tahun 1994 hingga 1998. *Space Bar Installation* oleh Yee I-Lan pada tahun ini. *Misty Fields* pula oleh Fong Kim Sing.

NN Gallery kerjasama Universiti Pendidikan Sultan Idris (UPSI) tuntut mengadakan *B.Ed Show I '99*. Zheng Yuande kembali dengan *Silhouettes* dan Fong Kim Sing dengan *Misty Fields. Seasons* (1999), oleh Alex Ong Boon Hau dan Koay Soo Kau pula menjayakan *Metamorphosis II* (1999). Angkatan Pelukis Kedah (APK) mengakhiri aktiviti pameran di NN Gallery dengan pameran amal *Sari Warna* (1999) dan Zheng Yuande dengan *Uncoloured Path* (1999).

#### 4.4.15 Valentine Willey Fine Art

Valentine Willie Fine Art (VWFA) diasaskan pada 1996 oleh Valentine Willie bersama Mee-Seen Loong. Pada Mac 1997, VWFA bermula di Bangsar Baru. VWFA telah menganjurkan beberapa siri pameran oleh pelukis tempatan dan juga luar negara.

*Of Migrants and Rubber Trees: An Exhibition of Drawing and Installations by Wong Hoy Cheong* (1996) dan *Contemporary Body* (1996), pameran bertemakan figura oleh pelukis Singapura, Filipina dan Malaysia dilaksanakan.

*Re-GRUP – 30 Years On* (1997), sebuah pameran kolektif berkenaan perkembangan tujuh pelukis abstrak ekspresionis Malaysia diadakan. *ASEAN Masterworks*, mengumpulkan pelbagai karya-karya signifikan negara ASEAN telah dijayakan oleh VWFA berkolaborasi bersama Balai Seni Lukis Negara dan Yayasan Al-Bukhari. Pada 1997, VWFA menganjurkan pameran Ahmad Zakii Anwar, Yusof Majid, Iskandar Unglehrt, Yee I-Lann dan Kamal Sabran.

Chong Siew Ying dan Nirmala Dutt Shanmughalingam mengisi ruang tahun 1998 dengan pameran mereka. VWFA telah bekerjasama dengan Yayasan AIDS Malaysia menganjurkan pameran amal. *Tolong* (1999) mengumpulkan pelukis tempatan, Singapura, Peru, Amerika Syarikat, Australia dan Mexico. *Two Women* (1999) adalah kombinasi Norma Abbas dan Nirmala Dutt Shanmughalingam mempamerkan karya-karya terbaru mereka. Mastura Abdul Rahman, Anthonie Chong Kah Leong dan Jolly Koh juga telah menjayakan pameran mereka pada 1999.

#### 4.4.16 Metro Fine Art

Metro Fine Art (1996) bermula di Petaling Jaya sebelum berpindah ke Legend Hotel. *Children of the Land* (1996) juga telah dilaksanakan oleh Metro Fine Art.

Metro Fine Art telah mengajurkan *A Sojourn Through Art Aspirations* (1997) yang berlangsung di Hotel Istana. Metro Fine Art mengakhiri operasinya pada 2013.

*Source of Water Grandeur* (1997) pula bertempat di Hotel Istana. Pameran berkumpulan yang seterusnya ialah *Myriad of Colours* (1997) di Legend Hotel. *My Promised Land* (1999) merupakan pameran Adeptura yang pertama dianjurkan oleh Metro Fine Art.

Metro Fine Art aktif menganjurkan pameran secara berkumpulan dan juga perseorangan. Menjadikan ruang pamerannya dipenuhi dengan karya kontemporari oleh pelukis-pelukis Malaysia, Vietnam, Indonesia, dan Myanmar.

#### 4.4.17 Rusli Hashim Fine Art

Rusli Hashim Fine Art telah menubuhkan sebuah galeri yang berfokus kepada karya-karya bertemakan alam sekitar. Dijenamakan sebagai Forest Gallery itu mula beroperasi pada 1996 bertempat di Hotel Hilton Kuala Lumpur.

Rusli Hashim Fine Art menganjurkan *Topeng Series* (1996) oleh Yusof Ghani. Mengiringi pameran ini ialah perlawanan buku *Yusof Ghani: Siri Tari Topeng* yang dokumentasikan karya-karya Yusof Ghani dari *Siri Tari* sehingga *Siri Topeng*.

Rafiee Abd. Ghani pula diberi ruang untuk mempamerkan karya-karyanya dalam *The Painted Garden* (1996) di Galeri Oriental Bank. *The Painted Garden* yang merekodkan karya-karya awalnya di era 1980an sehinggalah pertengahan 1990an.

Dewan Bandaraya Kuala Lumpur (DBKL) menawarkan Rusli Hashim Fine Art untuk menguruskan Artist Colony di Tasik Perdana sebagai pusat seni lukis. Mulai 1997, Artist Colony menganjurkan pelbagai aktiviti seni lukis. Antaranya ialah *Treasures of the Rainforest* oleh Jaafar Taib dan Johan Marjonid.

Rusli Hashim Fine Art telah berjaya melancarkan satu lagi pameran Rafiee Abd. Ghani iaitu *The Garden Outside* (1999) di Hotel Hilton Kuala Lumpur beserta penerbitan dengan judul yang sama.

*Jai-Drawing with the Mind's Eyes* (1999) merupakan pameran Jalaini Abu Hassan di Pusat Kreatif, Balai Seni Lukis Negara. Sebuah penerbitan yang mendokumentasikan karya-karya awal di era 1980an sehinggalah 1990an juga diterbitkan.

#### 4.4.18 Gallery Tangsi Contemporary Art

Galeri ini ditubuhkan pada 1997 merupakan cetusan idea oleh Almarhum Y.A.M. Tunku Tan Sri Abdullah ibni Al-Marhum Tuanku Abdul Rahman (1925-2008) dimiliki oleh June Baharuddin.

Memberi tumpuan kepada penganjuran pameran oleh pelukis-pelukis kontemporari tempatan. "Tangsi" merujuk kepada nama jalan yang menempatkan premisnya. Ironiknya tangsi juga merujuk kepada tali nylon yang digunakan untuk menggantung karya-karya seni di dalam galeri.

Mulai 1998, Galeri Tangsi Contemporary of Art menganjurkan beberapa siri pameran antaranya ialah of *Allegory and Symbols*, *Malaysian-German Artists*, *Scream From Within*, dan *Nature*.

Pada tahun berikutnya *Malaysian-German Artists* (1999) terus dianjurkan. *Tangsi-Braunschweig Collaboration '99* pula menampilkan sejumlah pelukis dengan karya terbaik mereka.

#### 4.4.19 Shalini Ganendra Fine Art

Galeri ini telah ditubuhkan pada 1997 oleh Shalini Ganendra yang juga merupakan pengumpul seni dengan jenama The Private Gallery. Premis pertamanya ialah di Petaling Jaya.

Setahun kemudian ianya dijenamakan sebagai Shalini Ganendra Fine Art di lokasi berhampiran. Selain dari penganjuran pameran, Shalini Ganendra Fine Art turut menganjurkan program pertukaran seni. Pada 1998, *Monk Couture* iaitu pameran perseorangan oleh Anurendra Jegadeva telah dianjurkan.

#### **4.9.20 Jehan Chan Art Gallery**

Antara galeri seni komersil terawal membuka pintunya di bandar Melaka. Premis ini dihiasi dengan dekorasi fasad bergaya Straits Baroque. Ianya merupakan gabungan antara galeri, studio dan juga kediamannya.

#### **4.9.21 The Gallery @ Starhill**

Ditubuhkan pada 1998 oleh Chin Chin Liew, beroperasi di Starhill Gallery, Jalan Bukit Bintang. Setiap tahun The Gallery @ Starhill menganjurkan sekurang-kurangnya empat siri pameran setahun. Berkumpulan dan juga perseorangan. Mewakili pelukis-pelukis kontemporari dan juga bakat baru yang berpotensi untuk mencipta nama.

#### **4.9.22 Galeriizu**

Beroperasi pada 1998 di Hotel Shangri-La sebelum di Jalan Pinang. Antara pameran yang dijayakannya ialah *Kebun Sultan* (2002), oleh Rafiee Ghani dan *Pop Primitive* (2004), oleh Fauzulyusri.

#### **4.9.23 NH Lee Art Gallery**

Berpengalaman dari sebuah galeri seni komersil yang berjaya, Sally Lee bertekad untuk memiliki sebuah galerinya sendiri. NH Lee Art Gallery bermula di Jalan Imbi, sekitar tahun 1999. Setelah beberapa ketika berpindah ke lokasi baharu iaitu di Menara Pinang, Jalan Kia Peng. Memilih premis yang lebih sesuai di Ampang Hilir pada 2002 untuk meneruskan aktiviti perniagaannya.

### **5. KESIMPULAN**

Perkembangan industri kreatif semenjak era 1960 sehingga 1990 memberi satu gambaran bahawa ianya merupakan suatu perniagaan yang mencabar. Tempoh masa pengoperasian yang singkat berlaku kepada Galeri APS (2 tahun) dan Saujana Fine Art (4 tahun). Galeri Rupa bertahan selama lapan tahun dan Galeri Seni Samat beroperasi selama sepuluh tahun. Peningkatan yang mendadak pada 1980an menjadi 10 galeri berbanding hanya satu pada 1970an, dan terus meningkat ke 23 galeri pada 1990an, ini menunjukkan bahawa seni lukis tempatan sentiasa berkembang. Kebanyakan galeri yang ujud pada akhir 1980an dan 1990an dapat bertahan dan meneruskan kelangsungan dalam industri ini sehingga ke hari ini seperti Galeri Taksu, The Art Gallery dan The Gallery @ Starhill yang masih dibawah pengurusan yang sama kecuali The Art Gallery yang diuruskan oleh pewaris pengasasnya.

### **PENGHARGAAN**

Tiada penghargaan yang ingin dirakamkan dalam kajian ini.

### **PEMBIAYAAN**

Kajian ini tidak menerima sebarang pembiayaan dari mana-mana pihak.

### **SUMBANGAN PENULIS**

Semua pengarang menyumbang kepada penghasilan penulisan ini secara sama-rata.



## KONFLIK KEPENTINGAN

Pengarang mengisytiharkan tiada potensi konflik kepentingan berkenaan dengan penyelidikan, kepengarangan dan/atau penerbitan artikel ini.

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# Digital Micro Visualization of Movements through Motion Capture: A Case Study of Joget Serampang Laut

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## ABSTRACT

Motion capture technology also known as MoCap is one the important and leading technology in the process of capturing, recording and digitizing a significant movement. It gives a high accuracy of movement information, high degree freedom in movement and high flexibility in the captured physical movement. A wide range of research uses motion capture technology to gather data and to create a new finding in sport, medical and military purposes to improve human activities. Recently, in the area of performing arts, a number of research has used this technology, especially to capture the movement of traditional dance and traditional martial art as a platform of perseveration, documentation, archiving and interactive learning material purposes. This paper was executed using a mix of qualitative and quantitative methodology. Interviews and literature reviews were used to expose the rich diversity of three elements: Joget Serampang Laut, art biomechanics and motion capture technology. On the other hand, 21 joint of art biomechanics and 42 set of optical tracking passive markers were placed on the dancer to record the dance routine of Joget Serampang Laut in a motion capture laboratory that used eight (8) unit Osprey digital motion capture camera. Cortex Analysis software was used as a form of data analysis instrument. The findings of the research included motion capture technology as an effective tool for synthesizing time-based trajectory information into single frame, time-independent images that contained useful information about movements and gestures. Micro visual images can be essential as a metaphor for human experience since it provides objective representation that informs human perception and stimulates interpretations. At the end of the research, micro visual can be a communicative content related to bodyline that contains implicit meaning. The gestural representation may be understood in an experiential or cultural denotation and connotation that can holistically benefit and enhance the cultural values.

**Keywords:** Motion Capture, Digital Micro Visualization, Joget Serampang Laut, Art Biomechanics



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## 1 INTRODUCTION

In today's world, the development of technology has become a crucial factor in numerous sectors, and many areas heavily rely on technological advancements to function. The use of technology to address different issues has resulted in positive and constructive impacts on society. The successful resolution of many issues and problems has been possible with the aid of technology. One important issue that requires attention and participation is the preservation of national heritage through digital culture preservation. In cultural studies, tangible and

intangible cultural heritage are key subject matters, and technology has become a vital medium in accomplishing UNESCO's mission, vision, and targets. The use of modern technology as a digital platform has increased ease of accessing and collecting valuable cultural knowledge from different ethnic groups. This has created a gateway for the young generation to learn about their cultural heritage and promote sustainable human development as ethnic coherence (Themistocleous, 2018; Santachiara et al., 2018; Demenchuk et al., 2020; Elfizar et al., 2020).

According to Idris et al. (2017), the quality of digital heritage is dependent on the appropriate use of digital media, tools, and software. Careful consideration and integration must be given to what, when, and how these components are utilized to ensure the desired level of quality. Precise decision-making regarding the use of these components is essential for digital preservation.

Kico et al. (2018) discussed the various methods available in teaching dance, including text documentation, photos, video, and graphical notation. This method is considered attractive, aesthetic and pleasant to watch. However, common methods like photography and videography can only capture visible movements, resulting in incomplete information and accuracy details of movement.

According to Syu et al. (2018), digital preservation of cultural assets is a critical area that has been aided by the development of digital technology, noting that motion capture technology is a leading medium for archiving information on body motion and movement. The process of gathering valuable data on dance movement that is not visible to the naked eye can be greatly enhanced by advanced technology such as motion capture. This technology is able to record and translate any kind of movement into specific algorithms, allowing for in-depth analysis and transformation into new findings in a 3D space.

## **2 MOTION CAPTURE TECHNOLOGY**

In the realm of digital data capture and transformation, motion capture technology or MoCap is a vital technology used to record body and object movements, creating rich 3D digital information that is accurate and useful in many different applications. This technology enables the capture of previously invisible movements, providing valuable information in the form of trajectory lines. This technology facilitates the display of performance characteristics and enhances data analysis.

According to Krigslund et al. (2012) and Yunus et al. (2021), motion capture is an advanced technology that has been used in many fields, including medicines, sports, entertainment, gaming, and performing arts. The technology has brought a new level of realism in providing valuable information. Its ability to capture motion and expression with precision is a big advantage, providing users with an ultra-realistic and immersive experience in order to better understand certain subject matter.

Motion capture technology is a versatile tool that enables the recording of analogical motion, which can be converted into detailed digital data for use in a wide range of applications. By providing a comprehensive and accurate representation of performance characteristics, 3D digital information is particularly well-suited for scientific analysis and structured data collection. Additionally, motion capture technology offers unique benefits for the digitization of intangible cultural heritage assets, including enhanced preservation, improved learning outcomes, and increased potential for use in animation and other creative endeavours. This

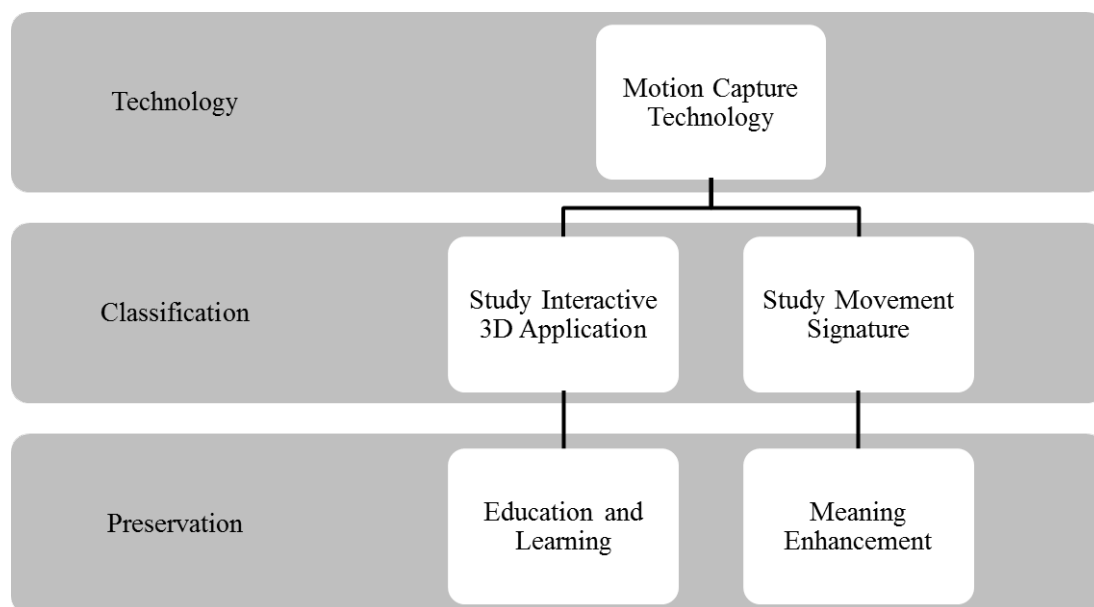
technology represents a superior alternative to traditional methods such as text, 2D images, and videos.

## 2.1 Motion Capture Technology Purpose in Digital Preservation

Digital preservation, through the utilization of motion capture technology is largely and primarily centred on education, training, and entertainment purposes. Applications such as interactive learning, 3D storytelling, and video instruction training offer new and engaging ways for learners to experience and practice unique traditional dance movements or performances to fulfil the primary objective of digital preservation (Stavrakis et al., 2014; Kovavisaruch et al., 2011; Mustafa & Idris, 2017).

According to Mohd Herrow and Azraai (2021), the application of motion capture technology as a platform to explore traditional Malay folk dance movement can provide significant benefits in preserving culture and heritage. The exploration of motion capture technology as a platform to delve into the micro visual of traditional Malay folk dance movement has the potential to provide significant benefits for culture and heritage preservation. These benefits include an increase in cultural value and meaning, and the appreciation of the arts can be enhanced in a holistic manner.

Micro visualization study utilizing and integrating motion capture technology is a novel approach that can bring a new level of visual significance to the Malay traditional dance by capturing the intricate and delicate movements used to convey meaning and narrative by gaining a deep understanding and reflection of the cultural, historical, and philosophical context in every dance style. Figure 1 shows the framework of motion capture technology as a variation of potential purposes in digital preservation.



**Figure 1** Framework of Variation Purpose of Motion Capture Technology

## 2.2 Art Biomechanics in Malay Folk Traditional Dance

The application of art biomechanics is vital in providing an analytical description and quantification of the components of movement, such as forces, velocity, and acceleration of body movement. The specific data captured through this analysis can be used to develop personalized training plans, improve athletic performance, and prevent injuries. In dance, biomechanics is focused on gathering information about the joints and rigid segments of each body part, which are fundamental for the exploration and analysis in common study.

According to Wilson and Kwon (2008) and Van der Kruk and Reijne (2018), analysis of motion using 3D motion technology involves capturing movement from multiple angles, allowing for a more comprehensive understanding of the body's movement. Motion analysis involves the use of tracking software and multiple motion capture cameras, typically ranging from two (2) to six (6) or more, to capture and record movements for the analysis of body segments in specific body parts or the overall frame of the dancer's body. The use of motion analysis in dance enables a deeper understanding of movement patterns, which can be used to enhance teaching, learning, and performance. In addition to improving dance, the data obtained from motion analysis can also be used to enable a deeper understanding of movement patterns, and to preserve and document cultural heritage through visual representation.

Art biomechanics in Malay folk traditional dance is commonly divided into two (2): main body joints that provide with significant movement, which are the upper body and lower body. Upper body movements are commonly perform in an organic or free form as a popular element in Malay folk dance, and are known for exhibiting distinct characteristics based on gender, with male and female dancers each showcasing their own unique approach and motion style to represent their characteristic.

The lower body movement most commonly uses symmetrical balance as the concept in order to emphasize stability, unity and harmony. According to Wan Muhammad Fauzan and Said Husain (2018), symmetrical patterns are an essential component of Malay folk dance, with the opening and ending phases of the dance often incorporating the same floor pattern movements to create a sense of symmetry and balance, such as form of linear shapes, including vertical, horizontal, geometry, semi-circular or circular.

## 3 METHODOLOGY

In this study, the qualitative research approach utilized a semi-structured interview approach with focus groups comprising of expert practitioners and philosophers in related areas. The goal was to gather valuable information on the Malay *Joget Serampang Laut* dance, including its fundamental components, representation, and terminology, to aid a better understanding of the dance. Data collection for this study also involved using participant observation as a method. This entailed observing the Malay *Joget Serampang Laut* step movements for each *Ragam*, the biomechanics of each movement, and how dancers represented the movement art biomechanics. Through contest analysis, the raw information obtained from both methods was synthesized to gain a comprehensive understanding of Malay *Joget Serampang Laut*. This process allowed the researcher to delve into the history, fundamental components, representation of the dance movement, *Joget Serampang Laut* step pattern for each *Ragam*, and art biomechanics that played a crucial role in dynamic movement.

On the other hand, for the quantitative research approach, the utilization of advanced technology, particularly motion capture, was a crucial aspect of the research to capture, record,

digitize, and visualize the movements of the Malay *Joget Serampang Laut* dance. This approach was central to the research as it provided a micro-visual representation of the dance movements that were typically imperceptible to the human eye. In the motion capture laboratory at the School of Arts, Universiti Sains Malaysia, eight (8) units of Osprey digital camera motion capture were mounted on rails. These cameras had a 245 frame per second capability and a 640 x 480-pixel sensor. Calibration and synchronization of the cameras and software were necessary before recording any motion to ensure alignment with the capture volume, resulting in highly accurate data collection. Furthermore, 42 passive markers were placed on the performer based on specific body joints to provide a sophisticated and unique set of motion data. Cortex motion analysis software was used for data analysis in order to generate lines, patterns, tracking markers, and duration from the performance data. A specific procedure was adhered to for a smooth process. Once the recording was completed, a raw motion signature of *Joget Serampang Laut* appeared in the system, undergoing several stages of analysis, including cleaning up markers data, converting marker to joint angles, and reframing trajectory line. Figure 2 shows the conceptual framework of the research for each research objectives.

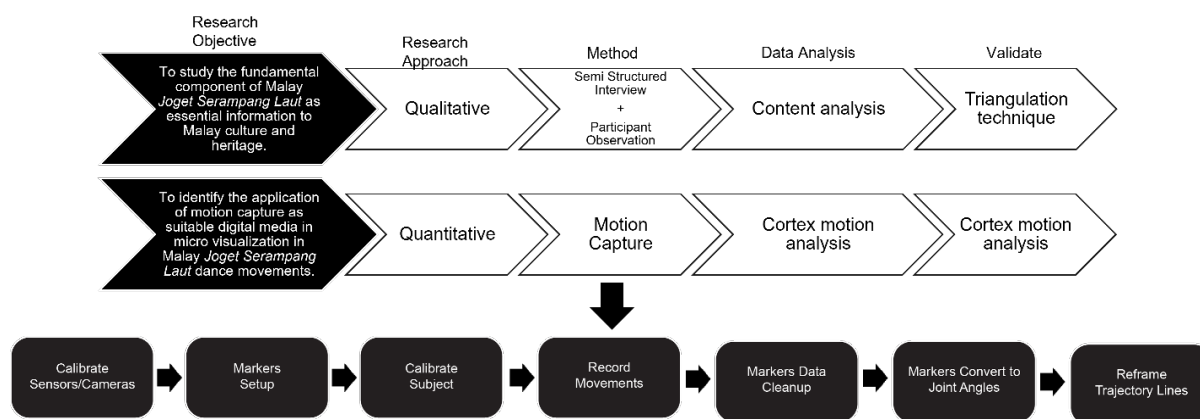


Figure 2 Conceptual Framework of the Research

## 4 FINDINGS

Malay folk dance is a unique cultural expression that is closely tied to the customs and traditions of specific regions, religions, and beliefs. The performance of these dances is typically reserved for significant occasions, such as weddings, festival celebrations, and religious ceremonies, highlighting their cultural importance. It serves as a means of commemorating significant events and occasions, as well as showcasing the community's creativity, spirituality, and shared identity. Thus, Malay folk dance is an essential component of the rich cultural fabric of the Malay people, representing their history, mythology, and beliefs. Its cultural codes, history, and symbolism make it a unique form of artistic expression that is integral to the community's identity and development.

The genesis of *Joget Serampang Laut* can be traced back to the 1970s, when Seid Manaf, an expert, practitioner and teacher of traditional Malay folk dance, pioneered the art form's evolution at *Taman Budaya* also known as *Komplek Budaya Negara* in 1972. His deep involvement in and dedication to the development of Malay folk dance in Malaysia, particularly in the *Joget* style, was pivotal in shaping the genre's unique characteristics and establishing it as an integral part of the country's cultural identity. Noriah Ahmad and the late Zulkifli Zain, who were mentored by the late Seid Manaf, are widely regarded as the pioneers

of *Joget Serampang Laut*. As the first generation to inherit the theoretical and practical knowledge and skills of this traditional Malay folk dance from their esteemed mentor, they have played a significant role in preserving and advancing the art form's cultural heritage.

#### 4.1 Fundamental Component of *Joget Serampang Laut*

Bannerman (2014) and Koff (2015) have identified four (4) fundamental components that are crucial to the creation of Malay folk dance: dance movement, music, musical instruments, and costume, all of which are considered to be equation elements. But, Noriah Ahmad, expert and experience practitioner of *Joget Serampang Laut*, has identified five (5) necessary and fundamental components for the performance of *Joget Serampang Laut*. These elements include four (4) similar elements to Malay folk dance, namely dance movement, music, musical instruments, and costume, as well as a new element, which is the lyrics. Each of the fundamental components in *Joget Serampang Laut* plays an important role in making the dance routine's harmony, unity and synchronization.

However, the primary area of focus in this research was the dance movement of *Joget Serampang Laut*. It consisted of 14 *Ragam* performed by one (1) pair group of performers with specific duration of three (3) minutes and 40 seconds. This provided a whole set of dance step pattern and visual representation of *Joget Serampang Laut*. Figure 3 shows the fundamental component of *Joget Serampang Laut*.

