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e-PROCEEDINGS IAFCC 2023

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*The 1st 2023 ASIA Creative Content Forum :
Exploring Regional Storytelling Contents*

6 - 7
February 2023

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INTERNATIONAL ACADEMIC FORUM
ON CREATIVE CONTENTS
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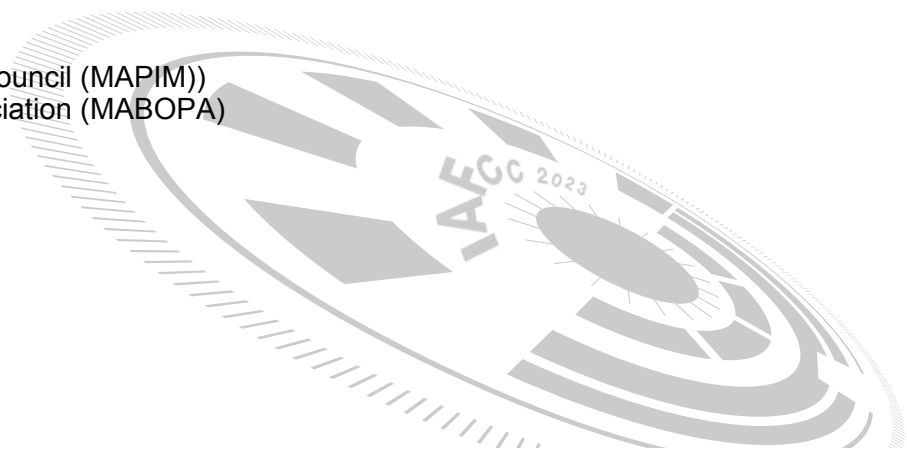


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CONGRATULATORY MESSAGE FROM THE DEAN OF FACULTY OF CREATIVE TECHNOLOGY AND HERITAGE



DR. HANISA BINTI HASSAN
Dean of Faculty of Creative Technology & Heritage
Universiti Malaysia Kelantan

Dear participants,

Universiti Malaysia Kelantan's Faculty of Creative Technology and Heritage would like to extend a warm welcome to everyone participating in the International Creative Content Forum 2023. (UMK). The UMK kampus Kota, Pengkalan Chepa, located in the middle of Kota Bharu, Kelantan, will serve as the site of the social discussion and forum that is part of the AIFCC.

In my capacity as the dean of Creative Technology and Heritage, it is both a pleasure and an honour to greet each and every one of you here at the very first meeting of the international Creative Content Forum. I would like to offer my most sincere gratitude to the committee members and chairman, Associate Professor Ahmad Azaini, who worked incredibly hard to prepare for this forum.

A quick introduction of the Faculty of Creative Technology and Heritage in UMK, Bachok, which is located in Kelantan. The faculty itself is divided into two distinct programmes, with six Art & Design electives and three Heritage electives. The total number of students at our institution is 1966, and our faculty consists of 72 academicians. In addition, we offer postgraduate programmes, and the number of candidates from China enrolled in our Ph.D. by research programme currently hovers around 200 students. I am also take this opportunity to provide information on our Masters in Innovation Design program, is a 1 year coursework program, and it is open to international students.

With the theme " Exploring Regional Storytelling Content" I am very eager to meet academics and other specialists from South Korea, China, Japan, and Indonesia who will be listening to and exchanging knowledge. We feel that the selection of the topic might set a trend toward the research of local storytelling, culture, and ethnography, which would be an ideal platform to debate the material and the community and history that is intimately tied to it.

I hope that you find success and fruitful outcome from this forum. Thank You.