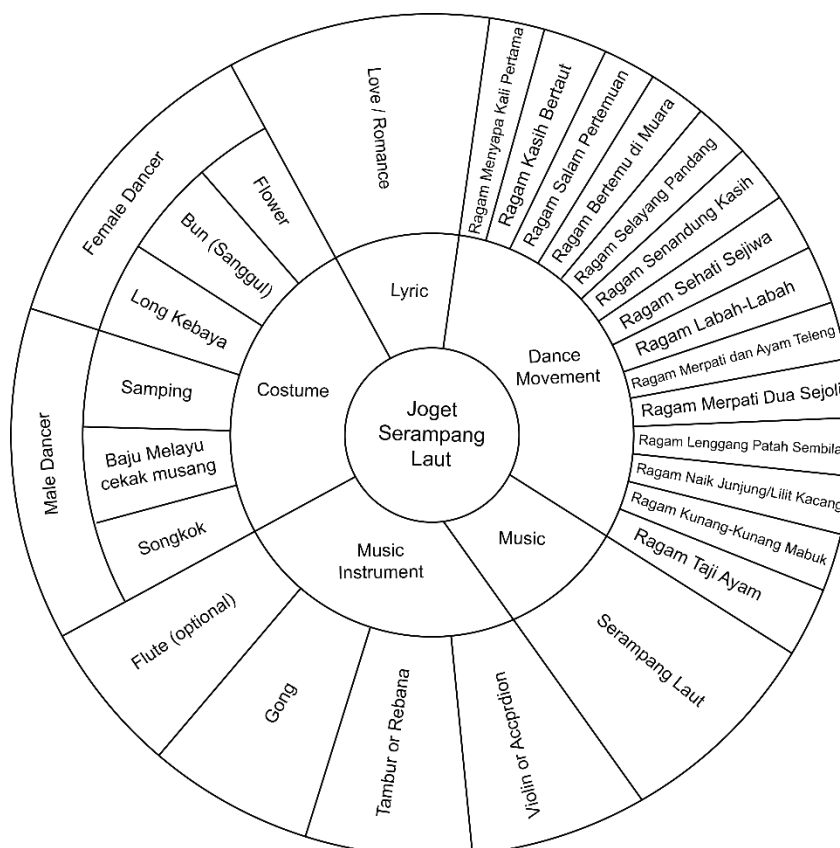


Figure 3 Fundamental Component of *Joget Serampang Laut*

## 4.2 Art Biomechanics of Joget Serampang Laut

*Joget Serampang Laut*, a dance form that is known for its energetic movements, holds the value of gentility and morality as a crucial aspect of Malay culture. In this dance, the emphasis on grace and propriety is a testament to the enduring importance of traditional customs and manners in the community. By prioritizing these values in the practice of *Joget Serampang Laut*, the Malay people continue to honour and preserve their cultural heritage while celebrating their vibrant spirit and enjoyment of life.

The creation of *Joget Serampang Laut* drew inspiration from three key sources: nature (*Alam*), Islamic principles, and Malay customs. These influences are reflected in the dance's movements, which blend graceful gestures with lively steps to capture the essence of the natural world while expressing the deep spirituality and cultural richness of the Malay community.

The focal point of *Joget Serampang Laut* lies in the lower body and upper body, where the majority of the routine is defined through profound movement. The foot and ankle play a key role in expressing the artistry of the dance, allowing for a stunning visual display. Geometrical shapes are the foundation of the dance floor pattern in this style of dance, with a range of shapes, including squares, diamonds, circle, and triangles, forming the main structure of the dance movement.

The upper body is heavily involved, with a focus on using the elbow, shoulder, and wrist to execute the dance movements and add a level of complexity to the routine by creating an intricate, dynamic and expressive and visually appealing movements. The usage of organic and free-form movements is inspired by *Alam*, such as *mendayung*, *mengail*, and *lilit kacang*. These types of movements add an element of naturalness and creativity to the routine, resulting in a visually stunning and artistically expressive dance performance. Figure 4 shows the main art biomechanics involved in *Joget Serampang Laut*.



**Figure 4** Active Art Biomechanics in *Joget Serampang Laut*

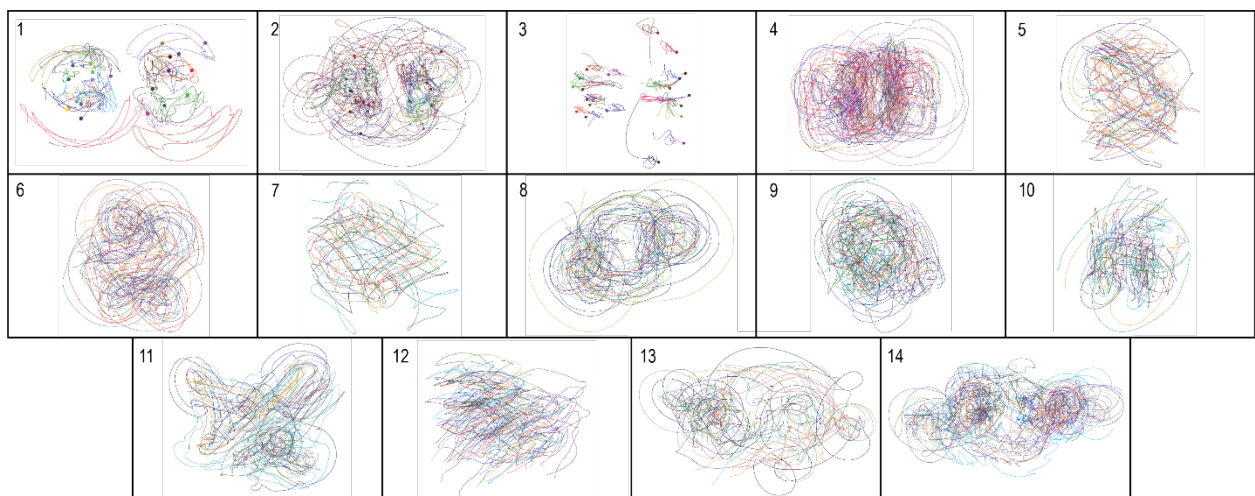


### 4.3 Micro Visual of Joget Serampang Laut

Under the guidance and control of expert practitioners, the *Joget Serampang Laut* dance routine was meticulously recorded 10 times to ensure the utmost accuracy and precision. To track movement and motion accurately, a total of 21 passive markers were strategically placed on the performer's body at specific joints, with four (4) markers affixed to the head, 11 markers to the upper body, and six (6) markers to the lower body.

The micro visual was grounded in active art biomechanics, which involved the strategic placement of 21 markers on the performer's body to capture a range of movements and create various trajectories that intersect, overlap, and diverge. The resulting visual was composed of 336 individual joint segments that formed a dynamic pattern. It consisted of an intricate and multifaceted arrangement of lines, shapes and forms that coalesced to form a breathtakingly captivating and visually compelling display, imbued with an unparalleled level of immersion. This assemblage of raw data represented a priceless asset to study visual culture, providing a distinct vantage point from which to contemplate the aesthetics of motion and the philosophical nuances of appreciation and comprehension.

Moreover, this raw data also held significant potential for philosophical understanding and appreciation, providing a platform to contemplate the subtle distinctions of aesthetics. Through a careful analysis of the elaborate details of this micro visual into philosophical and aesthetic preceptive, a rich tapestry of information was sure to captivate and inspire, creating a profound and deeply moving with deeper experience. Figure 5 shows the result micro visual of *Joget Serampang laut* through motion capture technology.



**Figure 5** Micro Visualization of *Joget Serampang Laut*

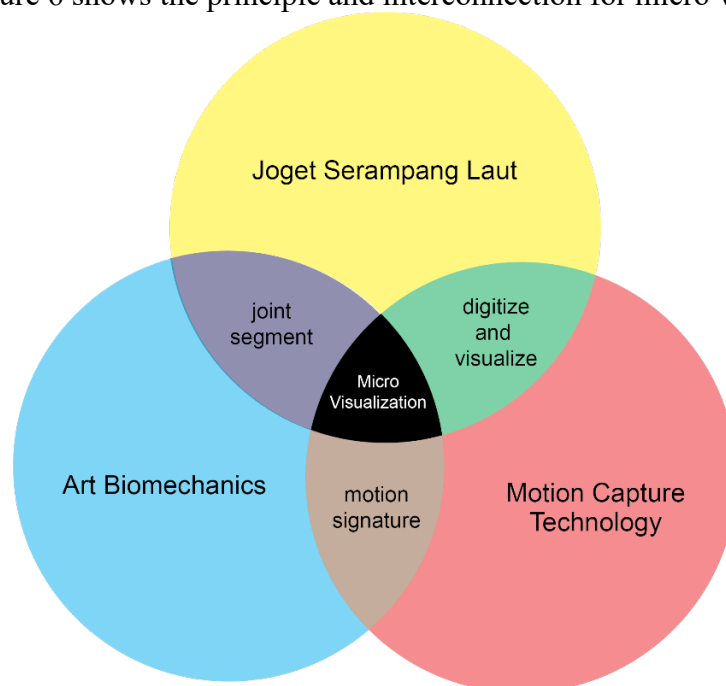
## 5 DISCUSSION

*Joget Serampang Laut* provides a powerful visual display of aesthetic, unity, harmony and modesty, reflecting the strong connection between the performers. The use of structured and coordinated choreography underscores the significance of collective movement and harmony among the dancers, conveying a sense of aesthetic beauty and unity. The creation of *Joget Serampang Laut* drew inspiration from three (3) key foundations: *Alam*, Islamic principles, and Malay customs. This unique intermingling of influences is reflected in the dance's movement profound structure, which emphasises on aesthetic beauty, unity, modesty and harmony to

continue to captivate audiences worldwide. The statement highlights the fact that the influence of Malay community culture has continued to be evident in various aspects of life. One (1) of the key features of this culture is the deep connection between humans, nature and spirituality, which is reflected in the form of various traditions, beliefs and practices. The Malay culture has a rich history of living in harmony with the environment, valuing the interdependence between humans and the natural world.

The usage of art biomechanics in *Joget Serampang Laut* adds an important dimension to the art of dance by creating a diverse range of motion signatures, and providing a quantifiable visual element to the dance routine. This not only enhances the artistry of the dance, but also has important implications for the study of dance as a discipline, allowing for improved analysis and understanding of the physical aspects of dance performance. One (1) of the significant benefits of incorporating art biomechanics into the dance is the ability to generate a unique and captivating experience for both performers and audiences. Utilizing biomechanics principles enables execution of the movements with greater precision and control. It results to an engaging and impressive visual appearance.

Motion capture technology has emerged as a revolutionary tool in the preservation of cultural heritage. The digitization and visualization of micro visuals of traditional dances, such as *Joget Serampang Laut*, have become possible with the utilization of this technology. Its high degree of metadata accuracy and freedom in movement provide a robust platform for learning materials, supporting sustainable human development and contributing to the preservation and transmission of cultural heritage for future generations in the most comprehensive and accurate way possible. Figure 6 shows the principle and interconnection for micro visualization.



**Figure 6** Framework of Micro Visualization in *Joget Serampang Laut*

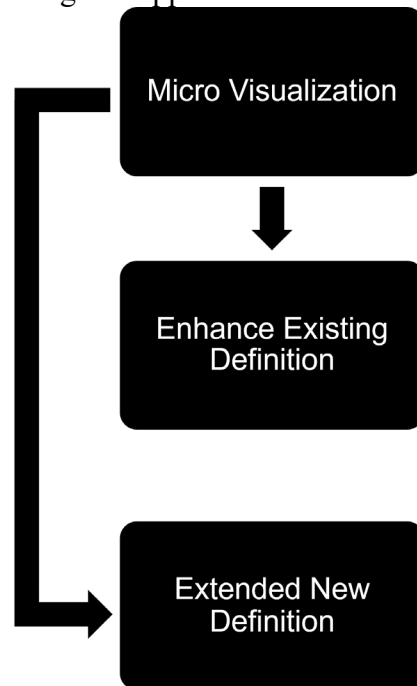
## 6 CONCLUSION

This research can act as a connection that will enhance the appreciation and understanding of the philosophy behind any Malay folk dance in the country. Additionally, exploring the micro visual elements of *Joget Serampang Laut* has the potential to enhance the existing

philosophy. Furthermore, these micro visual aspects can be examined in terms of their symbolism, movement patterns, and cultural significance to potentially provide a new paradigm or expand meaning that can profoundly impact the understanding, appreciation, and ethnic development of the culture.

Through motion capture technology, micro visualizations can be captured to communicate content related to the bodyline, containing implicit meaning. By analysing the denotation and connotation of these visual elements, gestural representation can be understood experientially or culturally, offering deeper insights into the meaning of these traditional Malay performing arts. The use of motion analysis data has become increasingly prevalent in various fields, including dancing due to its multifaceted nature. One (1) of the primary applications in motion analysis data is in enhancing performance, as it allows for a more in-depth understanding towards the philosophy of the dance, patterns and art biomechanics.

Moreover, motion analysis technology provides unique insights into cultural heritage as the technology continues to evolve, become more accessible, and offer new opportunities for the cultural growth and discovery. Figure 7 shows the possibility of micro visualization that can enhance the definition to the existence or provide an extended definition that can growth into new paradigm of understanding and appreciation.



**Figure 7** Potential Micro Visual as Enhancement Definition or as Extended Definition

The use of motion capture technology in *Joget Serampang Laut* dance provides a medium for discovering micro visual elements and symbols within dance movement. Micro visualization can be a valuable asset in enhancing the existing definitions or extending new definitions in *Joget Serampang Laut*. By breaking down the complex movements and patterns of the dance into smaller components, researchers or practitioners can gain deeper insights into the cultural, philosophical and historical significance, and even generate new perspective of *Joget Serampang Laut*. This research focused on enhancing cultural meaning holistically, benefiting young generation and creating a bridge for cross-cultural ideas and development. By identifying the root or origin of the culture, a sense of unity and belonging can be established by generating new interests, and enhancing and expanding into other fields of study.

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## CONFLICT OF INTEREST

There are no conflicts of interests.

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# The Spirit and Elements of Malaysian Multiculturalism in Chuah Thean Teng's Batik Paintings

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## ABSTRACT

*This paper examines the batik paintings of Chinese artist Chuah Thean Teng in the context of Malaysia's multicultural society. Batik, an ancient traditional craft in Malaysia, was initially produced on textiles through wax and dyes and is often applied to daily clothing and objects. As such, the motifs and elements of batik paintings are closely related to the local culture and have a high symbolic value. Chuah Thean Teng has improved and developed the batik process into a work of art with aesthetic value. This paper aims to understand the social and cultural climate of the time through a generalised analysis of the results of Chuah Thean Teng to evaluate the artistic elements embedded in the batik works. The paper adopts an art historical research approach, which consists mainly of form and context analysis. The study is descriptive, with data in the form of text and images, including the artworks themselves, publications, books, journals, and other official records. Chuah Thean Teng, a Chinese artist, has inherited and evolved the traditional Malaysian batik art by seeking artistic inspiration in a culturally diverse environment. His work is a hybrid expression, reflecting the exchange and borrowing between cultures. This is in keeping with the historical context of the time and also conveys modern Malaysian art's inclusiveness, diversity, and richness. As an essential part of contemporary Malaysian art, batik painting is itself a sign of modernity. It is hoped that this study will help to enrich the research and analysis of Malaysian batik painting and, through it, generate interest in batik painting and provide knowledge and methods of interpreting the content of the artwork.*

**Keywords:** Multiculturalism; Chuah Thean Teng; Batik paintings; Malaysian Chinese Artists; Iconography;



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## 1 INTRODUCTION

Malaysia was greatly affected by the racialisation of the colonial era, which resulted in the establishment of numerous hierarchies based on the four basic racial categories cultural, economic, political, and cognitive. (Gabriel, 2021). According to Wan Samiati Andriana et al. (2017), Malaysia's multiculturalism and Multi-ethnic have affected its art. As Western art historians have long recognised, any fascinating civilisation should have its art form. As a result, in the early years of independence, Malaysia's artistic community was characterised by a confusion of identities and a clash of cultures.

Since 1965, Malaysian artists have been committed to finding cultural recognition and have searched for their own identity. Particularly in the 1970s and the years that followed, local artists began to emerge with an awareness of national art (Noh et al., 2018). The establishment of the National Cultural Congress at the University of Malaya's Department of Sports and Youth in 1971 was the first official

advocacy for artists to incorporate Malay themes into their artworks to shape a multi-racial Malaysian culture. It was a wave of artistic thinking to find identity, strengthen recognition and preserve culture.

Batik, a technique of fixing different colours of batik dye on fabric, is an ancient Malaysian craft. In their early years, most Malaysian artists were heavily influenced by Western art styles and therefore had fewer elements reflecting their local identity. According to Shazani & Wan Samiati Andriana (2021), After the racial riots of 1969, the subject matter of Malaysian batik painting significantly diverged from other art forms, and many artists were motivated to revive traditional art forms like batik and its motifs as a basis for modern reading and usage.

Chuah Thean Teng, a Malaysian Chinese, is widely appreciated for developing the batik craft as a painting technique. He was born in Fujian and moved to Penang with his parents at 14. He studied at the Amoy Art Institute and thus acquired the skills and methods of Chinese painting. After the Second World War, he opened a batik workshop in Penang, which failed because of poor business practices. Still, he used the remaining materials to turn the traditional batik floral motifs into figurative designs. The community well received this improvement, and, after many attempts, he eventually elevated batik from a craft to an artistic medium, for which Chuah Thean Teng is widely recognised as the 'father of batik art' in Malaysia.

Therefore, based on Erwin Panofsky's iconographic theory, this paper will examine the batik paintings of Chuah Thean Teng from different decades of the twentieth century. Through the analysis of the visual content and artistic elements of the works, the intrinsic cultural significance and value of the results are explored, and how the artists paid attention to the local creative details and embedded them in their artistic creations, ultimately shaping the cultural foundations of a pluralistic society through the artworks. The significance of this study is that it serves as a preliminary record of the analysis of the batik paintings of Cheah Thean Teng, which will help to raise public awareness of batik painting and will be a reference for future research on batik painting.

## 2 LITERATURE REVIEW

### 2.1 Malaysian Batik

Malaysian batik production first started in the 1920s and is closely related to the Javanese of adjacent Indonesia. (Wah ed et al., 2022). Originally used as an everyday garment, the batik was preferred by Malaysian women and is highly associated with Malaysian society and culture. Batik is regarded as a cherished national heritage art of Malaysia. According to the World Asia-Pacific Craft Council, Batik from Malaysia is one of the most well-known indigenous crafts in the world. (Hartini.M. et al., 2021). There is currently a wide range of scholarly opinions on the definition of batik.

The term "batik" From Steelyana (2012), has Javanese origins. It is thought that the term "ambatik", which means "a cloth with little dots," is where the word "batik" first appeared. The suffix "tik" means little dot, drop, point, or to make dots.

According to Wahed et al. (2022), the word batik's suffix, "tik," means "to make small dots."When the batik artisan creates the desired pattern, wax is applied to the fabric in a dripping or dropping motion.

As seen by Shazani & Wan Samiati Andriana (2021), the word "batik" is of Indonesian origin and means 'to write.' Batik, therefore, means 'to write dots,' in this case in the form of dots themselves, but also the form of flowers and other small designs on the surface of white cloth.

Thus, we can provide a simple definition of batik. This technique originated in Java, Indonesia, and is an ancient art form that is usually painted on fabric using wax-resistant dyes, including cotton, beeswax, and natural dyes derived from different plants. Although batik is not as revered as the national flag, like other cultural icons, it is integrated with the national narrative and history (Ramlan, 2019).

Batik is a form of art that has evolved and is closely associated with Malay culture. Many Malaysians today recognise batik as a representation of nationality or citizenship since it shows the integration of the multi-racial society in the area (Zarlina, 2017). Batik also serves as a reflection of social relationships, and wearing batik during some community social events has significant social life patterns. (Steelyana, 2012).

Influenced by race, religion, and community, Malaysian batik presents different design styles, with pattern and colour preferences linked to the artist's identity. It reflects the cultural heritage of the artist and has symbolic value.

## **2.2 Multiculturalism in Malaysia**

Multiculturalism, as the name implies, encompasses a wide range of different cultural groups. The political, legal, and philosophical approaches that arose after World War II to accommodate this newly discovered societal diversity are typically referred to as "multiculturalism" (Ashcroft & Bevir, 2019).

Dolce (1973) defines multiculturalism as the reflection of a value system that emphasises accepting behavioural variants resulting from many cultural systems and actively promotes the right for such variations to exist. Tip et al. (2012) argue that multiculturalism is a policy that values and supports a varied society.

Modern Malaysian art is empirical evidence of a multicultural society. Noraini M & Hoong Leongb(2013) suggest that with preferential power sharing and some degree of cultural preservation, Malaysia can be described as an environment of separation or cohabitation under segregation: Intergroup relations are discussed in Malaysia under the assumption that there are finite resources that must be apportioned in a way that benefits the dominant Malay at the detriment of other ethnic groupings.

Therefore, apart from encouraging Malay and Islamic cultures, the Malaysian government has adopted a policy of symbiosis and protection for the cultures of other ethnic, religious, and linguistic groups. This can be seen in the second point of the National cultural policy, namely that other elements of culture that are reasonable and compatible with Islamic culture may also be accepted as national culture.

To interpret multiculturalism, one needs to understand the colonial history of Malaysia. Sulaiman (1997) contends that the British "divide and rule" approach caused a powerful sense of alienation and isolation amongst newly arrived non-Malays and Malays. International cultural values and norms were introduced due to the influx of foreign immigration.

Although some publications offer a personal perspective on racial relations, Giacchino-Baker (2000) asserts that few Malaysians have sought to describe the implications of cultural diversity on the future of this multicultural society. On the other hand, Hoffstaedter (2009) contends that Malaysia's aim to internalise racial homogeneity and essentialism while exhibiting the ideal of variety outside has significantly impacted the country's cultural scene.

The artwork serves as a visual material that documents the influence of the social context on the artist in a multicultural context. Each region has distinctive qualities since batik is impacted by the sociocultural context and physical surroundings (Supana & Sudardi, 2018). Malaysia's geographic location, historical background, and cultural diversity all impact batik. The significance of batik in art and culture is linked to the country's need for cultural development (Rafeah, 2012). When analysing batik paintings, placing them in a multicultural context is necessary.

## **2.3 Chuah Thean Teng's batik paintings**

According to Zakaria & Aziz (2022), a particular artist concentrates on and incorporates the perception of national identity into their artistic creation. Batik is an alternative to the region's search



for a modern artistic identity. The artwork simultaneously communicates national emblems, expresses unity through the chosen object, and shares cultural values through its context and content.

The region's yearning for a contemporary aesthetic identity has an alternative in the form of batik. Batik's painting exhibits a healthy and severe evolution in terms of style, formal treatment, and subject matter, dispelling the idea of technical and aesthetic laziness (Harozila, 2007). Chuah Thean Teng, a pioneer of batik painting in Malaysia, believes that Malaysian deserves its style of painting; China, Japan, and Western countries have their styles of artwork, and Malaysia should not be an exception.

With a multicultural environment and a growing perception of national identity, Chuah Thean Teng has chosen the subject matter that best fits the theme of modern Malaysian art, namely the depiction of scenes from daily Malaysian life through batik.

Ali (2005) advances that with the image painting that has been included in the mainstream of modern Malaysian painting, the tradition has been given additional diversity by referencing the forms, techniques, meanings, and themes of traditional and indigenous art. Chuah Thean Teng has achieved this through painting in the conventional batik style, primarily using traditional patterns for embellishment and incorporating aspects of Malay culture into his expressive topics.

Shazani & Wan Samiati Andriana (2021) assert that the artists reflect Malay culture, especially regarding customs and way of life. The Malay cultural features portrayed in their artwork, such as the traditional Malay house interiors, way of life, and clothing, imply that batik has evolved beyond its traditional world into a contemporary artistic context.

Due to Sullivan (1968), batik paintings are pieces of art that, depending on the artist, can reflect any subject matter they choose while concentrating on batik motifs. Therefore, attention should be placed on analysing the patterns while interpreting batik artworks. Wahed et al. (2022) say that design patterns in Malaysia have historically evolved to suit the country's demands. On the other hand, traditional design elements remain distinctive because each motif has its visual components and aesthetic meaning.

Traditional batik motifs have a symbolic value and can be utilised to express ideas at the time and recognise social stratification (Maziyah et al., 2016). Following Chuah Thean Teng's initiative, batik painting in Malaysia has seen several advances and changes in techniques, ideas, and ways of producing batik painting artworks. Some Malaysian artists have also employed batik painting as secondary media. (Wan Samiati Andriana & Shazani, 2021).

Besides, Malaysia's abundant tropical flora and fauna also provided him with various motifs. Through the arrangement of these patterns and the design of colours, he incorporated indigenous artistic elements into his works. Malaysian batik motifs are ethnic motifs consisting of botanical imagery such as bamboo shoot motifs, a thousand flowers, and tears of love for flowers, and animal motifs such as scorpion motifs, butterfly motifs, bird motifs, and even chicken motifs (Harozila, 2007).

Sullivan (1959) notes that Chuah Thean Teng developed the concept of painting with a batik, which included extensive and intricate figure compositions and decorative patterns. Motherhood was his most frequently used figure subject, which owed its influence to traditional Chinese painting concepts. Figure painting is the oldest discipline in Chinese painting. It uses the objective figure as an object of observation and a source of creation, which is the most significant difference from the creative thing of Islamic art.

Therefore, Chuah Thean Teng's batik paintings are influenced to varying degrees by multicultural concepts in terms of subject matter, form, and medium, with a predominance of local traditional and Chinese art.

### 3 METHOD

This paper will use both qualitative and historical methods. The qualitative approach is descriptive, with data including text and images, and the collection method is primarily observation, meaning that the artworks are first observed to collect primary data. In contrast, secondary data includes images, exhibition catalogues, journals, academic papers, monographs, etc. The data analysis in the study used content analysis methods to explore the artworks' themes, forms, and meanings.

Secondly, this study will use Erwin Panofsky's iconographic theory to interpret Chuah Thean Teng's four artworks. These four works selected using purposeful sampling techniques are all works that have been shown in public or that have received honours. They are more representative in their subject matter, picking the mother and child motif, which the artist most frequently represents.

According to Erwin Panofsky's iconographic theory, this study can be divided into pre-iconographical description, Iconography, and Iconology. This is an example of interpretive art that exposes the work's unconscious attitude rather than the meaning it conveys (Elsner & Lorenz, 2012).

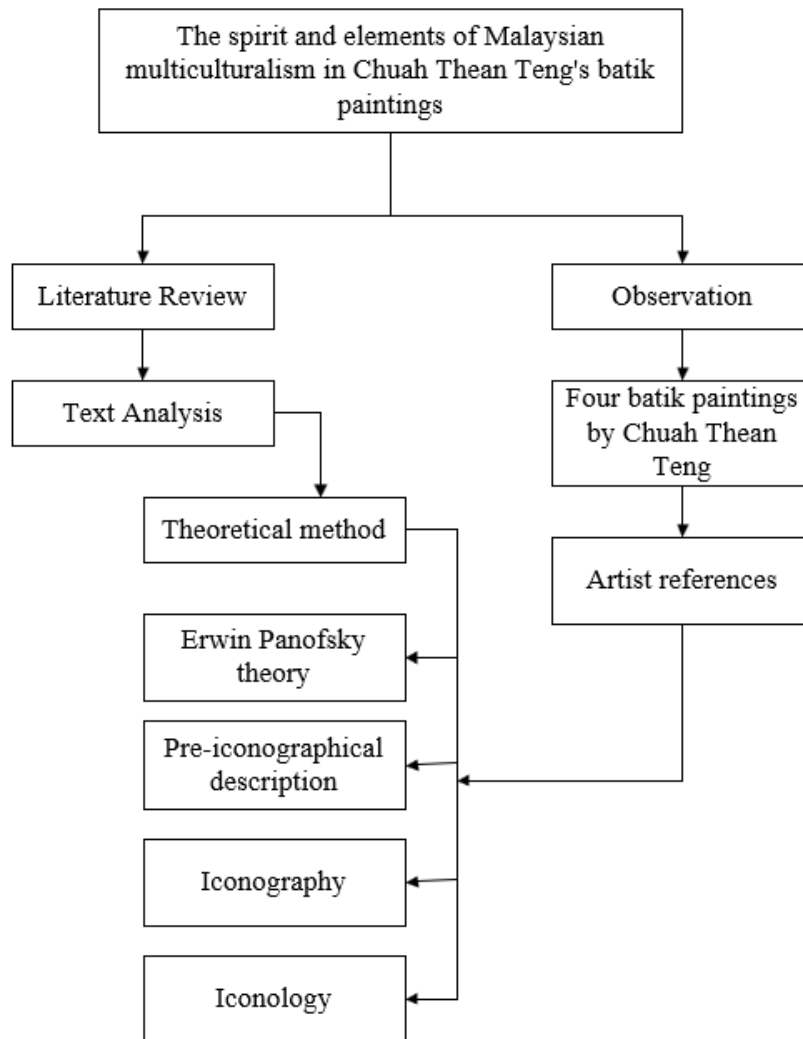
OBJECT OF INTERPRETATION	ACT OF INTERPRETATION
I <i>Primary or natural</i> subject matter—(A) factual, (B) expressional—constituting the world of artistic motifs.	<i>Pre-iconographical description (and pseudo-formal analysis).</i>
II <i>Secondary or conventional</i> subject matter, constituting the world of <i>images, stories and allegories.</i>	<i>Iconographical analysis.</i>
III <i>Intrinsic meaning or content,</i> constituting the world of " <i>symbolical</i> " values.	<i>Iconological interpretation.</i>

**Figure 1** Panofsky's Meaning in the visual arts (p40)

As seen from the figure, the pre-iconographical description section is primarily concerned with identifying objects and facts, represented by lines, colours, and volumes, which constitute the thematic domain based on our practical experience (Panofsky, 1996). On the other hand, Iconography refers to the field of secondary or traditional themes, i.e., the world of images, specific themes or concepts expressed in stories and fables, rather than the realm of primary or classic pieces. Nature themes are expressed in motifs (Panofsky, 1996). Finally, the Iconology section focuses on intrinsic meaning or content. It is learned by identifying those basic principles that reveal the underlying attitudes of a people, a period, a class, a religion, or a philosophical idea (Panofsky, 1996).

In the iconographic analysis of works of art, we need to focus on their subject matter or meaning rather than their form. And to interpret what is observed concerning information about the period in which the artist created it, his national identity, cultural perceptions, social status, etc.

The following is the exact process of this study.



**Figure 2** The research process

## 4 RESULTS AND DISCUSSION

This study will analyse four works by Chuah Thean Teng, using Erwin Panofsky's iconographic theory to analyse their compositional approach and pictorial meaning. The artworks will be interpreted to understand the different forms, motifs, and symbols used by the artist to convey the essence of a pluralistic cultural spirit and identity.

**Table 1** Analysis *Two of A Kind* Painting

Batik Painting	Edwin Panofsky Iconographical Analysis
	<p><b>Pre- Iconographical Description</b></p> <p>The mother and child in the painting are virtually symmetrically positioned on the left and right sides of the picture, respectively, and both hold their children in their arms. The primary body of the image is composed of these four people. The shape and structure of the figures are made simpler by employing direct lines to delineate the design. The two mothers' clothing is the most prominent colour block in the painting and has a blue tone throughout. The mother on the right has the same light blue complexion as the two children, while the mother on the left has the same green complexion as the children's clothes on the right.</p> <p><b>Iconographical Analysis</b></p> <p>This mother and child portrait depicts a pleasant family atmosphere, and the background's calming blue gives the painting a serene, tranquil feel. The foundation of traditional Chinese culture, the beginning of the conventional Chinese ethical system, and the first of the moral virtues, filial piety, is a central theme in ancient Chinese philosophy. This idea was advocated in numerous ancient artworks, with mothers and children as a common portrayal motif. It is a cultural icon with distinctly Chinese qualities that symbolises the warmth of the family and the tenderness of maternal love.</p> <p><b>Iconological Interpretation</b></p> <p>The mother's full breasts and chubby figure are reflected in the painting's exaggerated modelling, and the face is given a more regional rural woman's features. This is inconsistent with traditional Chinese aesthetics, which typically desire to portray the softness and slenderness of women. Chuah Thean Teng, on the other hand, avoids such depictions and, as a result of years spent there, focuses on scenes of everyday life.</p>


*Two Of A Kind*  
1968s  
59 x 44cm

**Table 2** Analysis *Mothers and Children* Painting

Batik Painting	Edwin Panofsky Iconographical Analysis
	<p><b>Pre- Iconographical Description</b></p> <p>The painting is composed in a square outside and round inside, a traditional Chinese composition. Two attractive young mothers are the main subjects, their heads down as they sew on the fabric, while their two short-haired daughters stand in the front and back and observe. The lines are kept simple, with curved lines predominating. The overall piece is colourful, with a fair complexion, dark hair, blue eye shadow, and green clothing.</p> <p><b>Iconographical Analysis</b></p> <p>The painting depicts images from typical Malaysian family days and also has a motherhood-related subject. The predominant colour is green, which is more in keeping with the Malaysian regional aesthetic and is also the colour most treasured by Muslims in Malay culture, much like red is for Chinese people. Green is a symbol of peace, life, and justice. Second, many traditional Malay batik patterns are shown in the photographs, which also strongly reflect the region's culture.</p> <p><b>Iconological Interpretation</b></p> <p>During this time, Malaysia had recently conducted its National Cultural Congress, which gave the artist's work a new direction. Chuah Thean Teng incorporates regional components to capture the spirit of Malaysia. Therefore, his medium, colours, and symbols tend to have a more regional expression. However, in terms of characterisation, there is a tendency towards the traditional Chinese aesthetic. The artist deftly combines local painting aspects with the Chinese style of painting.</p>

*Mothers And Children*  
late 1970s - early 1980s  
89cm x 89cm

**Table 3** Analysis *Mother and Children* Painting

Batik Painting	Edwin Panofsky Iconographical Analysis
	<p><b>Pre- Iconographical Description</b></p> <p>A mother and her two children are seen in the artwork, with the mother sitting on her knees and embracing a young, naked boy while the somewhat older daughter hides behind her mother and pulls at her arm with what appears to be a speaking look. The entire composition lowers the lines' presence and emphasises the interaction of light and shadow, especially in the little boy. The boy's legs and buttocks are depicted with a strong sense of volume. The mother's sarong skirt has geometric designs painted all over it.</p> <p><b>Iconographical Analysis</b></p> <p>This batik depiction of a mother and child's life has a Malaysian flair. The artist portrays the mother using exaggeration and distortion based on the texture of the fabric. The mother appears dependable and robust, and the infant is dependent on and near to the mother, as evidenced by the sumptuous breasts, powerful thighs, and supporting arms that occupy the centre of the image like a door.</p> <p><b>Iconological Interpretation</b></p> <p>With a concentration on sketching relationships and colour, the entire work is done in a Western painting style. Many painters started pursuing expressionism and abstraction during this time, while modern Malaysian art was still in its infancy, under the influence of the Western art movement. Chuah Thean Teng is not an exception, and the exaggerated forms of the people in this painting are typical of Expressionist art, which places a greater focus on expressing interior feelings than on the replication of external objects.</p>

*Mother And Children*  
circa the 1980s  
60 x 62cm

**Table 4** Analysis *Mother and Children* Painting

Batik Painting	Edwin Panofsky Iconographical Analysis
<div data-bbox="226 286 810 1169" data-label="Image"> </div> <div data-bbox="384 1205 643 1301" data-label="Caption"> <p><i>Mother And Children</i> 1990's 92 x 61 cm</p> </div>	<p><b>Pre- Iconographical Description</b> A mother is shown nursing a little infant in the painting's rectangular arrangement while another slightly older girl stands and looks at the youngster in her arms. Long lines dominate the picture; large regions of red are present in the colours, which are vivid and pure. The mother and the young girl are both wearing red clothing, and the child in her arms dons a hat with white and green horizontal stripes. The mother's sarong skirt is painted with botanical motifs and filled with a small amount of blue.</p> <p><b>Iconographical Analysis</b> The first is red, a traditional Chinese colour that has long served as a spiritual anchor and a cultural emblem. The usage of crimson by Chuah Thean Teng in the portrait of his mother reflects his deeply ingrained native culture. China is his "motherland," and even if he holds Malaysian citizenship, China is the country where all overseas Chinese people are from. Intriguingly, the Malaysian national flag is red, white, and blue. This also expresses the artist's national identity and connection to Malaysia.</p> <p><b>Iconological Interpretation</b> The 1990 opening of Malaysia to China grew cultural exchanges between the two nations, and the rise of China's stature internationally increased the cultural self-assurance of Chinese immigrants living abroad. However, they remained dedicated to inter-ethnic cultural integration and continued to employ local themes or the spirit of Malaysia as the main subject of their work.</p>

All of the paintings mentioned above incorporate aspects from Chinese, Malaysian, and Western cultures. They illustrate how Chuah Thean Teng's philosophy evolved in various social circumstances, focusing on Chinese artistic elements and gradually shifting to Malaysian traits. His artwork reflects the aesthetics of diverse ethnic groups due to the varied ways he has adapted and innovated patterns, colours, and techniques from traditional art.

## 5 CONCLUSION

Chuah Thean Teng's works contain a variety of cultural elements. They are influenced by Chinese, Western, and indigenous Malaysian art forms, resulting in batik works that are mixed and diverse in style, according to this study's examination of the artworks and analysis of their pictorial facts and intrinsic meanings. His emphasis on cultural identity and how it is depicted in his paintings have contributed to national culture and identity development.

The traditional cultural symbol of batik, which can both emphasise national identity and depict the population's cultural diversity, symbolises Malaysia's aesthetic, historical, and artistic qualities. Therefore, in the framework of the National Cultural Congress strategy, Chuah Thean Teng's paintings are an excellent example of how a Chinese artist may actively seek out an artistic language that reveals their country's identity and represents their national identity with Malaysia.

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## CONFLICT OF INTEREST

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# Culture Malay Community Value Profane On Modern Malaysian Islamic Art Exhibition

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## ABSTRACT

*Art and culture are two entities that are closely related and are suspended from each other. The arts have become an identity and practice essential to Malaysia's cultural society, which is a multiracial nation. With the diversity of the art practices of multi-ethnic societies in the country, the identity of multicultural Malaysia has become more highlighted and recognizable. The objective of this paper is to gather visual artwork on Culture values found in the Islamic exhibition from 1957 to 1999. The artworks have been put into consideration and recorded accordingly, such as the artwork's title, dimension or size of the artwork, media, and techniques used in producing the artwork. The researcher followed the integrative approach and applied the technique of the descriptive quantitative approach. The information gathered through data collection inclusive of three major issues, the concept, the national policies, and the events or exhibitions gathered from various sources, including academic books, journals, proceedings as well as exhibition catalogues cum books of painting, retrospectives, biographies, competition booklets, and website. The important events on Islamic art were also gathered through the articles presented at seminars and symposiums as well as newspaper cuttings and magazines. It is hoped that through visual arts, generations of Malaysians will be literate in culture, have high aesthetic values, critical, creative, imaginative, innovative, and inventive, as well as explore thought explorations, and design in a wide range of visual arts to allow the development of ideas and self-expression.*

**Keywords:** Culture, Malay, Community, Value, Islamic Art



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## 1 INTRODUCTION

Malaysia, as a multi-racial and multi-cultural country, inevitably has influenced the artworks produced by local artists. Value seems to be more challenging in the presence of technological diversity. Constant changes provide a profound impact on the cultural values of the Malay community. The results of this study can be obtained from various scholarly works and references that relate to the cultural values of the Malay community. The findings indicate that the basis for the formation of the nation-state of Malaysia is the influence of Islam. The arrival of Islam in the Malay world has made the Malay language and culture become increasingly important. In particular, Islam and Malay customs became one of the most important structures of Malay society in Malaysian civilization. Therefore, the language

and culture of the Malay community should be preserved and developed to ensure continuity in the development of a harmonious and peaceful society in Malaysia.

Government policy through the formulation of the National Cultural Policy is important for a country to develop so rapidly and that has a population multi-racial like Malaysia, thus, as an ongoing process. The creation of the National Culture of Malaysia will continue to be based on three principles that designated by the Government as the National Cultural Policy.

A Modern Malaysian Islamic Art Exhibition is an art exhibit highlighting contemporary Islamic art created by Malaysian artists. The artworks on display are generally inspired by Islamic patterns, culture and traditions, and incorporate a range of mediums such as painting, calligraphy, sculpture, photography and mixed media.

The exhibition aims at showing the diversity of Islamic art and its development in the modern era. It is also intended to promote a deeper understanding of the Islamic faith and its cultural importance in Malaysia, highlighting the country's unique blend of Malaysian, Chinese and Indian influences.

Over the last few years, Modern Malaysian Islamic Art Exhibitions have gained in popularity and have been hosted by various art galleries and museums in Malaysia, attracting both local and international visitors. These exhibitions provide a platform for Malaysian artists to highlight their talents and share their perspectives on Islam and its role in society.

## **2 LITERATURE REVIEW**

Culture is a pattern that forms the external and internal images of a community. Culture has two roles, namely the first is to build the image of the country towards creating a personality and identity, and the second is to foster national consciousness and nationalism in spite of spirituality, humanitarianism, spiritual and mental. According to Rahimah Abd. Aziz and Mohamad Yusoff Ismail. (2000), a community is a group of people who communicate and interact in an area or border, which has been set and trained in a culture that they share together. In other words, human society is a group that shares the same pressures with the series of needs and under the influence of a set of beliefs, ideals, and goals, united and fused together in a continuum of life. Edward B. Tylor (1871) mention that culture is a whole complex system, which contains elements of knowledge, beliefs, art, morality, law, customs and other skills that man acquires as a member of society. While Taib Osman (1988) defined culture as a way of life that governs the life of a group of people.

Religion or belief in God is an important element and foundation in the process of the formation and development of the country as well as the construction of the people of various races, religions and a culture of moral and noble personality. The arrival of Islam in the Malay world has brought many changes and it was mentioned by Syed Naquib al-Attas (1978) as the trigger of a new age. The changes occurred in a comprehensive way, specifically based on Tauhid, or the belief in the oneness of God (faith). The impact of this faith has resulted in a change to the 'image' and 'soul' of the Malay world and the spread of this faith indirectly left behind the life of Hinduism and Buddhism, which arrived in the 4th and the 5th centuries, where the commandments and teachings of Islam were accepted through various activities of formal education.

According to Abd Jalil (2014), the term "Malay World" or "Malay Archipelago" and its geographical barrier exists in the area of the Malay Peninsula. In the Malay community, the characteristics of Islam became the basis of conduct and behaviour in the form of the relationship, the essence of values, attitudes, and views in which Islam has become the soul of the society and culture of the Malays.

Wan Abdul Kadir (2000), explained that the system of value provides a framework to analyse the norms of society, excellence, confidence, and behaviour. Value has become a measure and a principle

in determining the good or bad and pretty or ugly, a behaviour based on prevalence or commonness in a society.

### 3 METHODOLOGY

The qualitative study concentrates on the historical findings in the development of Malaysian Islamic art during the years 1957 to 1999. Data was gathered from primary sources, such as historical documents and exhibition catalogues. Analyse them using qualitative content analysis which involves systematically categorizing and coding the content in order to identify the research questions from three major issues, the concept, the national policies, and the events or exhibitions gathered. It also uses secondary sources, such as historical books and articles, to gain a deeper understanding of the context and background of the research topic.

The artworks from the exhibition theme consist of paintings, prints, sculptures, and mixed media such as montages, assemblages, digital prints, textile work, and two-dimensional constructions that were exhibited in Islamic art exhibitions that have were held in Malaysia from the years 1957 to 1999. Importantly, these artworks are chosen from those created by Muslim artists in Malaysia and that demonstrated Islamic art themes only. The primary roots of these artworks are drawn out from the exhibition catalogues and records.

### 4 RESULT AND FINDINGS

Out of ninety-five (95) artworks that have been identified in the study, they are put under 7 categories with are, abstract, calligraphic, culture, cosmos or nature, expression, symbol, and humanity. With this, 26 artworks had been identified to put under culture.

Cultural arts refer to the transformation and collaboration of different art forms. The term embodies creative thinking and critique, which encompasses the analyses of contemporary visual culture alongside other art forms i.e. visual art, literature, music, theatre, film, dance, and others. Cultural arts help to explain the world in which we live and often challenge current ideas, thoughts, and practices. In general, cultural arts are multidisciplinary, interdisciplinary, and cross-genre. Cultural arts are less about the definition, and more about the meaning and making sense of our current environment through an exploration of creativity. Sometimes it is also known as multinational cultural arts.

**Table 1** Twenty-six (26) Culture artwork images, the media, year of production, and dimension

No	Exhibition / Year	Artist	Titles	Media	Year	Dimension
1	Pameran Seni Lukis & Seni Khat 1984	Ruzaika Omar Basaree	'Siri Dungun'	Mix Media (Wood)	1979	170.8cm X 76cm
2	Identiti Islam dalam Seni Rupa Malaysia: Pencapaian dan Cabaran 1992	Syed Thajudeen	Bulan Ramadan'	Oil Painting	1984	87cm X 87cm
		Hashim Hassan	Burung batik	Acrylic on Canvas	1984	120cm X 120cm
3	Manifestasi Jiwa Islam dalam Seni Rupa Malaysia 1993	Khatijah Sanusi	Batik 1	Mix Media	1987	50cm X 63cm
		Mad Anuar Ismail	Siri Pohon Beringin No.1	Mix Media	1992	122cm X 150cm
		Hashim Hassan	'Burung Batik'	Acrylic	1992	120cm X 120cm
4	Art and Sprituality 1995	Ruzaika Omar Basaree	'Siri Nurani 1'	Mix Media (Wood)	1992	224cm X 183cm
		Khatijah Sanusi	'September Series II'	Mix Media	1992	153cm X 90cm
		Amron Omar	'Pertarungan'	Pastel	1993	153cm X 76cm
		Syed Shaharuddin Syed Bahri	Fabric Blue, Red, Yellow 9	Batik	1993	122.5cm X 110cm
		Haslinada Abdul Razak	The Ceremony (Baba Nyonya)	Mix Media	1995	183cm X 133.5cm
		Noraini Nasir	Untitled	Cloth and Dyes	1995	291cm X 105cm

	Yusaslinda Mohd. Yunus	Khat	Yarn and dye	1995	274cm X 67cm	
	Rizlan Ismail	Pintu Gerbang	Yarn and dye	1995	230cm X 86cm	
	Ruzi Ismail	Untitle	Yarn and Dye	1995	343cm X 69cm	
	Nur Shakila Abu Bakar	S Scroll Motif	Yarn and dye	1995	605cm X 75cm	
	Fadzil Ishak	Khat in Mirror Image	Yarn and dye	1995	240cm X 113cm	
	Nur Badariah Othman	Untitle	Yarn and dye	1995	306cm X 80cm	
	Norazmah A. Bakar	Untitle	Batik Dyes	1995	222cm X 102cm	
	Saridani Abdul Rahman	Untitle	Batik	1995	340cm X 105cm	
	Mohd. Shuhada Shafaat	Untitle	Batik print	1995	400cm X 112cm	
5	Kesenian Islam: Suatu Perspektif Malaysia 1995	Fadzil Idris	'Siri Rumah'	Wood	1995	35cm X 120cm
		Khatijah Sanusi	'Anugerah II'	Mix Media	1995	110cm X 167cm
		Norazmah Abu Bakar	Untitled	Mix Media	1995	134cm X 103cm
		Norazmah Abu Bakar	Untitle	Mix Media	1995	134cm X 103cm
		Raja Zahabuddin Raja Yaacob	'Warna Suasana-Harmoni II'	Photo montage	1995	95.5cm X 75.5cm

The artist has the power to convey an idea or feeling that is so powerful that it can touch the feelings of others. Images can also stir up patriotism and free speech against injustice. Art can also convey a message without oral communication to a community.

Artwork such as 'Bulan Ramadan' by Syed Thajudeen, 'Siri Dunggu' by Ruzaika Omar Basaree, 'Siri Nurani 1' also by Ruzaika Omar Basaree, 'Pertarungan' by Amron Omar, 'The Ceremony (Baba Nyonya)' by Haslinada Abdul Razak, 'Untitle' by Norazmah Abu Bakar, can be considered as real drawings. Drawing what is presented to the eye, solid perceptual skills, and hand-eye coordination, as well as eliminating flawed preconceptions about the appearance of objects. Real drawing is a precise representation of real-life subjects, so this generally refers to representative or realistic drawings. These are drawings that try to capture the appearance of the subject as faithfully as possible, often using techniques like shading, perspective and proportion to create a realistic image. It requires not only technical skills, but also a strong sense of observation and an understanding of the principles of visual art.

To be able to recognize lines, curves, edges, perspective, hues, values, and to be able to translate them to paper are important in observational drawing. Perspective is the orientation of the subject relative to the viewer. Value refers to the spectrum of light and shade, ranging from white to black through a greyscale. Accurately rendering these qualities gives the drawing the illusion of dimension.

Artwork such as 'Burung batik' by Hashim Hassan, 'Batik 1' by Khatijah Sanusi, 'Siri Pohon Beringin No.1' by Mad Anuar Ismail, 'Fajar' by, Fatimah Chik, 'September Series II' by Khatijah Sanusi, 'Fabric Blue, Red, Yellow 9' by Syed Shaharuddin Syed Bahri, 'Untitled' by Noraini Nasir, 'Khat' by Yusaslinda Mohd. Yunus, 'Pintu Gerbang' by Rizlan Ismail, 'Untitle' by Ruzi Ismail, 'S Scroll Motif' by Nur Shakila Abu Bakar, 'Untitle' by Norazmah A. Bakar, 'Untitle' by Saridani Abdul Rahman, 'Untitle' by Mohd. Shuhada Shafaat, 'Khat in Mirror Image' by Fadzil Ishak, 'Siri Rumah' by Fadzil Idris, 'Anugerah II' by Khatijah Sanusi, 'Untitled' by Norazmah Abu Bakar, are more towards textiles and motif.

Textiles-based artwork can encompass a wide range of materials and techniques, including weaving, knitting, embroidery, quilting and more. Textile art can be created using a variety of fibres, such as cotton, silk, wool, or synthetic materials, and can be worked in a variety of ways, such as by hand or using a loom or other equipment. Another aspect of textile art is the usage of motifs. A motif is a repetitive decorative element that can be used in different ways to create a cohesive and visually interesting composition. Textile artists often use patterns to add motive, texture and colour to their visual work, and can draw inspiration from a variety of sources, such as nature, geometry or cultural

traditions. The use of motifs in textile art may also be used for functional purposes, as in the case of traditional textiles used for garments or household items. In such cases, motives can be used to indicate status, identify a particular cultural group, or simply add interest and beauty to an otherwise functional object. Overall, textile art is a rich and diverse field that offers a multitude of creative opportunities, including the use of patterns to add motive and interest to the artwork.

The artwork of 'Warna Suasana-Harmony II' by Raja Zahabuddin Raja Yaacob is a photographic artwork. Photography can be considered the art of painting with light, so the light factor is the most important element in the art of photography. In the photo shoot, the absolutely necessary is light. A form of visual art that incorporates the capture and recording of images using a camera or other light-sensitive equipment. In photography, an image is created when light passes through an objective and hits a light-sensitive surface, such as a film or digital sensor. This image can then be printed or posted electronically in the form of a photograph. Photography is a powerful and versatile art form that is capable of capturing and communicating a wide range of experiences and emotions. It continues to evolve and adapt to new technologies and social trends, making it an exciting and dynamic domain for artists and amateurs.

## **5 CONCLUSION AND RECOMMENDATIONS**

Art and culture are two entities that are closely related and are suspended from each other. Art often reflects the cultural background in which it was created. The scope of both these fields is vast and complex as if both of them cannot be separated from one another. Arts and culture are very closely related to the identity, ideology, and practices of groups of people. Worldwide, every society has an identity of its own in culture and arts, forming the uniqueness of their way of life.

Art refers to any creative expression of human imagination and skill that is created for the purpose of conveying a message or eliciting an emotional response. Artworks can be appreciated for their beauty, their ability to communicate ideas or emotions, or their historical or cultural importance. Culture, on the other hand, refers to the common beliefs, values, customs, behaviours and artefacts that are characteristic of a group or society. Culture is a vital component of human experience and provides a framework for how we understand and interact with the world around us. The arts have become an identity and practice essential to Malaysia's cultural society, which is a multiracial nation. With the diversity of the art practices of multi-ethnic societies in the country, the identity of multicultural Malaysia has become more highlighted and recognizable. It is hoped that through visual arts, generations of Malaysians will be literate in culture, have high aesthetic values, critical, creative, imaginative, innovative, and inventive, as well as explore thought, exploration, and design in a wide range of visual arts to allow the development of ideas and self-expression.

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## **AUTHOR CONTRIBUTIONS**

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## CONFLICT OF INTEREST

There are no conflicts of interests.

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# Figure Images in Artjamila's Artworks - An Autism Spectrum Perspective

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## ABSTRACT

Children with autism have problems expressing themselves. One of these problems is communication. This communication disorder involves not only speech but also facial expressions and body movements. Yet children with autism can express themselves through drawing. Artjamila, or the full name Wan Jamila Wan Shaiful Bahri, is a child with autism who has extraordinary abilities which she tends to draw. Most of her drawings are based on interests, experiences, careful observation, and things that touch his heart. One of her abilities can be seen through the development of figure image in her artworks. The method of this study is a qualitative method with a case study of selected paintings. This approach has the intent to better understand the human figure artworks from an autism spectrum perspective. The data is collected from studio visit, gallery visits and observation of artefacts. By observing Artjamila's artwork of figure images there found 3 major phases in Jamila's development of the figure which are early phase which starts at 5 years old, elongation ability and towards maturity. In general, society often associates autism with the individual's deprivation and vulnerability to the environment or association. However, they are found to have creativity and thoroughness in doing things. The image of figure that was revealed succeeded in becoming an expression of the feelings and thoughts of the autistic painter, thus alleviating the explosion of silenced feelings.

**Keywords:** autism, communication disorder, Artjamila, extraordinary abilities



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## 1 INTRODUCTION

Wan Jamila Wan Shaiful Bahri, known professionally as Artjamila. Hearing the name Artjamila for the first time a few years ago, considering that they were only paintings made by a painter called Jamila. After navigating online and talking to colleagues, it was discovered that Jamila is a teenage artist who has begun to establish her name in the local and international art scene. Impressive, she is an adolescent with an autism spectrum, who has never received formal art education or training from any art center. Having met face-to-face with this artist and seeing her work last year, it was amazed and excited because this particular teenage girl is truly unique. The word "Jamila" is a feminine name in Arabic that signifies beauty. Beauty is not only on her face but also in the product work which finds very beautiful and draws a lot of excitement.



## 2 LITERATURE REVIEW ON FIGURE IMAGES AN AUTISM SPECTRUM PERSPECTIVE

Visual Art is a subject that can build social, emotional, and psychomotor development through activities that can develop manipulative, psychomotor, cognitive, social, and emotional skills. Hurwitz and Day (2001) have formulated children's developmental stages into three main stages. These steps are known as manipulative steps, symbol creation steps, and pre-adolescent steps. Children with autism are part of human being who is sensitive according to the problem at hand. Their sensitivity causes explicit differences in cognitive, psychomotor, and emotional development.

Autism is a disorder in the mental development of children causing them to experience speech problems, communication, social interaction, emotional behavioural thinking, play patterns, and also have unusual behaviours (Razhiyah: 2008). Sheila and Samsilah (2006) say that autism refers to a social disability in which children with autism do not have the skills to relate, communicate and socialize with others like normal students. Autism is also a condition in a person from birth or throughout his or her growth, which makes him or her unable to form normal social or communication relationships. As a result, the child is separated from other human beings and enters into a world of his own, activity and interest obsessed by something undetectable (Baron-Cohen, 1993). Children's emotions are very difficult to predict and capricious. Children with autism have the ability to hear and see but do not follow the usual norms because sometimes they do not understand what is seen and what is heard. They seem to have their own world. As a result, the main issue for children with autism is communication skills. The artistic activities performed for these children are necessarily called 'experiments' which should appeal to these children. Because they are in their own world, then the world will be broken by means of artistic activities like an example, drawing.

## 3 METHODOLOGY

This is a qualitative intrinsic case study. Stake (1995) uses the term intrinsic and suggests that researchers who have a genuine interest in the case should use this approach when the intent is to better understand the case. In this case, the observations on Jamila herself are useful for learning about unique cases in the human figure artworks from an autism spectrum perspective. A visit to her studio, interview with her mother, and observation of artefact help this research interpret the images manipulated by Jamila throughout her exploration since the early 5 years old.

## 4 RESULT AND FINDINGS

Jamila had difficulties with social interaction and communication when she was autistic. She had a hard time developing oral communication and writing full sentences. The development of her child in terms of communication skills has been very difficult. However, her cognitive abilities and visual perception are good. As such, her parents have decided to diversify how they develop their visual communication skills. Throughout development, there were three major phases of Jamila's art that have been;

- i. Early talent: Jamila used visual elements for communication (since age 5)
- ii. Elongation Ability: Jamila used visuals to express, record, and tell stories (since age 9)
- iii. Towards Maturity and the Established Artist: Jamila uses visuals to convey ideas and messages (since she was 14)

Artjamila's young talent was born when he was 4 years old. Jamila's initial drawings demonstrated very good visual communication, especially in the way she developed images of figures. Her art figures have evolved over time when a consistent approach is evident in caricatures, dominated by feminine figures, variations in costumes and fashion, and multidimensional figures in actions. The evolution of picture images in Artjamila's works:



**Figure 1** At 5 years old – Line and basic structure.



**Figure 2** At 6 years old – Shapes and colours.



**Figure 3** At 7 years old – Natural posture.



**Figure 4** At 8 years old – More detailed and decorative.



**Figure 5** At 9 years old – Three-dimensional quality.



**Figure 6** At 10 years old – Grouped figures for every story.



**Figure 7** At 11 years old – Stylization of characters through various sizes, fashions, features, and feel.



**Figure 8** At 12 years old – Emphasizing action with symbols, animals, and objects.



**Figure 9** At 13 years old – Tonal value and analytical approach.

When she was five years old, she made figures composed of lines to represent the hand, body and leg. The figures are visible from the front to the rear. The image of the figure when she was 6 years old had complete forms with several colours to indicate body parts. The posture was quite stiff in comparison to the numbers when she was 7 years old which was more natural. The lines, textures, and colours have been applied in decorative styles and have made the figures more detailed.

When she began making new friends at an early age, Jamila had a happier life. Those feelings were reflected in her drawings. The figures drawn when they were 9 years old began to have three-dimensional qualities. An interesting approach was taken when Jamila tried to group some people together to highlight various stories in a unique setting. It is like a balloon segment on a comic page. By the time he was 11, Jamila's drawings were more stylized. The details of the outfit, the hairstyle, the suits, and the different sizes of persons indicate the characters of the figures. Not only human characters, Jamila also used symbols such as signs of love as well as objects in his surroundings such as a baggage bag and a vase. In her early teens, Jamila was more comfortable drawing figures and putting makeup on faces, headgear and clothes. Amazingly, the style of naive art in Jamila's works became more analytical at the age of 13, when she applied tonal value and shadow effect in the right position. With the right combination of visual language, Jamila is ready to enter the real world of visual art.

The transition to a more mature stage was evident when Jamila began the art industry at the age of 14. She later received 12 national awards and 9 international awards. Moreover, she has participated in more than 80 art exhibitions and her involvement has been the subject of many programs, news and publications. She received a very prestigious award such as the 2021 generation. T Honouree Asian Leader of Tomorrow. The annual Gen.T List recognizes 300 leaders of tomorrow who are shaping Asia's future. She was also awarded the Impact Artist label by the Swiss-based ViaTalenta Foundation.

## **5 CONCLUSION AND RECOMMENDATIONS**

Art is a perfect medium for children with autism to work because art is not only to produce paintings but they can express emotions and use their cognitive and psychomotor as a whole. Based on skills, and progressive and mature visual language processing, Artjamila seems to become a mature painter entering the art scene professionally. It is no longer based on limited visual naiveness. In fact, her experience and exposure to the art industry enabled her to act like any other painter who had a formal artistic education. As a matter of fact, the Artjamila brand is ideal for this young artist. The good forms and meanings of Jamila's work should be passed on to all. It is not only the subtle work but the instinct and soul of the artist give meaning to art which is the true form of beauty.

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## **AUTHOR CONTRIBUTIONS**

All authors played equal contribution to the production of this manuscript.

## **CONFLICT OF INTEREST**

There are no conflicts of interests.

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# Relational Aesthetics through Islamic Calligraphy Workshop

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## ABSTRACT

Malay calligraphy is known as Jawi and is a form of writing that is less popular compared to other modern writings such as those already listed in the font selection on students' computers. Therefore, Jawi workshop was held at the Fine Arts Studies, College of Creative Arts, MARA University of Technology for 77 students of the 3rd semester who enrolled Form and Soul course. The first objective is to introduce and further strengthen the writing skills of traditional Malay writing with the theme of 'knowledge'. Secondly, the whole activity of the workshop is to establish relational aesthetic form where the facilitator and students interact directly during the demonstration and practice throughout the workshop. The theoretical concept of knowledge involved the theme, selection of phrases related to knowledge, transformation of Roman writing into Jawi spelling, and identifying calligraphy styles. The students also been introduced to several artists who applied Jawi elements in contemporary artworks. Mumtaz Caligraphy set helps the creations of beautiful Jawi calligraphy letters, the arrangement of the lines, the decoration and composition of the letters and also the layout through the assistance of Associate Professor Dr Nor Azlin Hamidon and her teammates. Relational aesthetics artwork successfully unites traditional elements and contemporary forms into a meaningful artistic creation and beneficial art for society.

**Keywords:** Relational Aesthetics, Fine Art, Calligraphy, Khat



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## 1 INTRODUCTION

FET 545 or Form and Soul is a subject, in Degree of Fine Art in College of Creative Art, Universiti Teknologi MARA, Malaysia for semester 03. The subject also includes philosophy and ideas, the arts and Malay aesthetics, Islamic aesthetics, and the essence of Malaysia is one of the main volumes of the basics of theoretical research and the basics of statement construction for students. The students will be able to generate ideas, interpretations, and appreciation in an aesthetics critique aspect and this would also help the students to see new perspectives and dimensions in the interpretation of meanings and forms of artwork of traditional spirits.

The integration of art and craft into everyday life is perfectly normal in the traditional Islamic world. This idea is because Islam is essential to every part of a Muslim's life and makes it beautiful, art so Islam needs to be used to make things of everyday life beautiful. The emphasis in Islamic art is on

embellishment not on art because of art itself. The combination of these two indirectly trains and provides knowledge to students in the history of art and art of Islamic Engineering.

## 2 LITERATURE REVIEW

### 2.1 Relational Aesthetics

Relational aesthetics is a term created by curator Nicolas Bourriaud in the 1990s to describe the tendency to make art based on, or inspired by, human relations and their social context. Art had journeyed over the centuries from being, initially, a presentation of physical objects for mere beauty to a complex genre containing many modes of articulating creative concepts. At the term's inception, Relational Aesthetics essentially encompassed work that sought to produce a temporary environment or event in which viewers could participate in order to assimilate and comprehend the artist's specific impetus or message; interactivity and experience became more central while material, content, and form are less prioritized. Although critically this distillation remains ambiguous in its open-endedness, it does reflect an important evolution in a long lineage of art that values social encounter over product.

Works of Relational Aesthetics are typically based upon the artist's communication of his or her mission in a public, as opposed to institutional, space where the viewing population is not limited to the traditional art spectator. Thus, by expanding the works' exposure to a more far-reaching viewership, these pieces are often considered examples of temporary democracies.

Bourriaud called relational artists and their audiences "microtopias," in that the communal bonds that are formed from these experiences create a temporary container for experiencing human connectivity within the social context of the works. Because of this, it's no surprise that much of this art evokes political conscientiousness and inspires change.

Oftentimes, relational pieces evoke "witnessing publics," considered provocative in that they allow unrelated individuals to participate in a common feeling or event they might not otherwise experience collectively.

An artist's subjectivity is often eschewed in the presentation of relational works. Instead, the experience itself and the people participating combine in the present time to determine the overarching tone and evoke the work's ultimate meaning.

### 2.2 Islamic Calligraphy

*Khat* or calligraphy is a precious Islamic treasure, it is considered to be part and parcel of the Quran. It is developed at the hands of Muslims, thus, it cannot be neglected. In the early development of khat calligraphy, it was meant to write the Quran and other documents, thus many styles of khat calligraphy such as Kufi, Nasakh, Thuluth and Diwani were developed.

Malaysian calligraphy is greatly influenced by Islamic forms, based largely on the Islamic literature of Al-Quran which is respective of an Islamic system of law and also the arts of languages. Consequently, Malaysian calligraphers also have long drawn from the Al-Quran or proverbs as art, using the flowing Arabic language to express the beauty they perceive in the verses of the Al-Quran. According to Ismail Al-Faruqi and Lois Lamya Al-Faruqi (1986), the terminology of Islamic calligraphy colloquially describes it as Arabic calligraphy which relates to the artistic practice of handwriting in the lands sharing a common Islamic cultural heritage. Claude (2006) also agreed with Ismail Al Faruqi and Lois Lamya Al Faruqi who defined that the calligraphic practice as the art of giving form to signs in an expressive, harmonious and skillful manner. Therefore, the development of Islamic calligraphy in Malaysia is directly assimilated from the Arabic literature to spread out the knowledge of the Al-Quran. Malay calligraphy is known as jawi which consisted of 37 letters.

### 3 METHODOLOGY

This is qualitative action research in practice. Action research is a method used for improving practice. It involves action, evaluation, and critical reflection, and is based on the evidence gathered and changes in practice are then implemented. Action research is participative and collaborative; it is undertaken by individuals with a common purpose.

Based on this study, *Jawi* calligraphy workshop where students are exposed to the Islamic arts and culture. The idea of this program is mainly to inculcate students' interest in Islamic khat and calligraphy writing especially the younger generation. Even though some residents had knowledge about khat and calligraphy, it is important to raise awareness in knowing and preserving the skills of Islamic arts and culture. This program is conducted on 10th January 2023 and was successfully managed to achieve the targeted objectives with a number of participants is 77.

### 4 RESULT AND FINDINGS

It needs patience and skill to produce good quality *Jawi* calligraphy. The skill is not only in writing the calligraphy but also in handling the tools. The tools for the calligraphy workshop are a set by Mumtaz which contains, a pen, ink, and paper. The pen is made from reed and must suit the calligrapher hand posture and angle. Finally, the ink which has special ingredients to ensure it is not faded. There are other additional tools to assist the writing such as silk or cotton wad, and almaqta.

Things that need to be considered and prepared by trainees to write Naskhi calligraphy:

1. Prepare a pen used in calligraphy writing activities.
2. Prepare a dime ink used in calligraphy writing activities.
3. Preparing media used in calligraphy writing activities.
4. Prepare a pedestal or table for use in calligraphy writing activities.

In the implementation of mentoring activities, the art of writing calligraphy uses several methods.



Picture 1 banner on the program

#### 1. Lecture Method

The lecture method is a method in education where the way of delivering material to students by applying oral speech to explain the description, the teacher can use other teaching aids, for example, pictures, maps, plans, or other teaching aids (Zuhairini, 1983). The lecture method was chosen to explain materials related to how to write calligraphy techniques.

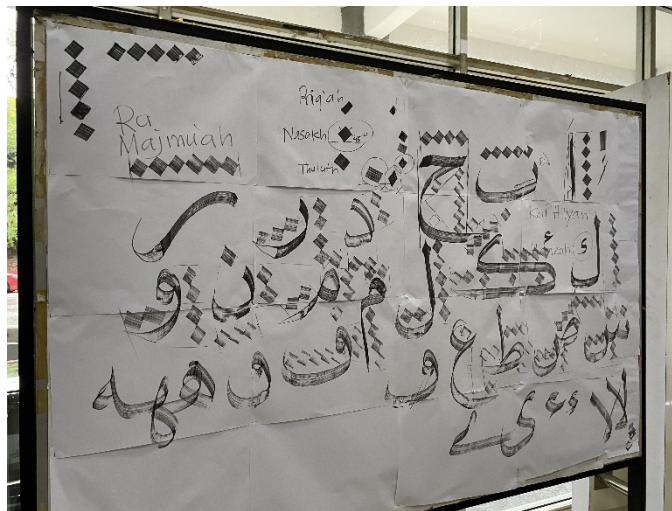




Picture 2 Lecture on the Khat Calligraphy

## 2. Demonstration Method

The demonstration method is a way of presenting learning materials by displaying or demonstrating to students which are often accompanied by oral explanations (Daryanto, 2009). This demonstration method is used to explain and exemplify to students how to write correct calligraphy.



Picture 3 Basic demonstration writing calligraphy

## 3. Exercise Method

The practice method aims to make the practical activities carried out by students more meaningful with regard to the specific learning material area and provide knowledge about learning outcomes quickly and accurately (Sagala, 2009). Participants in the training practice and write directly calligraphy through training guidance using the necessary tools.



**Picture 4** One by one training

#### **4. Task Assignment Method**

The method of assigning tasks was chosen to implement learning to write Naskhi calligraphy.



**Picture 5** Finishing the task giving

### **5 CONCLUSION AND RECOMMENDATIONS**

The passion for art is a reflection of individual ideas, feelings, thoughts, experiences, and desires manifested in the selection of materials, media, and techniques. The interaction of moderator and participants created an active learning environment which the whole part are considered as the entity of relational aesthetics. The body of art in relational aesthetic aroused new interpretation of forms which changed artist as creator to artist as facilitator, from singular artist to team artists, form static body of work to active a lively art form. Artist and audience are complementary to the new formation of contemporary works. learning Jawi is an art activity that solves the problem of not knowing to know and not being skilled to be more skilled as well as fostering interest and getting new inspiration

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All authors played equal contribution to the production of this manuscript.

## CONFLICT OF INTEREST

There are no conflicts of interests.

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# The Impact of Misinformation in Social Media That Caused Panic Behavior On Covid-19 Pandemic Among University Students in Ipoh, Perak

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## ABSTRACT

*Social networking has become a regular part of everyone's life. Nowadays, practically everyone uses social media and messaging platforms for communication, especially university students who frequently use smartphones and other devices for social interaction and communication. Due to this, university students began to believe the information shared on social media without verifying its accuracy. The veracity of the information shared on social media is unconfirmed for a number of reasons. Some of the false information spread has led to students at the university behaving panicked. As a result, the focus of this study will be on the effect of misleading news on Covid-19 among Malaysian university students. This will help to ensure that the study's goals, which include determining how social media misinformation influences university students' behaviour and fostering the spread of fear about COVID-19 in Malaysia, are successfully attained. In due to that the study uses quantitative methodology as its main research approach. Information was gathered by the researcher from university students using online surveys. The findings of this study indicated that disinformation disseminated via social media platforms, particularly the amplifying of dread that resulted in increased worry and anxiety, was likely to have an impact on university students in Ipoh, Perak. In order to discover the trends that may spread to other new consumers, particularly with the increased adoption of mobile connectivity, this study should be continued by focusing on the behavioural patterns and attitudes of this news consumption segment.*

**Keywords:** Misinformation, social media, panic behaviour, Covid-19, university students



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## 1. INTRODUCTION

Nowadays social media has become part of everyone's daily life. With the existence of social media and messaging communication platforms, it is now used by almost everyone, especially university students who use smartphones and other devices to interact and communicate with others. Thus, spread of news through shares, retweets or likes on social media platform such as Twitter, Facebook, Instagram

and etc., hence, those news are always exposed to an being capable of being controlled type of information especially information that is coming from independent social media news authors (Apuke & Omar, 2020). Misinformation as concocted content that copycat legitimate news, presented subtly to lure the public into believing it is legitimate and can be defined as the information and news that has been prudently fabricated and disseminated with the intention to mislead and deceive others receiver into doubting and believing false information and unverified facts (González-Padilla & Tortolero-Blanco, 2020). Consequently, the increase of misinformation on social media's is becoming an international issue and happened in every country worldwide (Apuke & Omar, 2020). The popularity of social media which allows permits of interaction and transfer of new ideas within social media users just in a second and easily. Through misinformation on social media's platforms, which now cause worrisome to the users especially youngsters, because youngsters spending most time on scrolling social media's as compare with others age segment of users. The COVID-19 pandemic implementation of public health ministration to control the spread of the corona virus, which involving hand washing poster at every restaurant and toilets, social distancing at public area and also set of SOPs at every public area. Unfortunately, the spread of misinformation on social media without the confirmation by the health of ministry in Malaysia has resulted in creating public panic, fear and anguish (Ahmad & Murad, 2020).

In the year of 2020, the news and information reports about the COVID-19 were continuously shared and reported on social media and social networking platform. Thus, this study was focus on the impact of social media misinformation which has been referred to as social media has spread panic and affected the behaviour of university student's users. The emergence of the novel coronavirus (SARS-CoV-2) in December of 2019 has quickly led to a global pandemic claiming hundreds of thousands of deaths worldwide already (Kumar & Shah, 2018). In the absence of an effective treatment or vaccine, researchers have pointed out that managing the pandemic response will require leveraging insights from the social and behavioural sciences, particularly with regard to non-pharmaceutical interventions and containing the spread of false information about COVID-19 (Linden et al., 2020). In fact, the spread of misleading information about the virus has led the World Health Organization (WHO) to warn of an on-going "infodemic" or an overabundance of information, especially misinformation during an epidemic (Fotis, 2015). Thus, this makes it harder for University's students to find trustworthy and reliable information when they need it. While its prevention and treatment require practices based on scientific evidence, there are myriad sources of incorrect information circulating on the internet about what prevents and cures COVID-19. This is critical because relying on such misinformation can bring about detrimental health outcomes by encouraging people to engage in panic behaviour (Kim et al., 2020).

## **2. LITERATURE REVIEW**

### **2.1 Social Media in Delivering Information**

The term Social Media refers to the use of web-based and mobile technologies to turn communication into an interactive dialogue. Social media takes on many different forms including magazines, Internet forums, weblogs, social blogs, microblogging, wikis, podcasts, photographs or pictures, video, rating and social bookmarking. With the world in the midst of a social media revolution, it is more than obvious that social media like Facebook, Twitter, Orkut, myspace, skype etc., are used extensively for the purpose of communication (Baruah, 2012). The rise of the Internet as an influential communication medium has substantially changed the existing models of information and news consumption. The growing number of available information channels and sources, as well as greater possibilities for interaction and co-creation among consumers of information, has fundamentally affected the consumption of news (Pentina & Tarafdar, 2014). First, adverse effects on well-established print and broadcast mass media have transpired from loss of advertising revenue and the consequent decline in the quality of their journalistic offerings. In addition to co-creating news, consumers curate news for their social networks, selecting and sharing those most worthy of attention, and filtering out irrelevant stories and items (Pentina & Tarafdar, 2014).

The advent of social media has brought about significant impacts on daily life, not only changing the ways in which people stay connected but also presenting considerable opportunities and challenges for librarians and educators (Kim et al., 2020). In addition to affecting communication, marketing, and instruction, social media seem to have changed students' information-seeking behaviours. Some studies suggest that students may be using various social media platforms to satisfy their academic and everyday-life information needs. Such changes in information-seeking behaviour make it increasingly urgent to understand students' evaluation and use of information obtained from social media (Kim et al., 2014). Social media tools help people to interact with one another within the shortest possible time. Social media have the potential to fundamentally change the character of our social lives, both on an interpersonal and a community level. Changes in interaction patterns and social connections are already evident among young people, who are the heaviest users of social media (Baruah, 2012). Among different social media platforms, the use of Wikipedia has received a lot of attention. Research shows that Wikipedia is often consulted for academic tasks, usually in the early stages of the research process. There is some evidence that students are consulting Wikipedia for everyday-life information tasks as well. (Kim et al., 2014).

Social media have the great advantage of rapid dissemination of educational content in the COVID-19 era. A recent study by Halpern et al. evaluated the 100 most viewed videos on YouTube with the word "coronavirus", these together had more than 165 million views as of March 5, 2020, 85% of them belonging to news channels (2019). It was found that less than  $\frac{1}{3}$  of the videos mentioned the recommended prevention measures, less than half mentioned the most frequent symptoms, however, almost 90% commented on deaths, anxiety, and the quarantine status (González-Padilla & Tortolero-Blanco, 2020). During sudden outbreaks, the public needs access to timely and reliable information about the disease symptoms and its prevention. Social media serves to provide an important informal source of data to identify health information that has not been reported to medical officers or health departments and to uncover or share perspectives on any life-threatening health-related issues (Wang et al., 2011). But this channel of disseminating knowledge sometimes mixed with scare tactics, discrimination, misleading reports and conspiracy theories related to the origin of the virus, its spread and mass buying of face masks, all closely connected to the modern 21<sup>st</sup> century "info media" social media networks. Despite the importance of rapid access to information in these critical situations, poor comprehension or inaccurate or false information in the format of rumours or unreliable news can lead to misunderstanding in the community, which makes the situation worse (Sahni, 2020).

### **2.1.1 Social Media in Delivering Information**

Social media are increasingly popular and emerging as important information sources. Recent socio-technological development has opened up a wide range of channels for information seeking and. Social media platforms such as Facebook and Twitter, for example, are popular among younger generations (Hashim et al., 2019). As social media become increasingly popular, a number of studies have been conducted to examine college students' social media use. Most of those studies, however, investigated social media use for socialization or marketing purposes rather than for information seeking. The latter is a promising area for information behaviour and information literacy research, as there is beginning evidence that individuals often turn to social media for finding information. About 50% of online teens and over 80% of college students use social media for their academic as well as everyday life research (Kim & Sin, 2015).

Social media would normally search first, expected to find what they were looking for via search, and were happy with what they found. Using a search engine provides the information seeker with control over the search process, such as response timing. One reason why participants preferred Web search to ask their social network was that they found answers faster with Web search (Morris et al., 2010). There are many ways a person can satisfy an information need, including visiting a library, calling someone on the phone, or searching digital resources. Increasingly the Internet has become a key information source, and people find information online by browsing web pages, posting a question to a Q&A site, or using IM or email to contact someone directly. Search engine use is the most popular approach to online information seeking. However, the recent rise in popularity of social networking

sites, such as Facebook, MySpace, and LinkedIn, has introduced a new option for finding information online posing a question to one's network (Morris et al., 2010).

The main purpose of using different social media platforms was drawn from uses and gratifications literature, four different purposes for using media information seeking, personal identity, social interaction and integration, and entertainment (Kim et al., 2013). It was found that most of the social media platforms were used for information seeking, although Wikipedia was the most frequently used for this purpose. On average, Wikis were used at least a few times a week for information seeking, whereas others were used more than a few times a month. Social networking sites and Microblogs (e.g., Twitter) were used mainly for social interaction and integration and for nurturing personal identity. For entertainment, SNS, Media-sharing sites (e.g., YouTube), Microblogs, and Social bookmarking were among the ones frequently used (Kim et al., 2013).

### **2.1.2 Information Sharing using Social Media**

Information sharing and decision making in a policing context, focusing on the mediating influence of social media. Research in information science has a growing body of literature exploring the role of technology within work environments such as policing. However, it focuses on technological devices to aid work tasks rather than the changing information practices taking place. Since these studies emerged, technology, in particular social media, has become more interactive with communications taking place in real-time. Not only has this changed the way we seek, retrieve, share and use information in everyday life, it has also transformed information practices in organisational settings (R et al., 2020).

Research on information sharing has typically focussed on collaborative information behaviour. Research in professional settings by Sonnenwald and Pierce (2000) highlighted the complex interplay between social interactions. They also found that interwoven situational awareness and social networks were important for information sharing and task completion. Although these studies shed light on collaboration within organisations, they do not explore the sharing of information between agencies nor between individuals and organisations (Casero-Ripollés, 2020).

## **2.2 Social Media among University Students**

Apparently, social media is being used increasingly by university students. It is promoting virtual communities and virtual learning environments (VLEs) for expanding distributed learning among users. The students interact in their virtual communities freely with members of the community. They can share information and study experiences, research projects and job opportunities with each other. Various factors contribute to the use of social media for educational purposes. Armstrong & Franklin (2008) compiled a comprehensive report in 2008. The report indicated that the students used social media in different manners to enhance and strengthen their learning, through reflection and collaborative activities in virtual environments. However, they depended upon infrastructure including and the skill of using social media (Hussain, 2012). Keeping this reality in view, researchers in academic and professional institutions have studied the use of these social media applications among students in recent years. A review of the literature reveals that these emerging technologies are increasingly being implemented in academic institutions and may have a major effect on existing teaching and learning practices (Shafique et al., 2010).

Every day, many students are spending countless hours immersed in social media, such as Facebook, Myspace, World of Warcraft, or Sim City. At first glance this may seem like a waste of time; however, it also helps students to develop important knowledge and social skills, and be active citizens who create and share content (Wang et al., 2011). At present, whether social media is favourable or unfavourable, many students utilize these sites on a daily basis. As social media sites continue to grow in popularity it is our belief that technology is a vital part of today's student success equation. Many researchers have been diving into a considerable amount of research on how social media influences student retention at

colleges. Many parents are worried that their college students are spending too much time on Facebook and other social media sites and not enough time studying (Lee et al., 2020).

### **2.2.1 General Misinformation Belief among University Students**

In this cross-sectional survey of Korean adults, more than two-thirds of the respondents reported COVID-19 misinformation exposure between the end of January 2020 and the end of April 2020, as COVID-19 evolved into a global pandemic. Existing studies reported that younger people, including university students, preferred to obtain health information via online means and perceived themselves as having a high level of digital health literacy (Lee et al., 2020). Such characteristics would expose young people to more COVID-19 misinformation and information. However, contrary to their perceptions, they lacked the skills to evaluate health resources and apply gathered information to health-related decisions. This indicates that despite their proficiencies in using technology and the internet, effective interventions are required to improve young people's digital health literacy, which is the ability to search for, understand, and critically evaluate health information through electronic sources, then apply gained knowledge to health issues (Lee et al., 2020). This includes the circulation of conspiracy theories that prevail at times of fear and uncertainty. Conspiracy theories regarding the origins of COVID-19 might be a way for the public to make sense of this pandemic. However, dangerous speculations about the virus might diminish the efforts in controlling the spread of infection. Thus, it is important to assess the misconceptions and misbeliefs among the public which can reveal defects that should be targeted by awareness tools (Sallam et al., 2020).

The potential negative effects of COVID-19 misinformation have been the subject of active research since the onset of the pandemic, with results pointed to an association between the belief in a conspiracy regarding the origin of the virus and a lower COVID-19 knowledge accompanied with higher anxiety level (Sallam et al., 2020). COVID-19 misinformation belief was negatively associated with COVID-19 knowledge and preventive behaviours, while it was positively associated with misinformation exposure. Moreover, frequent use of SNSs, which propagate more misinformation than any other media, for COVID-19 information was associated with having conspiracy beliefs. Conspiracy beliefs, in turn, showed a negative relationship with COVID-19 preventive behaviours (Lee et al., 2020).

### **2.2.2 Impact of Social Media towards University Students**

University students have a great interest in social media. For the purpose of this study, social media was defined as Facebook, YouTube, Blogs, Twitter, MySpace or LinkedIn. Although, providing a detailed perspective on social media use among university students and underscoring that such use can produce both positive and negative consequences (Wang et al., 2011). The positive aspect of online communities is that youths can utilize them for academic assistance and support (Akram & Kumar, 2017). Due to the ability of social media to enhance connections by making them easily accessible, social media can yield many benefits for the young, including providing virtual space for them to explore their interests or problems with similar individuals, academic support, while strengthening online communication skills and knowledge (Wang et al., 2011).

The popularity of social media applications and social networking sites have increased precipitously during the last decade. Typically, the reason for this rapid increase is that teenagers and college and university students are using social media applications to gain global access. These social media sites, such as Facebook and Twitter, are becoming the craze in our society for everyone these days (Abbas et al., 2019). Today, students are relying increasingly on information and data that is easily accessible on social networking sites and the internet. This is the reason why students' learning skills and research capabilities are decreasing in certain situations, as their engagement with these sites reduces their focus, which causes them to dedicate less time to their studies and results in a decline in their academic performance (Abbas et al., 2019).



## 2.3 Misinformation in Social Media caused Panic Behaviour

Misinformation sharing has become rampant in today's digital world. This suggests that even some government officials and individuals engage in the proliferation of misinformation to a large audience to suit their agenda (Destiny & Omar, 2020). In which, information is a fundamental resource for citizens in the society. It is a valuable mechanism for guiding people, especially in highly complex situations such as the one generated by the Covid-19 pandemic. In this sense, information is a tool that can help reduce uncertainty and anxiety. Conversely, it might increase panic and chaos (Casero-Ripollés, 2020).

However, with misinformation in the context of COVID-19 can include inaccurate information regarding the virus and its transmission, conspiracy theories, and fabricated reports regarding methods of prevention and treatment. Some of its consequences include the panic-buying and hoarding of goods, taking ineffective and potentially harmful remedies, ignoring advice from health authorities, and engaging in behaviour that increases the risk of virus transmission (Lee et al., 2020). ABC News reported a poll claiming that in the age of social media, anxiety about the coronavirus spreads faster than the virus itself, resulting in public panic worldwide. On the other hand, social media is also a practical platform for the spreading of public health messages to audiences (Gul et al., 2020).

In a contemporary discussion on the effects of media, one researcher stated that in some countries, social media impacted the buying crisis, when many people tried to buy toilet paper and other items because of the spreading fear of COVID-19 on social media (Ahmad & Murad, 2020). According to the newspaper *The Star*, social media is responsible for much of the panic surrounding COVID-19, internationally leading to a situation where social media companies tried to eradicate posts about COVID-19 from their platforms (Star, 2020).

## 3. METHODOLOGY

The study is being undertaken to investigate the impact of misinformation in social media caused panic behavior on COVID-19 pandemic towards university's students in Malaysia. This study examined the research problems and objectives using quantitative research method. Quantitative approach consisted of conducting surveys among University students in Ipoh, Perak Malaysia. As a result of this, the primary source of information for the researcher was university's students in Malaysia and the primary data were collected through questionnaires form provided by Google administered to randomly respondents representing a sample of university students.

During the lockdown period COVID-19 pandemic in almost every country in the globe, including Malaysia, survey data collection using online media is best suitable, so did the current research. Social media and e-mail networks were used for the data collection which involved 52 respondents from universities in Ipoh, Perak. Choosing survey as the research method is beneficial for this study as it allows researcher to obtain direct answers from a large pool of research subjects at a much lower budget and with significantly higher efficiency compared to other methods. Survey nowadays are easy to create and distribute with the help of Internet and online survey tools, thereby making surveys one of the most cost-effective data collection methods.

### 3.1 Theoretical Framework

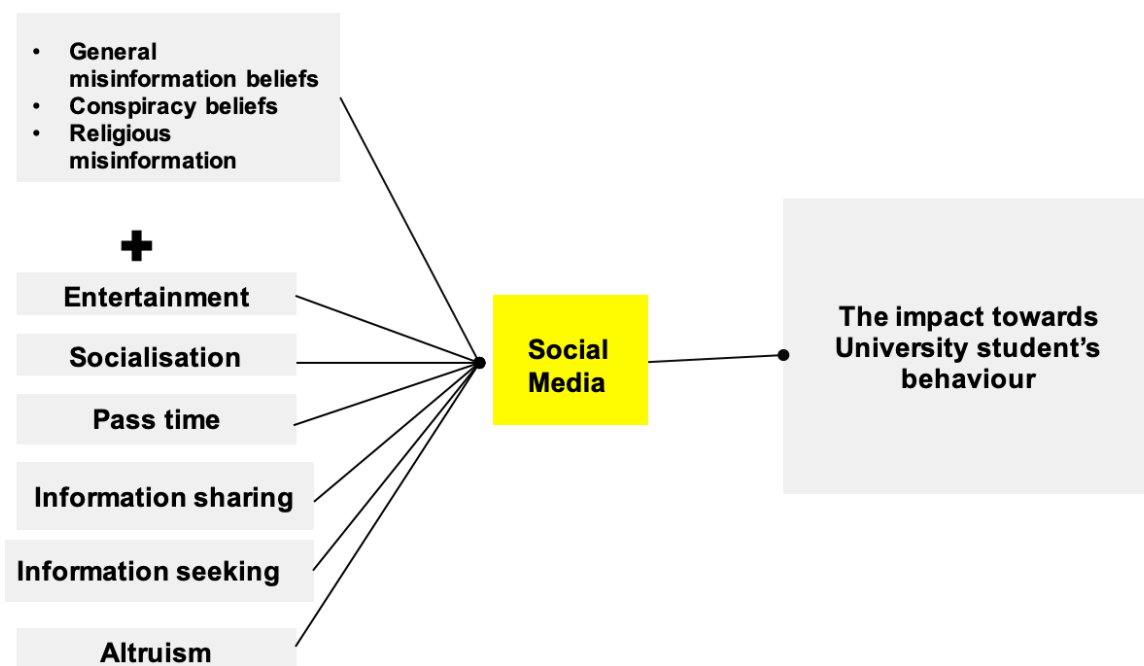


Figure 1 Theoretical Framework

The current study’s model was formulated using the Stimulus-response theory, also known as Hypodermic Needle Theory. In communication research, Hypodermic Needle Theory is one of the dominant theory, which is cogitated as one of the first general thoughts explaining on the effects of media (Barua et al., 2020). The Hypodermic Needle Theory was developed in the year of 1920s and 1930s by combining the available psychological and sociological theories after the researchers observed the effect of propaganda during the events like broadcast of Orson Welles War and World War One. Thus, events like these were suggest that media have the power to influence and impact on their audiences, researchers were staring to think and realize people were getting influence and impact by the media was kind of inadequate. As a result, the Hypodermic Needle Theory is to describe influence by media and communication. For this study purpose, the ‘misinformation’ and also called false news as stimuli that can generate panic behaviour and unfavourable responses regarding COVID-19. On the other words, the Hypodermic Needle Theory indicates that audience lead isolated and distinct lives with limited social control each other because audience are from distinct origins and their values, norms and beliefs are not shared as a unifying set.

Taking the knowledge and past research from previous investigators, the Uses and Gratification Theory perspective showed that social communication and socialisation is positively related to knowledge sharing behaviour. Hence, we can contend that gratifications was gained while using social media platforms could result of sharing false news due to the features of social media platform has the ability of advertise unsupervised content and the users was hight interactivity on social media platform. Therefore, the Uses and Gratification which is well suitable in this study and allow us to understanding more on Uses and Gratification Theory with the focus of false news sharing about COVID-29 on social media.

## 4. ANALYSIS AND FINDING

### 4.1 The false news caused panic behaviour among the University's students

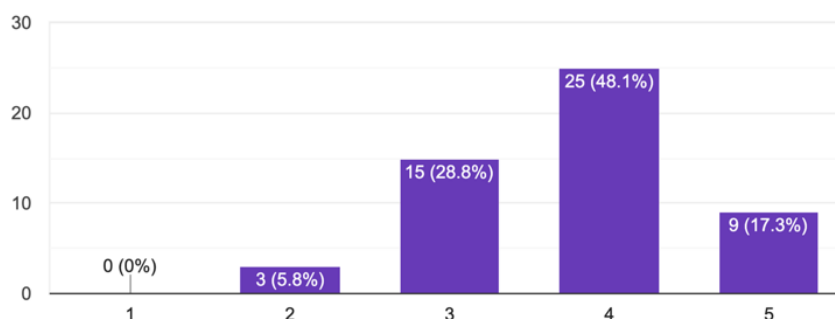
University's students are using social media channels to gain latest news and information about COVID-19 during the lockdown in Malaysia. Thus, they could not get enough facts and official information about COVID-19, due to they also depended on social media and widely shared their information, photos, and videos, sometimes inaccurately. As a results, anxiety about false news of COVID-19 coronavirus spreads faster than the coronavirus itself, which resulting University's students panic in Malaysia. Therefore, the purpose of this section E survey questionnaire is to determine what is the panic behaviours has affected them and caused by spreading the false information on social media by using the Hypodermic Needle Theory. This survey item for section E were designed as statement measured on five-point Liker-scale where 1 represents "strongly disagree"; 2 represents "disagree"; 3 indicates "somewhat agree"; 4 represents "Agree"; and 5 indicates as "strongly agree".

#### 4.1.1 To describe the impact of false news on Covid-19 towards the university's students which causes panic behaviours.

In order to determine the impact of false information about COVID-19 on the university's students, hence this survey questionnaire section E is to find out what are the panic behaviours on them by using the Hypodermic Needle Theory.

I think that publishing more news related to COVID-19 on social media has spread fear and panic among university students.

52 responses

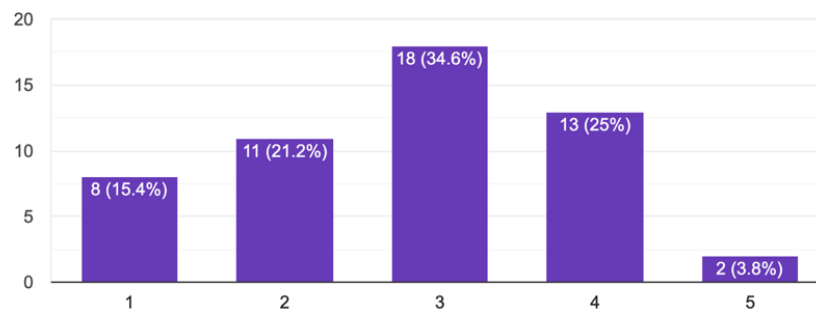


**Figure 2** I think that publishing more news related to COVID-19 on social media has spread fear and panic among university students (%)

In the table above, the highest percentages of 48.1% participants is at agree standpoint that they think publishing more news related to COVID-19 on social media has spread fear and panic among university students and the second highest of 28.8% participants is at neutral standpoint. The rest of 5.8% and 17.3% of participants is at disagree and strongly agree point of view and none of the participants are strongly disagree on this part of the survey question.

I panic on buying and stock up with emergency supplies after seeing news related to COVID-19 on social media platforms.

52 responses

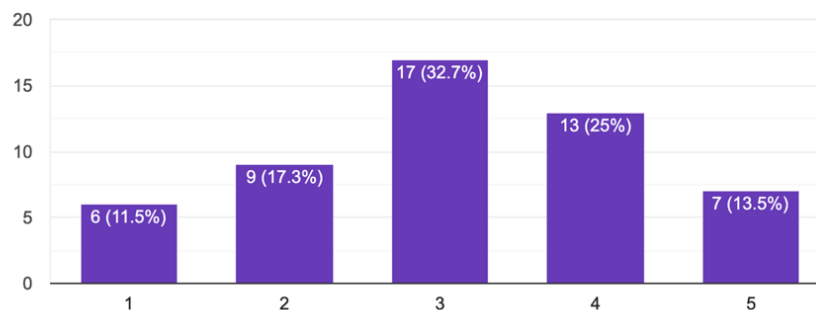


**Figure 3** I panic on buying and stock up with emergency supplies after seeing news related to COVID-19 on social media platforms (%)

In the table above, the highest percentages of 34.6% participants is at neutral standpoint that they panic on buying and stock up with emergency supplies after seeing news related to COVID-19 on social media platforms. There are relatively equal percentages of 21.2% and 25% of participants is at disagree and strongly agree. The rest of 15.4% of participants is at strongly disagree point of view and only the less subset of 3.8% of participants are strongly agree on this part of the survey question.

I panic on rushing back hometown from my hostel after seeing news related national lockdown during MCO period on social media platforms.

52 responses

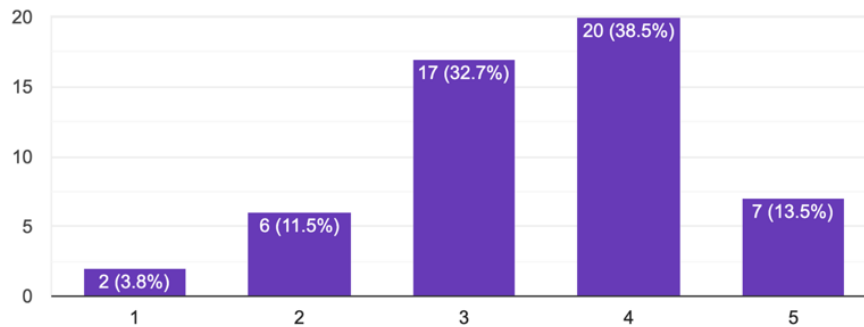


**Figure 4** I panic on rushing back hometown from my hostel after seeing news related national lockdown during MCO period on social media platforms (%)

In the table above, the highest percentages of 32.7% participants is at neutral standpoint that they panic on rushing back hometown from their hostel after seeing news related national lockdown during MCO period on social media platforms and the second highest of 25% of participants are at agree standpoint. There are relatively equal percentages of 17.3% and 13.5% of participants is at disagree and strongly agree. The rest of 11.5% of participants is at strongly disagree point of view.

I panic on my health situation after receiving news about COVID-19 from unauthorize people on social media platforms.

52 responses



**Figure 5** I panic on my health situation after receiving news about COVID-19 from unauthorize people on social media platforms (%)

In the table above, the highest percentages of 38.5% participants is at agree standpoint that they panic on their health situation after receiving news about COVID-19 from unauthorize people on social media platforms and the second highest of 32.7% of participants are at neutral standpoint. There are relatively equal percentages of 11.5% and 13.5% of participants is at disagree and strongly agree. The rest of less subset 3.8% of participants is at strongly disagree point of view.

## 5. CONCLUSION

The results shown in present study indicated that there was significant effect of misinformation in social media have cause panic behaviour on COVID-19 pandemic towards the University students, thus social media have many negative effects on university students' social and mental behaviour. Thus, building on Hypodermic Needle theory and Uses and Gratification theory, this study has been demonstrated factors that predict false news sharing and receiving on social media platforms. Researcher drew the samples from the university students in Malaysia society. Based on the result of this research, researcher conclude that altruism is the most importance predictor of misinformation sharing among university students in Malaysia. In this study also conclude that information sharing, information seeking, socialisation and pass time predict false news sharing and receiving.

On the other hand, entertainment was not significantly associated with misinformation sharing and receiving in this study. Hence, it should be stated that this study conclusion is based on the analysed selective constructs. Moreover, the other attributes of false news spreading and receiving such as unawareness, attention-seeking, ignorance, and also pressure. As a results, based on the results of this study and the increasing mental risk on panic behaviour, the misinformation spreading in social media platforms is causing during the outbreak of COVID-19 pandemic in Malaysia, thus we feel that there is need for social media filter and authenticate to confirm the authenticity of the information publishing and sharing on social media channels.

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## AUTHOR CONTRIBUTIONS

All authors contributed equally to this research study.

## CONFLICT OF INTEREST

The author(s) declared no potential conflicts of interest with respect to the research, authorships or publication of this article.

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# The Study On the Best Smartphones Applications for Comic Reading and Publishing During a Pandemic

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## ABSTRACT

*The adoption and continuous advancement of technology has permeated society, changing the way people interact with technology itself and with the help of technology. Nowadays there are many modern devices are being invented to help with our daily life, including Smartphones, which are widely used around the world. In early 2020, Covid-19 was confirmed, which spread all over the world. The Covid-19 outbreak has made a huge difference in people's lives and economic effects including a lacking source of entertainment like reading a comic book for the people who are locked down during the pandemic. This has led Comic publishers or artists to have a difficult time finding an audience during the pandemic physically. Hence, these Comic publishers and retailers have to adapt to a digital platform 'mobile publishing' for smartphone users through a mobile applications approach since smartphone usage worldwide has increased according to the studies. Therefore, this paper will discuss the best smartphone applications for Comic artists to publish their work as a step to find an audience during the pandemic.*

**Keywords:** Covid-19, Smartphones, Mobile Applications, Comic, Comic artists, Publishing.



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## 1. INTRODUCTION

At the start of the year 2020, the world has been confronted with the Covid-19 pandemic, which has claimed many lives around the world while also having an impact on the country's economy. This has led to smartphone users around the world being locked down in their homes and can't get out. Because of this, they usually spend most of their time 24 hours on their smartphones surfing the internet and stuff. However, they can still work from their home and study from home despite having to live a new norm of life during this pandemic. This shows that internet usage is an individual need to find a piece of information to study, and work on and most likely be a main source of entertainment like watching movies, listening to music, and reading online books. This has caused smartphone users worldwide has increased by 98.6 percent compared to 2019 which is only 90.1 (The Malaysian Reserve, 2021).

With the advent of digital technology, the problem of maintaining the quality of entertainment stuff such as comics depending on the production time has been solved. Comic book fans will no longer need physical room to store their comic books, such as shelves and cartons, thanks to portable technology. For less than the cost of printing comics, they may digitally transfer hundreds of comic book files and



pages and upload them to premium sites. Comic book fans may read digital comics anytime, anywhere thanks to the built-in reading lights on electronic devices. Hence, this will help the Comic publishers to adapt to digital publishing to find an audience. According to (Azman, Zaibon, & Shiratuddin, 2014) for the enjoyment of other readers, comic book creators can post their works on a number of well-known websites, including Webtoon, Patreon, Tumblr, Tapas, and many others. Therefore, the aim of this research is to study the best smartphone applications for Comic artists to publish their work as a step to find an audience during the pandemic.

## **2. LITERATURE REVIEW**

When we think of comics, we immediately think of printed magazines, such as low-priced, high-circulation monthly magazines, and more expensive versions of limited-edition graphic novels. However, these media have evolved over the past year, moving from a paper environment to a digital one, reaching new audiences rather than necessarily engaging an already integrated audience (Alexandra, Gilson, & Eduardo, 2021).

However, a pandemic happened in 2020 resulting a difficulty regarding physical comics published at comic book stores or events. According to (Itzkoff, 2020), like every other business hit by the coronavirus pandemic, comic book publishing - the source material for countless blockbusters and TV shows - is under serious threat. Over the past few weeks, the industry has been stifled each time. Comic book store owners have closed their stores and the distribution of new titles has frozen. Writers and artists continue to create works, without knowing how or when readers can see them. Comic conventions have done the same, retrofitting existing platforms like YouTube and Zoom with panels and Artist Alley experiences, and in some cases creating entirely new custom platforms for their experiences. The direct marketer is rescheduling, adjusting sales strategies, and rethinking how and where to publish his work, moving talent from its usual place to new options like Webtoon and his ComiXology Unlimited. did.

The comic app will include reading comics on the go among its many features. Additionally, the system will suggest comics based on the genres that the comic readers can enjoy or frequent. They can also sign up for updates for any comics they like, and it will send them notifications if there are any new issues in the comic app (Tanmay, Kaustubh, Pranav, Ketan, & Vishwajit, 2022). According to (Hannah, 2013) internet-published comics challenge the elitism associated with the comics' industry, reaching out to the masses and producing stories that appeal to a more diversified audience.

## **3. RESEARCH METHODOLOGY**

The study that was carried out in this research does not involve any human participants or any sensitive data collection. The type of methodology that is used in this research is the qualitative method by collecting the data from a case study observation. The purpose of using this method is to find the best smartphone application for Comic artists to publish their work as a step to find an audience during the pandemic.

In general, the main objective of this research is to find a solution to the research problem. To achieve this objective, the researcher will need to identify what is the best comic applications on smartphones based on the case study observation. After observing the comic applications on smartphones, analyses are made to carry out on which ones are the best comic app for the comic artist to publish their work.

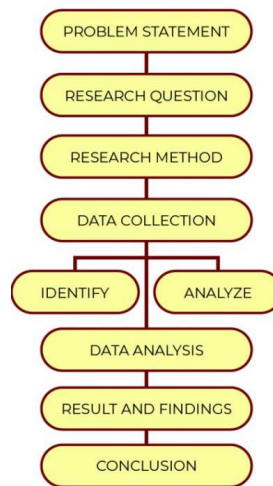


Figure 1 Research Design Flow Chart

## 4. DATA FINDINGS AND ANALYSIS

This chapter will discuss the result and findings of the identify and analyse the best smartphone app for comic publish. The qualitative results and analysis will be based on the latest usage statistic of comic applications on smartphones and its user interface. The first section will discuss the statistic of the most downloaded comic application on smartphones based on the data findings. Finally, the second section will discuss the comic application user interface and its functionality on which comic applications are the best ones for a comic artist to publish their work during a pandemic.

### 4.1 MOST COMIC APP DOWNLOADS STATISTICS

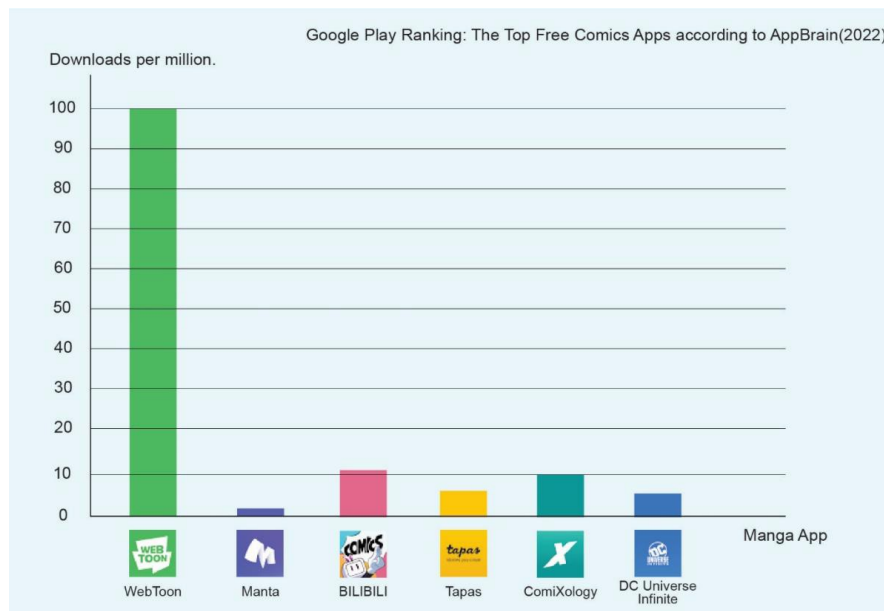


Figure 2 Most Comic App downloads statistics

### 4.1 USER INTERFACE AND FUNCTIONALITY ANALYSIS

This chapter will discuss the result and findings of the identify and analyse the best smartphone app for comic publish. The qualitative results and analysis will be based on the latest usage statistic of comic applications on smartphones and its user interface. The first section will discuss the statistic of the most

downloaded comic application on smartphones based on the data findings. Finally, the second section will discuss the comic application user interface and its functionality on which comic applications are the best ones for a comic artist to publish their work during a pandemic.

## 5. CONCLUSION

Based on observation and analysis, the main point is the functionality for the comic artist to publish their work during a pandemic. A comic artist had to step up to the digital publishing to gain more audience from international. This way gives more benefits to the comic artist since not only they can gain income after sales, but a recognition and popularity from a comic fan from around the countries. Many comic artists had to face a difficulty regarding a comic publishing since pandemic, and some of them put their efforts to step into the online publishing in a comic websites and applications. Because of this, most of the comic artist create their fame, popularity and recognition by stepping into online publishing.

## ACKNOWLEDGMENT

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## AUTHOR CONTRIBUTIONS

It was equally divided to all author; everybody took part for this research.

## CONFLICT OF INTEREST

There is no conflict of interest.

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# The Usage of Motion Graphics in Promotional Videos: A Case Study for Digital Technology Hub

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## ABSTRACT

*The effectiveness of promotional videos in visually conveying a brand's message to consumers has been widely recognized. A qualitative research method was employed to explore this phenomenon further, utilising content analysis of promotional videos from smartphone manufacturers. The specific focus of the study was to examine the usage of motion graphics in promotional videos for digital technology hubs. The research findings revealed that incorporating various motion graphics techniques, such as eases, anticipation, timing, spacing, and rhythm, was highly successful in spreading brand messages related to digital technology hubs. By leveraging these techniques, brands could effectively communicate their key messages and promote their digital technology offerings.*

**Keywords:** Promotional Video, Motion Graphics and Digital Technology Hub.



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## 1. INTRODUCTION

Digital technology hubs define as or conceptual locations that encourage entrepreneurship, collaboration, and innovation in digital technology. These hubs act as centres for developing new technology and solutions and sharing information between people, companies, academics, and organisations. Rice (2003) defines digital technologies as a wide range of technologies, tools, services and applications that use different types of hardware and software. Digital Technology Hubs were increasingly utilising motion graphics in promotional videos to advertise their goods and services. Motion graphics had been used particularly well by Digital Technology Hub manufacturers to produce aesthetically appealing promotional videos that highlight their most recent innovations. Technological advance with its accelerating pace had brought changes in motion design because the demand for graphic design on television, the Internet, video games, interfaces for electronic devices, and posters on cheap LCD screens and interactive posters is more and more dominant (Kierzkowski et al, 1996). There were numerous distinct categories and

styles in the world of commercial video. According to The Graduate School of Sejong University (2012) 'that was, promotional video can be created by the producer using subjectivity and objectivity of the screen properly. It involved visual graphic elements to deliver messages through public participation.' This case study will study how the usage of motion graphics are used in commercials for Digital Technology Hub.

## **2. LITERATURE REVIEW**

### **2.1. Motion Graphics**

According to (Mowe Studio, 2023), Motion Graphics means Graphics in Movement. It's the most straightforward definition you can get. Motion Graphics is often called Motion Design, making the relationship between movement and design elements easier to understand. Motion Graphics brings design knowledge to new mediums by adding time and space features to create movement. The influence of motion graphics may be observed in a variety of digital media, including web design, mobile applications, and social media content. Motion graphics increased demand after the pandemic in promotional videos by using simple graphics to increase the understanding for the viewers at home or mobile locations who continue to watch their beloved videos online. Graphics, photos, and videos present in each motion graphic may help enhance the quality of the works and increase the audience's popularity, or decrease their value, or vice versa. The more confidently the work is done by the viewer and the easier they find a connection with the work, the quicker the designer achieves their target. Motion graphics and visual attractions must be designed in accordance with the concepts, expectations, and criteria of the viewer so that they can transmit the visual messages in the best way. These important factors and their effect on the attraction of the audience are not known to many designers, so they do not understand photos, graphics, and their visual messages as they should when designing a motion graphic work (Asadollahi, 2014).

#### **2.1.1. Video - Motion Graphics**

According to (Matt Ellis, 2019), 'Motion graphics can illustrate complex ideas visually. Think of motion graphics like a visual aid. Some ideas (especially big, abstract ones) are hard to explain with words or still images. A few seconds of motion graphics can clear everything up perfectly'. The emergence of the technique in the mid-20th century transformed the discipline of graphic design, which until then had centred on static graphics. When discussing motion graphic design, creatives refer to the combination of text and design elements set to move. Motion graphics animation doesn't mean a full-blown animated film, like a Disney film with defined characters, plot and narrative arc. Instead, it generally refers to shorter pieces of animation and video that entertain or impart information. When applying the meaning of video in Motion, the animation uses moving images, motion principles, and sound to create a visual story. They are often used in video and can be a very effective way to communicate information and ideas. Motion graphics can be a powerful tool for sharing information, thoughts, and emotions in a visually appealing and engaging way. Essentially, motion design is a discipline that applies graphic design principles to filmmaking and video production through use of animation and visual effects. Examples include films, videos, animated text, and web-based animations and apps. Motion design has evolved as a direct result of technological improvements (Society for

Experiential Graphic Design, 2022). A specific example is Motion graphics for advertising or promotion. Motion graphics are often used in advertising to create visually appealing and attention-grabbing ads. They can be used to promote products, services, or ideas. However, there are some challenges associated with using motion graphics in video. One challenge is that motion graphics can be expensive to produce. This is because creating videos in motion graphics requires specialised skills and software. Another challenge is that motion graphics can be time-consuming to produce. Often, generating motion graphics videos needs a lot of planning and iteration. Finally, motion graphics can only be understood if they are well-designed. This is because they can be visually complex and use a lot of symbolism.

## **2.2. Promotional Video**

Promotional videos have become a crucial part of a company's marketing strategy in the current digital era. Businesses have the ability to easily reach a larger audience with their promotional videos thanks to the growth of social media, smartphone and video-sharing websites. motion graphics is a common type of promotional video. The objective of a promotional video, regardless of its style, is to communicate a message that connects with the audience and motivates them to take action, such as buying something, signing up for a service, or sharing the video with others. According to (Choi Lee Jung, 2013) The word 'video' originally was used as the feature of something exists, or imagery. In the 21st century, but the effect of the video content has emerged as a visual and auditory elements are included in the various attempts have been made as a composite art. An article example by (Andrew Orr, 2013) Apple has released a new "Hello Yellow" commercial to promote the new yellow colour for the iPhone 14 and iPhone 14 Plus. The company announced the addition of the new colour on March 7, and it's now available for purchase. It joins the other colours, including Blue, Purple, (Product)RED, Midnight, and Starlight. The advertisement Hello Yellow shows a man walking through a city filled with animated people, exploring everything through photos taken on a yellow iPhone 14. The song in the background is "Le Banana Split" by Lio.

## **2.3. Digital Technology Hub**

There are plenty of types of digital technology hubs that can be talked about in this proposal project. But in this case study will be narrowed down to a device which is a smartphone. As portable media devices, such as smartphones, have become an increasingly pervasive part of our lives, they have also become increasingly capable of supplementing, or even supplanting, various mental functions. The portable gadget for promotional branding and potential promotional subject is the smartphone. As a result, smartphone manufacturers compete in this promotional market by using their products to attract customers' interest in buying their products. For example, an article from (Vlad, 2023) Following the official introduction earlier today of the Galaxy S23, Galaxy S23+, and Galaxy S23 Ultra smartphones, aswell as the Galaxy Book3 Pro, Pro 360, and Ultra laptops, Samsung outed a bunch of official infographics, which we've already shown you, and a few official promo videos. Utilising the benefits of the promotional video, Samsung firms present their new line of smartphone designs.



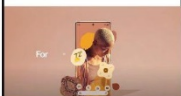


## **3. RESEARCH METHODOLOGY**

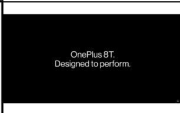




The qualitative method used to collect data for this case study. The research design for this study employed content analysis to analyse Digital Technology Hub's use of motion graphics in its promotional videos (Krippendorff, 2013) defines content analysis generally as a research technique for making replicable and valid inferences from texts or other meaningful matter to the contexts for their use.

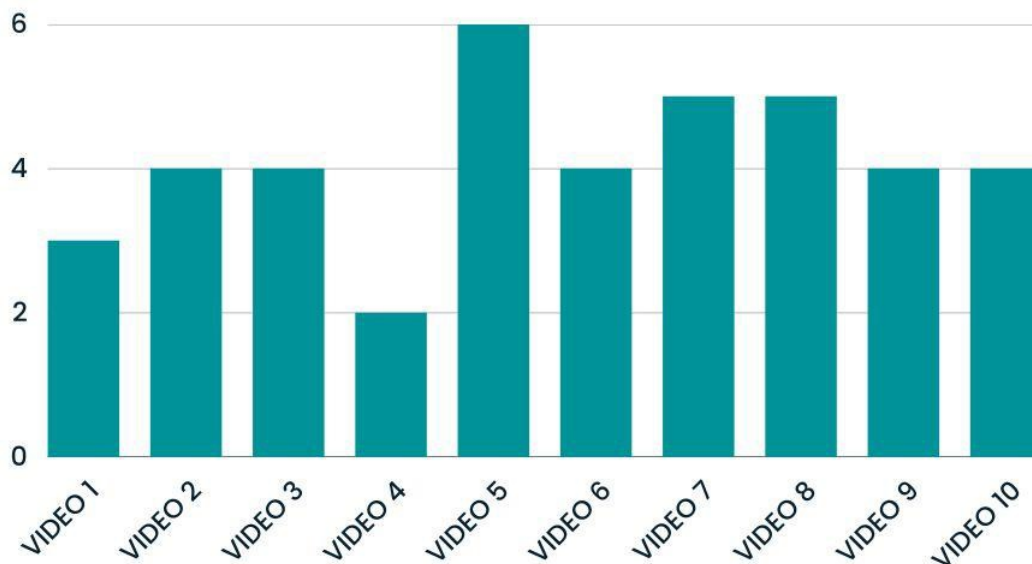
According to (Weber, 1984) these inferences may address the message itself, the sender(s) of the message, the recipient of the message, or the impact of the message itself. Note that both Krippendorff's and Weber's definition of content analysis go far beyond the attention to only the manifest content of a message. Manifest content refers to what is overtly, literally, present in a communication. The case study involved selecting ten video samples at random from a collection of promotional videos from multiple companies to examine how elements and principles of motion graphics were used and measure how audience engagement was affected.

#### 4. FINDINGS

**Table 1** Smartphone Manufacturers Promotional Videos

NO	VIDEO	VIDEO		PRINCIPLE OF MOTION										
		2D	3D	TIMING, SPACING&R TYTHM	EASES	MASS & WEIGH	ANTICI PATIO N	ARCS	SQUAS H, STRET	FOLLO W THROU	EXAGG ERATI ON	APPEA L	SECON DARY& LAYER	
1		✓		✓	✓	✓								
2			✓	✓	✓		✓	✓						
3		✓	✓	✓	✓		✓		✓					
4			✓	✓	✓									
5		✓		✓	✓		✓		✓	✓				✓

6			✓	✓	✓					✓				✓
7			✓	✓	✓			✓		✓				✓
8			✓	✓	✓		✓	✓		✓				
9			✓	✓	✓					✓				✓
10			✓	✓	✓					✓	✓			



**Figure 1** Content analysis into bar charts that contain out of 10 principles of motion.

## 5. CONCLUSION

In summary, using motion graphics in promotional videos has become crucial for engaging viewers and successfully disseminating information. Motion graphics give static objects life, resulting in visually appealing graphics that catch the eye and make an impact. Motion graphics enable marketers to tell engaging tales and vividly present goods or services by seamlessly fusing text, images, and animations. Because motion graphics are so adaptable, businesses can customise their promotional movies to appeal to their intended audience, increasing brand identity and ultimately boosting engagement, brand awareness, and the possibility that marketing objectives will be met. As technology develops, future motion graphics in commercials have even more promise for imaginative and engaging narratives.



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## AUTHOR CONTRIBUTIONS

Shahmi Hambali Shahrulnizam developed the study and case study. Sharkawi Che Din supervised the research. Nur Aniza Binti Mohd Lazim as the third reader of the researcher.

## CONFLICT OF INTEREST / KONFLIK KEPENTINGAN

There is no conflict of interests.

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# Analysing The Effectiveness of Digital Illustration in Motion Graphics for Malaysian Sparkling Drink Products

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## ABSTRACT

The integration of graphics and illustration art into the commercial design process has emerged as a significant factor influencing the level of commercial design. Digital illustration has proven a practical strategic tool in marketing and advertising, particularly in the sparkling drink industry. The method used in this research is a qualitative method in which content analysis was utilised to analyse the digital illustration styles in motion graphics for Malaysia's sparkling drinks. According to the research, applying various illustration styles in the Malaysian sparkling drink industry effectively conveys brand messages. The result reveals that companies in the industry may employ several illustration styles to communicate their brand's unique identity and values effectively. Additionally, the study pointed out the beneficial effects of incorporating digital illustrations in motion graphics, including more brand identification, improved customer engagement and enhanced advertising effectiveness.

**Keywords:** *Digital Illustration, Motion Graphics, Sparkling Drink, Commercial.*



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## 1. INTRODUCTION

Digital illustration is a form of art that uses digital techniques to combine human reason and creative inspiration (Liu, 2019). It is based on digital and new media technologies offering various purposes, including advertising, book illustrations, video games and animation. Illustration has been utilised through the ages as a powerful and various form of visual communication. With the ability to educate, enlighten, entertain and persuade (Zeegen L 2009), illustration serves as a medium for effectively conveying thoughts and ideas to audiences. Digital illustration has grown increasingly significant in today's digital world, providing designers and illustrators with new tools and approaches to create visually appealing and effective artwork. Digital illustration has transformed how people see and engage with visual content, especially for commercial campaigns. However, using digital illustration in motion graphics for marketing purposes has become increasingly important in the competitive industry of Malaysian sparkling drinks.

Sparkling drinks are popular among individuals of all ages, genders and cultures. Promoting sparkling drinks in the design field could be challenging because the market has become very competitive. Therefore, creating a unique and memorable design that stands out from the rest can be difficult. In recent years, digital illustration has developed as a powerful tool to help companies overcome these barriers and enhance their market advertising strategies.

In recent years, the Malaysian sparkling drink industry has encountered a rise in the use of motion graphics and digital illustration styles for promotional materials and advertisements. In a competitive market context, this trend shows the industry's recognition of its significance in attracting consumers' attention. Motion graphics and digital illustration styles allow brands to convey the unique characteristics and attraction of sparkling drinks in an engaging and compelling manner, differentiating themselves from competitors.

## **2. LITERATURE REVIEW**

Positioned somewhere between art and graphic design, illustration is often called graphic art. The scope of illustration is not limited to its communicative and educational functions; it also serves to persuade and entertain audiences. Illustration plays a part in the field of marketing any product. Today, conventional art is increasingly impacted by digital art, which influences daily life (Shukei,2019). The most significant advantage of digital art over traditional art is its portability: digital art is effortless to carry and, most importantly, easy to fix (Wang et al., D. 2021). It includes digital illustration in motion graphics that has grown into a powerful tool for conveying brand messages and captivating consumers in various industries, including the marketing of sparkling drinks.

### **2.1 Digital Illustration Styles**

Digital illustration styles embrace various artistic techniques and methods used to create visually appealing and engaging products. Digital illustration offers a wide range of styles and genres, each influenced by different types of art and artistic movements (Aparaschivei, L, 2022). These styles incorporate various illustration elements, such as colour, composition, typography and visual storytelling, to convey messages effectively. Furthermore, digital illustration is a powerful tool in advertising as it enables designers to create emotional connections through various illustration styles (Jenn. P 2021). Sparkling drink brands in Malaysia could effectively communicate their values, differentiate from others in a competitive market, and attract visually captivating and memorable customers by strategically employing interesting digital illustration styles.

### **2.2 Motion Graphic Techniques**

Before the introduction of motion graphics, all drawings were flat, static and fixed (Hanna M,2021). Motion graphics, on the other hand, focus fully on animating graphic design elements, including 2D and 3D, with a smaller focus on storytelling, unlike other types of animation. Motion graphics are mostly used for short branding engagements such as teasers and advertisements. Motion design techniques offer a range of creative possibilities for showcasing sparkling drink products in Malaysia. Sparkling drink brands in Malaysia could develop visually attractive and great experiences that effectively present their products through these techniques. Brands cannot survive to be flat or static nowadays; they need to live, move and flow in this new digital world (Paget, 2016).

## **2.3 The Effectiveness of Digital Illustration in Advertising**

With the continuous advancement of technology, new sorts of digital art have arisen. The most significant advantage of digital art above traditional art is its portability: digital art is effortless to carry and, most importantly, easy to fix. (Wang, V. and Wang, D. 2021). Digital illustration, like other visual marketing elements, conveys and influences people regarding what the company wants to represent. It can convey the brand's primary message through visuals that evoke emotions.

Digital illustration plays a crucial role in advertising within the context of sparkling drink products in Malaysia. A digital illustration is a powerful tool in advertising as it enables designers to create emotional connections through various illustration styles. Illustrations enhance the reading experience by expressing emotions through facial expressions and employing appealing visuals to convey the intended message (Jenn. P, 2021). Sparkling drink brands in Malaysia may develop an engaging and delightful consumer experience through engaging illustrations in promotional materials, giving a straightforward yet visually appealing portrayal of their brand message. Additionally, digital illustration allows for effective digital storytelling, allowing companies to successfully communicate their values and goal, developing a strong and unique brand identity in the Malaysian sparkling drink industry.

In visual marketing, an object, rather than text, becomes the focal point of the message. This is because the human brain responds more to images than textual information. It makes perfect sense for marketers to incorporate the power of visuals- an essential part of nonverbal communication into their marketing strategies. Illustrations, with a strong visual appeal and storytelling abilities, are an effective way of attracting, engaging, and effectively interacting with customers, eventually contributing to the overall achievement of advertising campaigns for the Malaysian sparkling drink.

## **3. RESEARCH METHODOLOGY**

The research methodology for this study used a qualitative approach, specifically content analysis, to gather and analyse data. This research explored 10 types of digital illustration styles in motion graphics within Malaysia's sparkling drink industry. Content analysis is a research method for generating identifiable and accurate findings from text or other relevant matter concerning the context in which it is used (Krippendorff, K, 2018). This included selecting relevant sources and materials that contain information and examples of digital illustration styles in motion graphics used in the marketing and promotion of sparkling drink products. The collected data was then systematically analysed to identify patterns, themes as well as trends in the digital illustration styles employed in the industry. The content analysis process allowed for a comprehensive examination and understanding of the various digital illustration techniques and approaches used in motion graphics for sparkling drink products in Malaysia.

## **4. FINDINGS**






The findings of the research revealed the effectiveness of digital illustration in the context of sparkling drink products. The research design involves selecting 10 video samples from a collection of promotional videos from multiple local brands to examine how elements of arts and principles of motion graphics are used and measure how audience engagement is affected. According to the analysis, various digital illustration styles, such as vector, cartoon and 3D, have been successfully used in the marketing and advertising of sparkling drink products. The application of different elements of art, such as lines, colours, shapes, texture further enhanced the visual impact and communicative power of digital illustrations. Additionally, the integration of digital illustration in

motion graphics proved to be a powerful combination, allowing for imaginative and engaging brand appearances. By employing motion graphics techniques, such as eases, timing as well as exaggeration, the illustrations came to life and further captivated the audience's attention. These findings emphasise the significance and effectiveness of digital illustration in motion graphics as a strategic tool in the sparkling drink industry, allowing companies to successfully communicate their messages and capture the interest of consumers. Marketers and advertisers may generate appealing visual storylines that appeal to their target audience by using a variety of styles and elements of art in digital illustration, eventually increasing brand awareness and product sales.'

**Figure 1.1** Content analysis of Principles of Motion Graphics in Digital Illustration

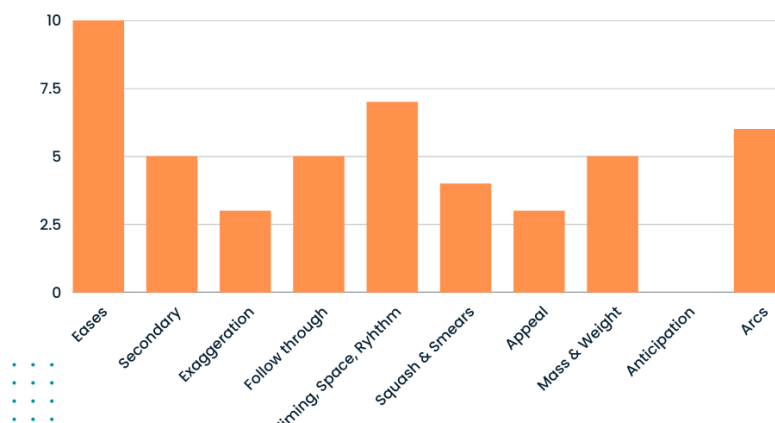
Motion Graphics						
Types of Illustration		Comic	Cartoon	Flat 2D	Vector	3D
Elements Of Art	Line	/	/	/	/	/
	Shape	/	/	/	/	/
	Colour	/	/	/	/	/
	Space	/	/	/	/	/
	Texture	/	/	/	/	/
Principles of Design	Balance	/	/	/	/	/
	Contrast	/	/	/	/	/
	Movement	/	/	/	/	/
	Unity	/	/	/	/	/
	Emphasis	/	/	/	/	/
	Proportion	/	/	/	/	/
	Rhythm	/	/	/	/	/
Principles of Motion Design	Timing, Spacing and Rhythm	/			/	/
	Appeal		/			
	Mass & Weight		/	/		
	Anticipation					
	Arcs	/	/		/	/
	Squash, Smear & Stretch		/		/	/
	Secondary Animation	/	/	/	/	/
	Exaggeration		/			/
	Eases		/	/	/	/
Follow Through		/	/	/	/	

**Figure 1.2** Content analysis of Principles of Motion Graphics in Digital Illustration

Motion Graphics						
Types of Illustration		Flat 2D	Vector	Flat 2D	3D	Vector
Principles of Art	Line	/	/	/	/	/
	Shape	/	/	/	/	/
	Colour	/	/	/	/	/
	Space	/	/	/	/	/
	Texture	/	/	/	/	/
Principles of Design	Balance	/	/	/	/	/
	Contrast	/	/	/	/	/
	Movement	/	/	/	/	/
	Unity	/	/	/	/	/
	Emphasis	/	/	/	/	/
	Proportion	/	/	/	/	/
	Rhythm	/	/	/	/	/
Principles of Motion Design	Timing, Spacing and Rhythm	/	/	/	/	/
	Appeal	/	/	/	/	/
	Mass & Weight	/	/	/	/	/
	Anticipation	/	/	/	/	/
	Arcs	/	/	/	/	/
	Squash, Smear & Stretch	/	/	/	/	/
	Secondary Animation	/	/	/	/	/
	Exaggeration	/	/	/	/	/
	Eases	/	/	/	/	/
	Follow Through	/	/	/	/	/

## FINDINGS RESULT

Content analysis of Principles of Motion Graphics in Digital Illustration



**Figure 1.3** Findings Result for Content Analysis

## 5. CONCLUSION

Finally, this research provided findings regarding the effectiveness of digital illustration in motion graphics for Malaysian sparkling drink industry. The results of the research emphasize the significant potential of digital illustration in improving marketing and advertising approaches in this industry. The analysis of several digital illustration styles and techniques clearly proves digital illustration's potential to strengthen brand messaging, boost customer interaction and effectively advertise sparkling drink products. The results of this research highlight the importance of integrating digital illustration into the advertising strategies of sparkling drink companies, highlighting its ability to attract and keep customers' attention in a market that is highly competitive.

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## AUTHOR CONTRIBUTIONS

Please state the roles of each of the authors in this publication, including data collection, analysis, writing etc.

## CONFLICT OF INTEREST

There are no conflicts of interests.

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# The Content Analysis of Motion Graphic Elements in Malaysian Music Videos

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## ABSTRACT

*This research method examines how Malaysian music videos employ motion graphic components. The study's goal is to investigate the types and frequency of motion graphic elements utilized in Malaysian music videos, as well as how these elements relate to the video's visual appeal. The visual content of a total of 10 music videos by well-known Malaysian artists was examined by looking at the motion graphic elements which are elements of design, style, or types and principles of motion. The study's findings demonstrated that Malaysian music videos frequently incorporate motion graphic elements, with typography, animation, and visual effects being the most common forms. Additionally, the study discovered a substantial link between the employment of motion graphics and the videos' aesthetic design, indicating that motion graphics are a crucial component of visual storytelling in Malaysian music videos.*

**Keywords:** Motion graphic, Music video, Element, Malaysia.



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## 1. INTRODUCTION

Motion graphic elements are increasingly being used in music videos to enhance visual storytelling and engage audiences. In Malaysia, music videos have become an important medium for promoting local music and culture, and their visual aesthetics play a critical role in their success. This content analysis study aims to investigate the use of motion graphic elements in Malaysian music videos and their relationship with the visual aesthetics of the videos. By analyzing the prevalence and types of motion graphics used in these videos, this study provides insights into the role of motion graphics in visual storytelling in the Malaysian music industry. (Rahman et al, 2021).

## 2. LITERATURE REVIEW

Motion graphic elements have become increasingly prevalent in the realm of music videos, offering artists and film makers innovative ways to visually enhance their storytelling and captivate audiences. In the context of Malaysian music videos, the integration of motion graphic elements has played a significant role in elevating the visual aesthetics and narrative impact of these productions. Understanding the use and impact of motion graphic elements in Malaysian music videos requires a comprehensive review of the existing literature.

This literature review aims to explore the current state of knowledge regarding motion graphic elements in Malaysian music videos, examining the creative techniques, visual strategies, and audience responses to these elements.

## 2.1 Role of Motion Graphic Elements in Music Videos

Previous research has emphasized the importance of motion graphic elements in enhancing the visual appeal and narrative coherence of music videos. Smith (2018) argues that motion graphics play a crucial role in conveying emotions, amplifying the storyline, and creating a visually captivating experience for the audience. Similarly, Johnson (2019) highlights the role of motion graphics in adding an artistic and aesthetic dimension to music videos, allowing artists to express their creative vision effectively.

According to Moving Image (2022), music videos play a significant role in pop culture by allowing artists to stand out, evoke emotions, create nostalgia, and visually portray their songs, helping them make a lasting impression, increase their visibility, and expand their reach within the music industry.

## 2.2 Evolution of Music Videos in Malaysia

In the Malaysian context, the evolution of music videos has been influenced by various cultural, technological, and socio-economic factors. Tan (2017) discusses the transformation of music video production in Malaysia, from traditional formats to digital platforms, and the increasing utilization of motion graphics as a means to engage and captivate viewers. Lee (2019) examines the emergence of Malaysian music videos as a powerful medium for self-expression, cultural representation, and promoting local music talents, shedding light on the significance of motion graphic elements in this context. Dan Oliver (2014) said that music videos have shifted from being primarily marketed through MTV in the '80s and '90s to being dominated by the internet, specifically YouTube, as the main platform, leading to the rise of motion graphics as a popular technique due to factors like artist's preference.

## 2.3 Audience Engagement and Perception

The use of motion graphic elements in music videos has also been studied in relation to audience engagement and perception. Wang et al. (2020) explore the impact of motion graphics on viewer attention and emotional responses, highlighting the potential of these elements to enhance the overall viewing experience. Additionally, Lee and Chong (2018) discuss the role of motion graphics in shaping audience perceptions of music videos, including their aesthetic preferences, emotional resonance, and perceived quality. Fazley Fadzil (2021) reported that Studio Firepulse, a visual media company in Shah Alam, Malaysia, has gained recognition for their exceptional animated music videos, receiving praise from the audience, musicians, and regional publications for their high-quality work on a music video despite the challenges posed by the pandemic and movement control order.

## 3. RESEARCH METHODOLOGY

The research methodology for this study used a qualitative content analysis study of 10 music videos that were recently released from the past 5 years in Malaysia to identify and analyze the motion graphic elements used in the videos. Content analysis is a research method for generating identifiable and accurate findings from text or other relevant matter in relation to the context in which it is used said Krippendorff (2018). The videos will be selected based on music videos that contain motion elements such as kinetic typography, 2D and 3D art, vector art, and digital illustration of different music artists in Malaysia.

The collected data was then systematically analyzed to identify patterns, types as well as the frequency of graphic elements employed in the industry. The content analysis process allowed for a comprehensive examination and understanding of the various motion graphic elements and approaches used in Malaysian music videos.

**Table 1:** Sampling Details

No (MV*)	Artist	Title	Year published
1	DSV	 I Am Me (Official Lyric Video)	2018
2	Hafiz Suip	 Kejar [Official Music Video]	2018
3	MeerFly (Ft. MK   K-Clique & Kidd Santhe)	 "HAA TEPOK" [OFFICIAL LYRICS VIDEO]	2019
4	Altimet	 Bunga (Official Music Video)	2018
5	Alif, SonaOne	 Pun Boleh (Official Music Video)	2019
6	Upin & Ipin	 Goyang Upin & Ipin [Music Video]	2020
7	DOLLA	 Berani (Official Music Video)	2021
8	Yonnyboii, Zynakal, ASYRAF NASIR	 Tak Sangka (Official Music Video)	2021

9	Faizal Tahir	 Santai (Official Music Video)	2022
10	Yonnyboii ft. ALYPH	 Sengkek [Prod. by SonaOne] (Official Music Video)	2023

#### 4. FINDINGS






	Video/ Year															
		1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Element of Design	Misus															
	2D	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			
	3D												✓	✓	✓	✓
	Line	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Shape	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Form	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Texture				✓			✓	✓	✓				✓	✓	✓
	Space	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Value	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Color	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Style / Type	Transition	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓	✓
	VFK	✓	✓	✓	✓	✓	✓						✓	✓	✓	
	Scribble	✓	✓	✓											✓	
	Acting														✓	✓
	Narration								✓	✓	✓	✓	✓	✓	✓	✓
	Performance	✓	✓	✓	✓	✓	✓							✓	✓	✓
	Typography	✓	✓	✓	✓	✓	✓					✓	✓	✓	✓	✓
	Videoography	✓	✓	✓	✓	✓	✓									
	Timing	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Ease	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Principle of Motion	Mass & Weight							✓	✓	✓	✓	✓	✓	✓	✓	✓
	Action							✓	✓	✓	✓	✓	✓	✓	✓	✓
	Arcs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Squash & Stretch	✓	✓	✓				✓	✓	✓				✓	✓	✓
	Follow Through	✓	✓	✓				✓	✓	✓				✓	✓	✓
	Exaggeration												✓	✓	✓	✓
	Appeal	✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓
	Secondary and layered animation	✓	✓	✓										✓	✓	✓

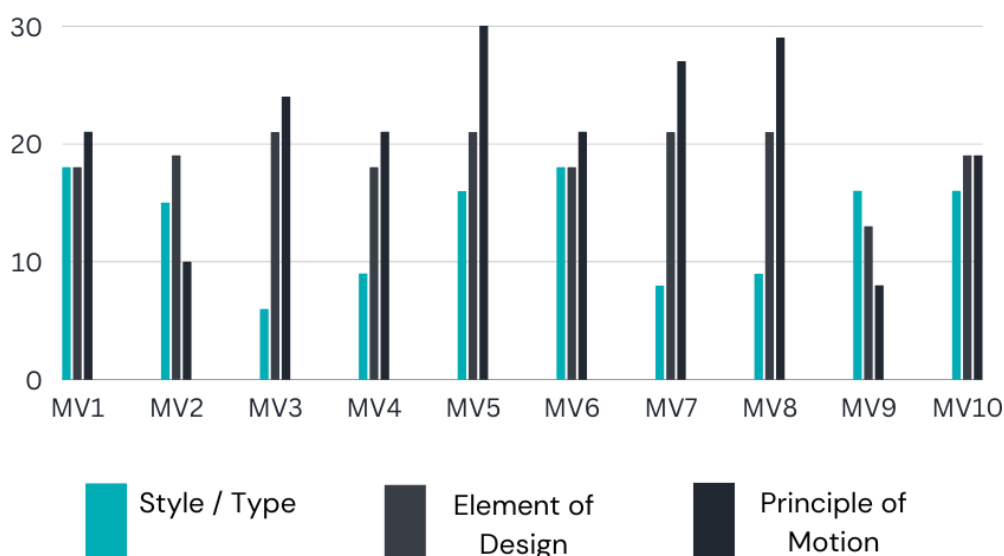
Figure 1.1 Content analysis of Motion Graphics Elements

	Video/Year															
		1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Element of Design	MinUTE															
	2D	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	3D							✓	✓	✓				✓		
	Line	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
	Shape	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
	Form	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
	Texture				✓	✓	✓	✓	✓	✓	✓					✓
	Space	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Value	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Color	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Style / Type	Transition	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	VFX	✓	✓	✓	✓	✓		✓	✓	✓				✓	✓	✓
	Scribble	✓	✓	✓										✓		
	Acting													✓	✓	✓
	Narration	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			
	Performance	✓	✓	✓										✓	✓	✓
	Typography													✓	✓	✓
	Videography	✓	✓	✓										✓	✓	✓
Principle of Motion	Timing & Rhythm	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Eases	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Mass & Weight	✓	✓	✓	✓	✓	✓	✓	✓	✓						✓
	Anticipation				✓	✓	✓	✓	✓	✓					✓	✓
	Arcs	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓	✓
	Smooth, Stretch & Smears	✓	✓	✓	✓	✓	✓	✓	✓	✓						
	Follow through & overlapping action	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓	✓
	Exaggeration								✓	✓	✓				✓	✓
	Appeal	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
	Secondary and layered animation				✓	✓	✓		✓	✓						

Figure 1.2 Content analysis of Motion Graphics Elements

# FINDING RESULTS

Content Analysis of Motion Graphic Elements



**Figure 1.3** Finding Results

Based on the result findings, it shows that 80% of the music video motion graphic elements increase proportionally to it styles or types depending on the music video creator. The other 20% shows the opposite because the application of motion graphic elements vary based on what styles or types of music video creator preference or budget. The findings of the research revealed the employment of motion graphic elements closely related to the music video's visual appeal. It also shows the trend of separating official and lyric videos for music videos. According to the findings from the videos, various motion graphic elements, with typography, animation, and visual effects, have been successfully used in Malaysian music videos.

The application of different elements of art, such as line, colors, shapes, form, texture, and typography, further enhanced the visual impact and storytelling power of music videos. Additionally, the integration of motion graphic elements in music videos proved to be a powerful combination, allowing for imaginative and video aesthetic design. Based on the table shown above also shows elements used by different styles or types of the music video theme according to the artists or production crew preference. By employing motion graphics techniques, such as movement, timing as well as transitions, the music video became more enhanced and further captivated the audience's attention. These findings emphasize that the motion graphic element was frequently used in Malaysian music videos as a strategic tool in enhancing video aesthetics, allowing musicians to successfully convey their messages and capture the interest of their audiences. Musicians and production companies may generate appealing visual storylines that appeal to their target audience by using a variety combination of motion graphic elements in their music video production, eventually increasing their popularity and album sales.

## 5. CONCLUSION

In conclusion, the study of motion graphic elements in Malaysian music videos has shown their significant role in enhancing visual appeal, storytelling, and artistic expression. Through a comprehensive content analysis, we have gained insights into the creative techniques, visual strategies, and audience responses associated with motion graphics in Malaysian music videos. The evolution of motion graphics has been driven by technology and artistic experimentation, allowing for

the conveyance of cultural representations and emotional responses. Motion graphics contribute to the diversity of the local music scene and serve as a powerful tool for communication and artistic vision. Continued research is needed to explore their impact on different genres, audiences, and cultural representations. Understanding motion graphic elements is essential in keeping up with industry trends and enhancing visual aesthetics and audience engagement in music video productions. Overall, this research provides a foundation for further exploration and appreciation of motion graphic elements in Malaysian music videos, fostering innovation, creativity, and cultural representation in the music video landscape.

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None

## AUTHOR CONTRIBUTIONS

Muhammad Shamie Bin Khairulah developed the study and case study, Prof. TS. Dr. Sharkawi Che Din, Nur Aniza Binti Mohd Lazim, and Nabila Aimi Binti Mohamed Ghazali supervised the research, added sufficient literature and content. Prof. TS. Dr. Sharkawi Che Din also examined the intonation and clarity of the language used in this paper.

## CONFLICT OF INTEREST

None

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# The Application of Intelligent Piano Teaching in College Education

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## ABSTRACT

*With the advent of the age of artificial intelligence, intelligent music education is also developing rapidly. The intelligent piano is an intelligent product that combines conventional piano technology with the latest computer network technology, which indicates that piano learning technology has entered the age of intelligence. The purpose of this study is to explore the advantages of intelligent pianos, verify the effectiveness of intelligent pianos for piano skill improvement, and to investigate how to use intelligent pianos in combination with the intelligent features they offer for piano teaching to college students. Using a quasi-experimental research design, this paper provides a quantitative analysis by comparing the learning of two groups of students in different teaching, and pointed out the difference in performance between the two groups of students. The strengths and significance of intelligent piano teaching are further discussed with some recommendations for future studies.*

**Keywords:** *Intelligent piano, Intelligent function, College education, Quasi-experiment*



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## 1. INTRODUCTION

Group piano lessons have been introduced into Chinese university music education programs since 1993 (Li, 1995). This instructional program is still implemented in today's curriculum, which includes a variety of musical activities such as piano piece playing, piano playing and singing, and four-handed playing, and the continued existence of college piano group lessons demonstrates the importance of piano education for college students (Zhang, 2016). However, studies in recent years have found that college students have low learning efficiency in piano classes, and students are unable to master piano skills in piano lessons to the extent that there is a loss of interest in learning, and there are even cases of giving up learning piano midway (Hu, 2020). After discovering this problem, the author found that teaching with intelligent pianos could serve as an intervention for this problem. In previous studies, intelligent pianos have been found to improve college students' learning efficiency and performance in piano classes, and interest in learning. However, previous studies have generally had a short research process, too few participants, and no control group for data comparison. Therefore, in this study, by using intelligent pianos in college piano classes, we designed the actual teaching process using the experimental group of intelligent pianos and the control group using conventional pianos, and finally determined the effectiveness of intelligent pianos in improving college students' piano proficiency by comparing post-test scores.



## 2. DEFINITIONS OF INTELLIGENT PIANO

### 2.1 The connotation of emotional design

The word "intelligence" has two basic meanings in the Modern Chinese Dictionary: first, it refers to wisdom and talent, and second, it refers to intelligence. In the New Chinese-English Dictionary, intelligence is explained as: intelligence; understanding; talent; wisdom. The word "intelligence" is given the meaning of intelligent manufacturing in modern society, such as intelligent phones and intelligent TVs, where "intelligence" usually refers to an integrated intelligent manufacturing system composed of intelligent machines and human experts (Qiang, 2018). In 1983, MIDI was introduced, a revolutionary industry-standard protocol that enabled intercommunication between digital instruments. In 1991, the digital piano was equipped with all 88 keys and a true mallet response, with a mallet-only structure without reeds, providing a natural touch like that of a conventional piano. In 1992, digital pianos were equipped with built-in memory and a large database of music available for use. In 2002, the digital pianos manufactured by Roland incorporated the advanced Digi-Score technology, which allowed the electronic score to be displayed on the LCD and to interact with the player, at which point the characteristics of the digital piano took on the shape of an intelligent piano (Qiang, 2018).

The intelligent piano contains the characteristics of intelligence while retaining the basic musical instrument properties of the piano. The definition can be expressed as follows: the intelligent piano is the latest piano form based on the conventional piano by attaching new computer and Internet technologies, and intelligent piano is a high-tech product that uses the mechanical principle of conventional piano and the cross-border integration of Internet information technology, automation control technology, and artificial intelligence analysis technology. Compared with conventional pianos and digital pianos, the "intelligence" of the intelligent piano is reflected in the implementation of teaching functions through the connection with the Internet and the use of related teaching apps. The use of piano-related entertainment apps can guide the user experience with gamified learning. Intelligent pianos can meet diverse needs including playing, teaching, recording, transposing, etc. (Chen, 2017). "The so-called properties of a musical instrument are to maintain its inherent articulation principles. If all the inherent articulation principles of a certain instrument are changed, it is practically eliminating this instrument. If the development of a certain instrument goes beyond the properties of the original instrument, then a new kind of instrument will be formed. In this sense, although the intelligent piano has new intelligent characteristics, its core components have not changed, and the playing principle is still played through mechanical vibration and resonance of the speaker, which still has the properties of a piano instrument (Liu, 2018).

From these arguments, it can be seen that the intelligent piano is still a piano because it does not change the conventional piano's articulation principle, but has certain differences from the conventional piano, which are mainly reflected in the application of advanced intelligent technology on the conventional piano to further strengthen the practicality of the piano and broaden the functions of the conventional piano in learning, playing, and using (Tu, 2018). Therefore, the intelligent piano is the intelligence of the conventional piano, which is the expanded application of modern technology on the conventional piano, adding some subsidiary performance without substantial changes in the basic performance, so it not only retains the basic entertainment, educational and aesthetic functions of the conventional piano, but also draws closer to the consumers with the advanced intelligent technology (Wang, 2018).

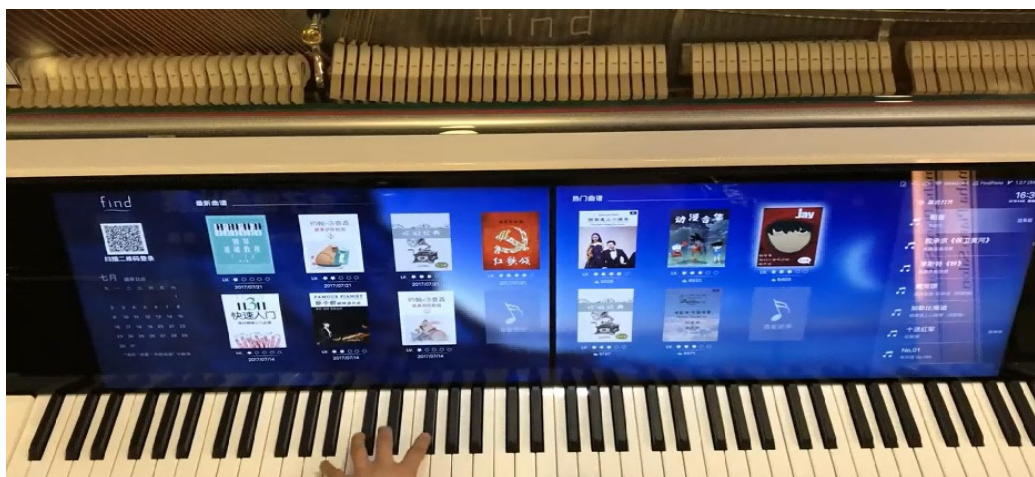


Figure 1 Appearance of Intelligent Piano

## 2.2 Functions of intelligent piano

### 2.2.1 Intelligent piano score

In conventional piano teaching, teaching materials are essential, and it is usually necessary to purchase at least dozens of textbooks for piano lessons from beginner to advanced level, and students usually need to bring several different textbooks to a piano lesson. In the process of playing piano, the player has to be distracted from turning the score manually or hiring a helper to turn the score, which is very inconvenient. In an intelligent piano, all the piano scores from the past and present can be stored in the form of electronic scores in the built-in computer of the piano only, which can be searched by searching. The score can be read out directly on a 4k ultra-high-definition display, with a full HD pentatonic score on large screen size. When you play, the score is displayed on the screen on the music stand. Some models of intelligent pianos can automatically turn the pages according to the player's progress. On the intelligent sheet music, the player can also adjust the size and color needs of the notes, tempo marks, intensity marks and other symbols as he or she likes. For example, students can't easily recognize conventional sheet music because the scale of the paper version of the score is too small for children to distinguish the notes on the pentatonic scale, so on the intelligent score, students can adjust the size and scale of the score according to their requirements. In the performance. The notation of the intensity of the process can be according to their preferences, for example: "ff" "sf" and other strong notation, marked with red, once the player sees the red notation, he will quickly distinguish it as strong playing; "PP", "MP" and other weak notations are marked with green, and once the player sees the green notation, it will play the weak note. Other notations such as "presto", "legato", etc. can be marked individually.

### 2.2.2 Intelligent accompaniment mode

The intelligent practice mode is also a feature of some intelligent pianos, first of all, it has an automatic error correction system, which allows the intelligent piano to analyze the audio information of the player's real playing in the tone recognition module. In addition, the system of the intelligent piano can accurately evaluate all aspects of the student's performance, including pitch, rhythm, speed, completeness, expressiveness and technical level, and has a light-following mode, which can detect every note played by the player, and the next light will be lit only when the right note is played. The wrong notes are indicated by red marks and the correct notes are indicated by green marks.

### 2.2.3 Playback, recording and video functions

Most piano players play as the main body and use their ears to listen to their melodies while playing. However, in the process of playing, because the player's attention is mostly focused on playing and

technical processing, it is difficult to divide the energy to feel the acoustics of their playing. It is hard enough to distinguish the wrong notes during the performance, not to mention. It is difficult to feel the contrast between strength and weakness, speed and slowness. Therefore, the playback and recording function of the intelligent piano can be a good solution to this problem. The teacher can choose to play back the video and recording function after the student's finish playing a piece, so that they can listen to their playing repeatedly and point out the problems, which will have a more intuitive teaching effect.

#### **2.2.4 Music game function**

To further stimulate students' interest in learning piano in the era of the internet, the designer of the intelligent piano software has added the link of breakthrough games, which can make most of the students learn piano in a relaxed and pleasant learning atmosphere. For example, the "waterfall" game, in which students can freely choose the tracks to play, allows most students to learn the music easily and quickly by practicing in the piano "game" according to the prompts of the led indicator. For example, there are intelligent pianos that introduce the course through animation, linking each lesson with an animated story, and combining the game with the learning of music theory, with four different ways of practicing: stop, slow, rhythm, and playing, and some of them also design the "karaoke piano" way of learning, which is equivalent to the "rhythm master" and "rhythm master". Some of them have also designed "Karaoke Piano", which is the equivalent of "Rhythm Master" and "Strictly Come Dancing", where students can choose the tracks on the intelligent piano or connect to the mobile app to load the tracks they need. The music games greatly stimulate students' interest in learning and make piano learning less boring.

#### **2.2.5 Music competition function**

The software of the intelligent piano system has a scoring function for playing, so the teacher can use the scoring function to turn the classroom into a small piano playing arena when organizing students' instant practice in the classroom. In the process of continuous practice and competition, students' attention and motivation are fully mobilized, which improves the efficiency of students' instant practice in class. Group PK can be used to drive students' learning motivation by competing. In addition, the intelligent piano can communicate and learn from other intelligent pianos through an online connection. Learners can upload their works to the online communication platform, and all players can rank, learn, review and complete.

#### **2.2.6 Internet remote function**

Since the outbreak of the new crown epidemic in 2020, the isolated environment among people has further contributed to the normalization of online education. As a result, all music majors are actively reforming their offline, old-fashioned teaching models, and various music theory courses and one-on-one performance courses are being explored methodically, except for courses that require multiple people to perform together, which cannot be successfully taught online, as is the case with conventional piano art instruction courses. As a result of the combination of conventional pianos and high technology, the Intelligent Piano has not only recorded and playback functions for piano art instruction courses, but also a very complete "distance learning system" that allows piano art instruction courses to practice the important educational innovation of "Internet + Education". The "Internet + Education" is an important educational innovation. This distance learning technology allows for the sharing of educational resources worldwide, not only allowing the Piano Arts Instruction Program to join the ranks of online instruction, but also providing a diverse and open future for the program in the long term. For example, with online distance master classes and concerts, students have the privilege of performing, interacting and learning with different piano instructors remotely online, learning from each other and even performing concerts with recorded Versions performed by artist-level pianists, without the barriers of space.

### 3. MATERIAL AND METHODS

#### 3.1 Location

The study will be conducted at a university in Henan Province, China. The university institute is located within the city. There are two piano rooms, one equipped with 15 conventional electric pianos and one with 15 intelligent pianos of a certain brand. The study was also conducted with the permission of the college.

#### 3.2 Participants

The study will be conducted at a university in Henan Province, China. The university institute is located within the city. There are two piano rooms, one equipped with 15 conventional electric pianos and one with 15 intelligent pianos of a certain brand. The study was also conducted with the permission of the college.

#### 3.3 Research Design

In this study, participants were randomly divided into an experimental group and a control group, with 15 participants in each group. Respondents in the control group were taught music using a conventional piano, and the experimental group was taught using the intelligent piano. The teaching process is shown in Table 1. The study was conducted for 6 weeks, and the students were asked to learn pentatonic music, rhythm, and to play Mozart-Banjo dances with both hands. The weekly lessons were 2 hours long and the teaching process focused only on the exam piece Bagpipe Dances. No additional instruction will be given by the instructor outside of class time. During this time, students will be assigned the same amount of practice time.

**Table 1** Teaching research process

Week	Experiment Group	Control Group	Similarities of teaching traits
1	Learning Staff	Learning Staff	Identical
2	Rhythm and singing	Rhythm and singing	Identical
3	Play a piece with one hand	Play a piece with one hand	Identical
4	Playing with both hands	Playing with both hands	Identical
5	Playing with expression terms	Playing with expression terms	Identical
6	Student independent practice	Student independent practice	Identical

At the end of the 6th week, students from both groups are arranged to take an exam, the exam piece is Mozart's Bagpipe Dances. The scoring criteria for the exams were the "Rules for Music Examinations in Chinese Higher Teacher Training Colleges". The scoring experts were two associate professors in piano who would score the students in four areas: rhythm, fingering, standard tempo, and repertoire completeness, with 25 points for each item, for a total of 100 points. After the scoring is completed, all score sheets are collected, and the two groups' scores are compared and analyzed.

**Table 2** Scores of the Experimental Group

NO	Name	Rhythm	Standard Tempo	Correct Fingering	Piece Completion	Post-Test Scores
1	Li	25	99	20	25	90
2	Xue	20	20	20	20	80
3	Zhou	18	20	15	15	68
4	Zhang	25	23	25	25	98
5	Zhang	10	20	20	10	60
6	Xiao	20	25	5	15	65
7	Wang	25	25	25	25	100
8	Yan	23	20	22	20	85
9	Zhang	20	20	20	20	80
10	Pan	25	19	18	25	87
11	Cui	15	15	25	25	80
12	Su	25	20	25	25	95
13	Liu	20	16	25	25	86
14	Chang	25	24	20	20	89
15	Liu	22	24	20	8	74

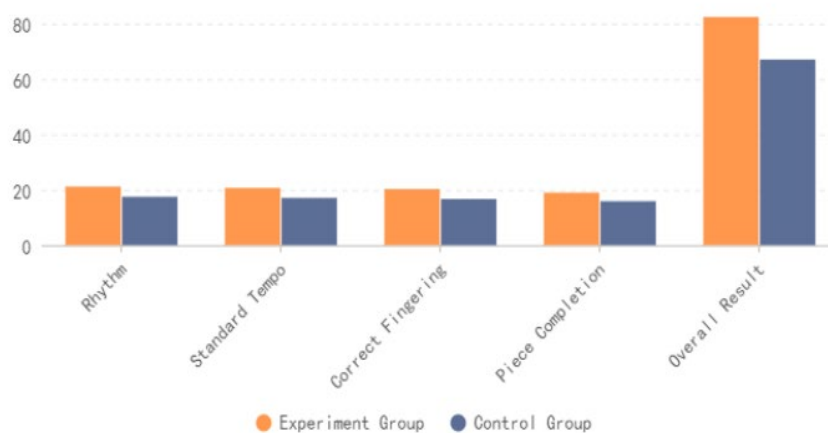
**Table 3** Scores of the Control Group

No	Name	Rhythm	Standard Tempo	Correct Fingering	Piece Completion	Post-Test Scores
1	Zhang	20	20	15	22	77
2	Yang	25	15	15	15	65
3	Chen	15	12	10	15	52
4	Du	20	20	20	20	80
5	Yao	16	15	18	20	69
6	Li	15	25	14	15	69
7	Pei	20	15	11	10	56
8	Luo	20	15	22	22	79
9	Xiao	15	25	20	10	70
10	Li	12	10	15	11	48
11	Zhou	15	20	15	15	65
12	Xu	20	15	17	17	69
13	Bai	20	12	25	10	67
14	QV	20	25	22	25	92
15	Chen	10	15	12	11	48

After getting the scores of the two groups, the average of the scores obtained by the students was calculated, and according to the calculation results, Table 4 was obtained. According to the results of the data, it was found that the final post-test average scores of the students in the experimental group were higher than those of the students in the control group. In Table 5, we can find by the four data results in Rhythm, Standard Tempo, Correct Fingering, and Piece Completion, the experimental group of students who used the intelligent piano had higher scores than the control group of students who used the conventional piano.

**Table 4** Average Score

No.	Experiment Group	Control Group
Rhythm	21.2	17.5
Standard Tempo	20.7	17.1
Correct Fingering	20.3	16.7
Piece Completion	19	15.9
Post-Test Scores	82.5	67.1



**Figure 2** Individual Score Comparison

By using the intelligent piano to teach piano to college students, as shown in Figure 2, the researcher believes that the students will have a better understanding of piano performance and a new understanding of how to teach in an intelligent context nowadays, after having great space and opportunity to further improve their piano and become increasingly proficient in using the special features of the intelligent piano.



**Figure 3** Teaching Process of Intelligent Piano

Researchers found that by using intelligent piano instruction, students' interest in learning piano lessons was also significantly enhanced (Qiang, 2018). It was found that intelligent piano learning has helped a lot in the development of intellectual and non-intellectual factors as well as musical creativity and memory, and there is a significant improvement in the music learning process (Zhang, 2019). Wan found that through intelligent piano teaching, not only did students improve their learning efficiency, but also teachers changed their teaching concepts, teachers kept up with the development of technology in the teaching process, gained an in-depth understanding of the new teaching models, and also improved teachers' teaching abilities (Wan, 2019). The combination of intelligent piano playing, and games allows students to learn the piano together in a game. This not only improves the efficiency of learning piano, but also stimulates students' enthusiasm for learning piano and allows them to learn and understand music theory better (Chen, 2020). Applying the intelligent piano to the university classroom, using the modernized features of the intelligent piano not only improves teaching efficiency, but also develops students' communication and teamwork skills through the interaction between teachers, students, and peers (Zheng, 2021). Researcher Wu found in his intelligent piano teaching practice that

not only college students can operate the intelligent piano proficiently, but also beginners, adults, and elderly people can play music in a natural and relaxed state (Wu, 2021). In the context of the pandemic, researchers have also found that the "Internet + distance education" function of the intelligent piano allows the university classroom and the off-campus classroom to integrate and conduct online remote master classes and concerts, allowing students to perform, communicate, and learn with more experts, scholars, and classmates remotely, broadening the classroom diversified teaching modes (Chou, 2022).

## 4. CONCLUSION

In the context of artificial intelligence, the intelligent piano, as a product of artificial intelligence development, responds to the development trend that the artistic expression of the piano is more and more closely integrated with modern high technology, and the impact of intelligent devices on education is becoming more and more profound. The combination of intelligent piano and university piano teaching has changed the way of teaching and learning in university piano education, which is based on the existing functions of the intelligent piano, combined with the characteristics of university piano teaching, and the experimental design. The experiment shows that the use of the "Intelligent Piano" function module in the university piano teaching mode has more advantages and effectiveness than the conventional piano teaching mode. After investigation and research, teachers and students believe that the intelligent piano teaching format has a positive effect on the popularization of music, the development of musical literacy, piano skills, and the enhancement of learning interest. Through the author's teaching practice, students can play music in a natural and relaxed state, develop finger independence, be able to create simple melodies, master legato techniques, train hand coordination, master double notes and chords, train finger runs, and be able to play combinations of legato and skip notes. Thus, we find that the novelty of this study is that the intelligent piano improves the piano skills of college students more effectively than the conventional piano. We hope that future researchers can apply the intelligent piano, or more intelligent instruments, to other classrooms to explore a more intelligent music teaching classroom.

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## AUTHOR CONTRIBUTIONS

Liu Chang contribute to this research, including data collection, analysis, writing etc. In addition, Dr Md Jais Ismail instruct me to do this research.

## CONFLICT OF INTEREST

Liu Chang declared no potential conflicts of interest with respect to the research, authorship, or publication of this article.

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# Rethinking Recycling: Understanding Audience Perception for Designing Effective Campaigns

## *Kempen Kitar Semula: Memahami Persepsi Khalayak untuk Rekabentuk Kempen Berkesan*

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### ABSTRACT

*Recycling campaigns uses various methods and platforms such as social media, advertising, mobile applications, and digital games aim to raise awareness and educate public on the importance of recycling through visual information. After almost three decades of recycling campaigns carried out by responsible party to ensure that 40 percent of waste can be reused by 2025, the community's response to the initiative is still low. Although different methods and platforms are used in recycling it still does not deliver profound impact to the public. Therefore, this study will specifically explore the audience's perception of recycling campaign which is influenced by several factors such as design elements, the uses of colour and visuals, information arrangement, as well as emotional involvement. This study is important to identify the factors that influence the audience's perception and involvement in the campaign. Through the literature review method, this study describes the elements of recycling campaign design that act as independent variables, and the audience's perception as the dependent variable. A conceptual framework is built as initiative to clearly explain the study on the factors that influence the audience's perception as reference to create an effective recycling campaign. It provides valuable guidance to campaign organizers, policy makers, and environmental advocates to plan and implement effective recycling campaign strategies for focused target group and foster positive environmental change.*

**Keywords:** *recycling campaign; audience perception; influence; attitudes; effectiveness*

### ABSTRAK

*Kempen kitar semula menggunakan pelbagai kaedah dan platform seperti media sosial, pengiklanan, aplikasi telefon bimbit dan permainan digital bertujuan untuk memberi kesedaran dan mendidik masyarakat tentang kepentingan kitar semula melalui kaedah penyampaian maklumat secara visual. Selepas hampir tiga dekad kempen kitar semula dijalankan oleh pihak tertentu dalam usaha memastikan 40 peratus sisa buangan dapat digunakan semula pada 2025, sambutan masyarakat terhadap inisiatif itu masih rendah. Walaupun pelbagai kaedah dan platform digunakan di dalam kempen alam sekitar ia masih tidak memberi impak yang mendalam kepada masyarakat umum. Oleh itu, kajian ini secara khusus akan meneroka persepsi audiens terhadap kempen kitar semula yang dipengaruhi oleh beberapa faktor seperti reka bentuk, penggunaan warna dan visual, susunan maklumat, serta penglibatan emosi. Kajian ini penting dijalankan bagi mengenalpasti faktor yang mempengaruhi persepsi dan penglibatan audiens di dalam kempen berkenaan. Melalui kaedah tinjauan literatur, kajian ini menghuraikan elemen reka bentuk kempen kitar semula yang bertindak sebagai pembolehubah bebas, dan persepsi audiens sebagai pembolehubah bersandar. Kerangka konsep dibina bagi menerangkan secara jelas mengenai faktor yang mempengaruhi persepsi audiens dalam inisiatif untuk*

*mewujudkan kempen kitar semula yang lebih berkesan. Ia sekaligus diharap dapat memberi panduan kepada penganjur kempen, pembuat dasar, dan pembela alam sekitar untuk merancang dan melaksanakan strategi kempen kitar semula yang lebih berimpak kepada golongan sasaran sekaligus mendorong kepada perubahan positif untuk alam sekitar.*

**Keywords:** *kempen kitar semula; persepsi audiens; pengaruh; sikap; keberkesanan*



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## 1. INTRODUCTION

The need to protect the environment and conserve natural resources has become increasingly urgent in recent years. One strategy that has gained traction is recycling (Cui et al., 2022), which can help to reduce waste and promote sustainability. While recycling is often seen as an individual responsibility; governments, businesses, and non-profit organizations have also played a significant role in promoting recycling campaigns.

A recycle campaign is an effort to encourage people to recycle waste materials and to raise awareness about the importance of recycling for environmental sustainability. Recycling campaigns can take various forms, including public education programs, community outreach initiatives, and media campaigns (Desa et al., 2012). According to (Santti et al., 2020) the goal of a recycling campaign is to motivate individuals and communities to act and recycle more. This can include educating people about the benefits of recycling, such as reducing waste, conserving natural resources, and decreasing pollution (Akman et al., 2022). Recycling campaigns can also focus on specific items, such as plastic, paper, or electronics, and provide information on how to properly recycle these materials. Recycling campaigns can be initiated by a variety of organizations, including local governments, non-profit organizations, and businesses (Palm et al., 2019). They may involve community events, such as recycling drives, workshops, and contests, as well as public service announcements, social media campaigns, and other forms of advertising. Despite the importance of recycling and extensive efforts to educate the public about recycling, there remains a significant gap in audience perception and understanding of recycling campaigns. While being aware of information is associated with higher participation, the relationship between knowledge and actual recycling behaviour, or frequency of recycling remains inconclusive (Lee et al., 2022). Many recycling campaigns have struggled to effectively engage and motivate the audience to participate in recycling behaviours (Jesson, 2009). The problem lies in the audience's perception, as they may not see the relevance of recycling to their personal values.

Therefore, it is important to conduct this study to highlight the need for improved strategies to enhance recycling campaign effectiveness. This requires an understanding of the factors that influence audience perception and the design of effective campaign strategies that can engage and motivate the audience to participate and act. The effectiveness of recycling campaigns heavily relies on the perception and attitudes of the target audience. Recycling campaigns should be customized to the target audience's perceptions and attitudes, addressing factors influencing their behaviour and effectively addressing barriers and motivations for successful initiatives. Understanding how individuals perceive and engage with recycling initiatives can provide valuable insights for designing impactful campaigns that encourage sustainable behaviours.

## 2. RECYCLE CAMPAIGN

Rapid urbanization, population growth, and economic development have increased waste generated worldwide in recent years. According to the latest statistics, 2.01 billion tonnes of municipal solid waste was generated globally in 2016. This figure is expected to increase to 3.4 billion tonnes by 2050 (Kaza

et al. 2018). Till now, countries are trying to improve the level of waste recycling to deal with the resource crisis and environmental pollution (Cohen et al., 2021; Huang et al., 2020; Knickmeyer, 2020). A recycling campaign is a coordinated effort aimed at promoting and encouraging recycling practices within a community or organization (Gibovic & Bikfalvi, 2021). Such campaigns are designed to raise awareness about the importance of recycling, educate people about proper recycling methods, and motivate individuals to actively participate in recycling initiatives. The history of recycling campaigns can be traced back several decades, as the need for sustainable waste management and environmental conservation became increasingly recognized. In the 1990s, recycling campaigns expanded globally, emphasising more on infrastructure development and public education. Governments and organizations invested in recycling facilities, improved collection systems, and increased the types of materials accepted for recycling. Educational initiatives, including school programs and public awareness campaigns, promoted the benefits of recycling and proper waste management. In recent years recycling campaigns now highlight the environmental, social, and economic benefits of recycling and emphasize the importance of reducing consumption and promoting responsible production. Advancements in technology have facilitated recycling efforts. For example, recycling sorting facilities now utilize advanced sorting technologies like optical sensors and robotics (Sinthiya et al., 2022). Innovative recycling initiatives have emerged, such as e-waste recycling, composting programs, and initiatives to tackle specific waste streams like plastic pollution. Today, recycling campaigns continue to play a crucial role in promoting sustainable waste management practices and raising public awareness about the importance of recycling for environmental conservation and resource preservation.

### 3. TYPES AND PLATFORMS OF RECYCLE CAMPAIGN

Campaign type and platform selection depends on goals, target audience, budget, and resources. Effective recycling campaigns often combine multiple approaches for community sustainability. Some common types of recycle campaigns and the platforms to utilize are Educational Campaigns which aim to raise awareness about recycling and its importance. The campaign type and platform should be chosen based on the target audience, available resources, and recycling campaign goals, with a multi-platform approach often being most effective.

Education is key to generating broader awareness of the importance of recycling and how to recycle right (Sim, 2020). Promoting recycling through education involves various platforms like school programs, community workshops, informative websites, social media campaigns, and partnerships with local organizations. This educates an informed population to embrace recycling as a responsible practice for the planet's well-being. Different methods cater to various learning styles, making education accessible to a diverse range of individuals, each with its advantages and specific goals.



**Image 1** Recycle campaign conducted amongst school children.  
Source: Jacintha (2020)

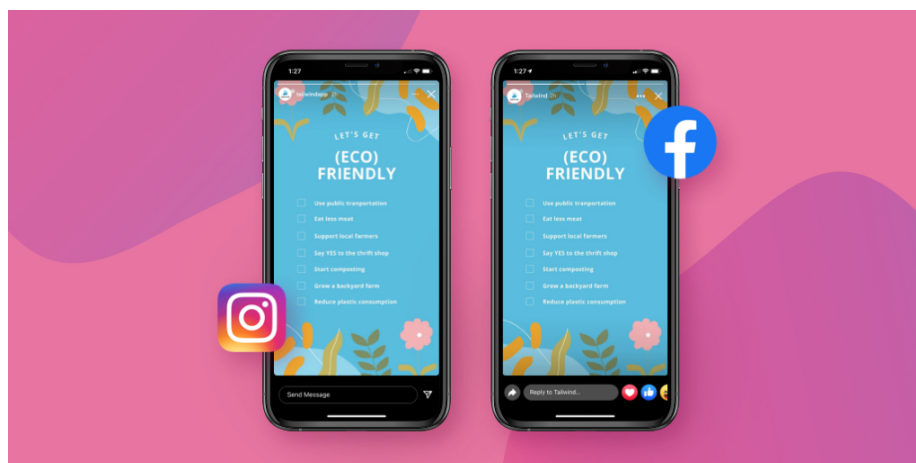
Recycle campaigns come in various types and can be conducted on different platforms. Some common types of recycle campaigns and the platforms to utilize are Educational Campaigns which aim to raise awareness about recycling and its importance. Education is key to generating broader awareness of the importance of recycling and how to recycle right (Sim, 2020). Utilizing various campaign types and platforms, organizations and communities can effectively educate the public about recycling and encourage eco-friendly habits, maximizing the impact of these campaigns by tailoring their approach.



**Image 2:** Community recycle campaign activity conducted by organization.  
Source: Rafee (2022)

Recycle campaign can also utilizes social media platforms like Facebook, Instagram, or Twitter to spread the message of recycling and encourage people to participate in eco-friendly practices (Dash et al., 2023). Social media are being increasingly utilized by federal, state, and local governments around the country to spread environmental awareness to the largest audience possible. Social media comes into play as a way of “talking” with target audience to influence and change public behaviour. Social media usage should be thoughtfully and responsibly used, considering potential consequences, privacy, security, and critical consumption of information.

In today's rapidly changing world, responsible parties must ensure accurate and tailored information to meet diverse audience needs, enhancing communication effectiveness and building trust and positive relationships, especially in an interconnected world.



**Image 3** Recycle Campaign content in different social media platform.  
Source: Sheila (2023)

Interactive Apps and Games through mobile apps or online games can teach users about recycling in a fun and engaging way. When done right, gamification and digitalization can be a highly potent tool

to increase audience motivation to be part of the recycling habit solution (Santti et al., 2020). Implementing strategies and continuously refining approaches based on user feedback and emerging technologies can create effective tools for motivating and educating people about recycling and environmental conservation.



**Image 4** Digital recycling game to educate consumers on e-waste.  
Source: McQuarrie (2022)



**Image 5** Recycle Coach Apps – Free educational recycle mobile apps.  
Source: Rosenberg (2021)

The audience's perception in these varying recycle campaign types and platform is critical to its success. By understanding and addressing the factors that can influence perception, the campaign can be designed to effectively engage and motivate the audience to participate in recycling behaviours. Adaptability and responsiveness are crucial for long-term success, as audience perceptions and behaviors may change over time.

### 3.1 Audience Perception on Recycling Campaign

Audience perception of a recycling campaign can vary depending on several factors, including the effectiveness of the campaign, the target audience's level of awareness and understanding of recycling, and the overall messaging and presentation of the campaign. Recycling campaigns should consider audience perceptions and tailor messaging and strategies. Effective communication, transparency, and

real-world impact can improve perception, while ongoing engagement and education can shape positive attitudes towards recycling efforts. Research by Kim et al., (2020) highlights the significance of employing targeted messages that resonate with specific audience segments. They found that campaigns tailored to the values, beliefs, and preferences of the target audience were more effective in encouraging recycling behaviours. Here are some possible perceptions that audiences may have regarding a recycling campaign:

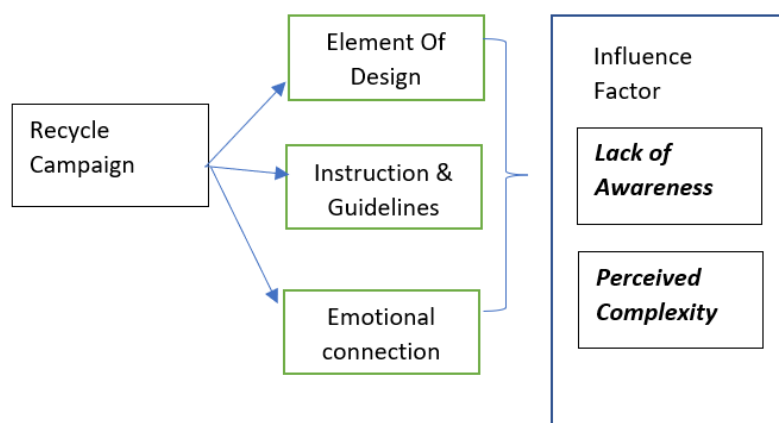
**Positive perception:** A well-executed recycling campaign can generate a positive perception among the audience (Teng et al., 2019). If the campaign effectively communicates the importance of recycling, provides clear instructions, and highlights the positive environmental impact of recycling, the audience may perceive the campaign as informative and inspiring. They may feel motivated to participate and view recycling as responsible and beneficial action.

**Indifference:** Some members of the audience may not have a strong opinion or emotional connection to recycling campaigns. They might be aware of recycling but may not feel personally motivated to participate or support the campaign. This indifference could stem from a lack of understanding about the environmental benefits of recycling or a perception that individual actions may not have a significant impact (Duong, 2023).

**Confusion:** If a recycling campaign fails to provide clear guidelines or instructions on how to recycle properly, it may leave the audience feeling confused or uncertain. Budihardjo et al., (2022) mention that lack of clarity regarding accepted recyclable materials, collection methods, or local recycling facilities can hinder audience engagement. Confusion can also arise if there are inconsistencies in recycling practices or guidelines across different regions, leading to misunderstandings and frustration.

**Inspiration and empowerment:** A recycling campaign that effectively communicates the potential of collective action and highlights success stories can inspire and empower the audience. Seeing tangible examples of how recycling efforts have made a positive impact on the environment or communities can motivate individuals to participate actively. Messages that emphasize individual responsibility and highlight the role of recycling in building a sustainable future can foster a sense of empowerment among the audience (Fang et al., 2022)

In conclusion, a recycling campaign's success in positively influencing user perception relies on its educational value, engagement, accessibility, authenticity, and the ability to foster lasting behavioral changes. A recycling campaign can significantly and lastingly positively influence user perception and behavior by focusing on specific factors and strategies. By effectively addressing these aspects and implementing well-rounded strategies, recycling campaigns can effectively inspire and motivate individuals, gain the support and participation of users leading to a more significant impact on recycling behaviours and environmental sustainability. There are several factors that need to be considered to ensure a recycling campaign can provide the best information to the audience. Although most recycling campaigns now use various elements to attract audience attention, the perception of users towards recycling campaigns is still a question. Are the elements used in recycling campaigns contribute to giving a good perception to users and what factors influence their positive or negative perception? This study aims to explore the audience's perception of recycling campaigns, examining factors such as message delivery, campaign design, and emotional appeal.



**Figure 1** Conceptual Framework of audience perception on recycle campaign.

The conceptual framework in Figure 1 shows the influence factor which are dependent to a recycle campaign. The awareness and perceived complexity of audience towards a recycle campaign can change depending on applying effective elements of design, providing clear instructions and guidelines, and engaging emotional connection into a recycling campaign. In summary, audience perception is a fundamental aspect of a recycling campaign, impacting engagement, behaviour change, and the overall success of the initiative. Understanding and shaping target audience perception can enhance campaign outcomes.

#### 4. FUTURE WORK

To answer the research questions that were built based on the literature review, this study will conduct more detailed study through visual analysis to analyses the elements of design such as logo and branding for campaigns, the uses of visual graphics and imagery which helps draw attention to the campaign's content and evoke emotions. The visual analysis will also analyse on appropriate colour palette that aligns with the campaign's theme and conveys the message effectively, designing persuasive and visually prominent Call to call action (CTAs) that encourage the audience to take specific actions, participating in events, or spreading awareness and organizing the campaign's information hierarchy in a clear and logical manner to ensure important messages are easily accessible and understood. Next, based on the visual analysis made this study will further develop a recycling campaign design strategy which will adapt to specific context and audience. The campaign design strategy will be regularly assessed to ensure the effectiveness of the recycling campaign and be open to refining and adapt to new approach for better results. Implementing these strategies and regularly assessing and adapting can enhance the chances of your recycling campaign achieving its objectives and positively impacting the environment.

#### 5. DISCUSSION AND CONCLUSION

In conclusion, a comprehensive analysis of audience perception in recycle campaigns reveals its paramount importance in achieving successful and impactful initiatives. Recycling campaigns shape sustainable behaviours, but their success depends on understanding and influencing audience perception. Recognizing attitudes, knowledge, motivations, and barriers, and implementing tailored strategies, recycling initiatives can have lasting environmental impact. Understanding how the target audience perceives and engages with the campaign is essential for motivating behaviour change, fostering positive attitudes towards recycling, and maximizing the campaign's reach and effectiveness. By tailoring the campaign message, visuals, and communication channels to resonate with the audience's values and interests, organizers can enhance message reception and encourage active



participation. Positive audience perception leads to increased motivation, word-of-mouth promotion, and a stronger public image, ultimately contributing to the long-term sustainability of the campaign's impact (Ha, 2022). As recycling campaigns continue to play a vital role in promoting environmental sustainability, acknowledging the significance of audience perception becomes even more critical (Peng et al., 2020). Regularly monitoring feedback, analysing data, and being receptive to constructive criticism enable campaign organizers to refine their strategies and better align with the audience's needs. In summary, a well-executed recycle campaign that takes audience perception into account can inspire positive behavioural changes, enhance public awareness, and cultivate a greener, more environmentally conscious society. Through a combination of compelling messages, targeted approaches, and ongoing evaluation, we can pave the way for a more sustainable future for our planet.

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