CONGRATULATORY MESSAGE FROM THE DEAN OF FACULTY OF CREATIVE TECHNOLOGY AND HERITAGE



CHANG-KEUN LEE
Dean of College of Arts
Pusan National University

Dear participants,

I am truly pleased to welcome you to **International Academic Forum on Creative Contents 2023**. This forum is co-hosted by Pusan National University and Universiti Malaysia Kelantan. Based on the trust of collective intelligence in this era of the Fourth Industrial Revolution, globalization, and on-tact socialization, Pusan National University College of Arts strives to foster creative artists with convergent, practical, and open thinking through various innovations such as teaching and learning methods using various media. The theme of this forum is 'Exploring Regional Storytelling Contents,' and this academic event utilizes the creative power of content to positively change the local image and enable the region's sustainable development. Many countries around the world are experiencing problems with increasing regional polarization. Local storytelling content is an alternative to this common problem, and the creativity of researchers to create and develop creative content is an essential resource for the city. This event will be a venue for worldwide researchers in various content fields to share and discuss research on regional, art, and cultural content. Through this forum, I hope that researchers worldwide will cooperate to create many opportunities for international academic exchanges and joint research. Once again, I would like to express my gratitude to the board of directors and senate members of UMK, including PROF DR. RAZLI BIN CHE RAZAK and dean of Faculty Creative Technology and Heritage, Dr. Hanisa Hassan for their cooperation and hard work in hosting this forum. Please make every effort to help us produce a sustainable future and creative professionals who actively respond to current challenges. I want to thank the participants again for joining us.

FOREWORD FROM CHAIR OF IAFCC 2023



ASSOC. PROF. TS. DR. AHMAD AZAINI BIN ABDUL MANAF
Chair of International Academic Forum on Creative Contents IAFCC 2023
Universiti Malaysia Kelantan

Dear participants,

The creative content that is being produced now in the world is causing a paradigm shift in how content is viewed, which, of course, has an effect on heritage contents. The trend of creative content creation and study, which is currently geared towards the study of local storytelling, culture, and ethnography, is what drives the justification for the selection of the theme. The selection of the theme was motivated by this trend. In point of fact, it also has strong ties to the community in the surrounding area. Therefore, the theme "Exploring Regional Storytelling Material" is appropriate since the IAFCC will be the ideal medium to debate the content in addition to the Art and Design that is directly tied to it for the purposes of community and history.

I would like to thank all of the academic contributors who helped make this forum so interesting. This includes all of the authors who have submitted their work to IAFCC2023, the members of the Program Committee for their efforts in assisting forum and reviewing the proposed papers, the members of the Organizing Committee had difficult task of driving and organising this conference and who helped make this forum realized. In conclusion, I would want to express my gratitude to all of the meeting's organisers, including FTKW, UMK, PNU, and Dana Fauziah, for making this event a resounding success.

I am very excited to meet academic person and experts from South Korea, China, Japan and Indonesia listening and exchanging knowledge, with the theme Exploring Regional Storytelling Content: We believe selection of the theme could set the trend towards the exploration of local storytelling, culture and ethnography, which is a perfect platform to discuss the content and closely related community and heritage.

We wish you the best in this forum.

ORGANIZING COMMITTEE

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International Academic Forum on Creative Contents [IAFCC2023]

The 1st 2023 ASIA Creative Content Forum: Exploring Regional Storytelling Contents

- Hosted by University Malaysia Kelantan & Pusan National University
- Forum schedule: 6th (Mon) Feb. 2023- 8th (Wed) Feb.
- Location: Bilik Mesyuarat Lembaga Senat, Kampus Kota, Universiti Malaysia Kelantan

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Program 1. Creative Contents	
Time	Session chair: Siti Shukhaila (PhD) Lecturer [10minutes presentation, 5minutes QnA]
09:30	-Greeting by moderator
09:40	Izati Nabila (Lecturer, Universiti Malaysia Kelantan) “Brain-Based Approach Element Through Moral Education By Using Curriculum Lukman Al-Hakim”
09:55	Md Ariff Ariffin & Shahrulnizam (Lecturer, Universiti Malaysia Kelantan) “Advertising in Malaya from 1942-1945: How it looks?”
10:10	Tenh Hock Kuan (Lecturer, Universiti Malaysia Kelantan) “Evaluation of Adaptive Augmented Reality application: usability study of The Mahsuri AAR Apps in Kota Mahsuri, Langkawi.”
10:25	Break Time
10:35	Session chair: Zaimuddin Mohd Zain (PhD) Lecturer [10minutes presentation, 5minutes QnA]
10:35	Fatimah binti Muhd Shukri (Lecturer, Universiti Malaysia Kelantan) “Kelantanese Dialect as an Element in Malaysian National Cinema”
10:50	Mohd Saipuddin bin Suliman (Senior lecturer, Universiti Malaysia Kelantan) “The uniqueness of the storytelling style in Tri-V AGI poetry”
11:05	Sudirman bin Kiffli (Lecturer, Universiti Malaysia Kelantan) “Transformation of literature into a film using adaptation theory”
11:20	Lunch time
Opening Session	
	Moderator: prof. Ahmad Azaini bin Abdul Manaf
13.30	Break for Zohor Prayer
13:50	-Greeting by moderator -Introducing guests by moderator (All participants) -Congratulatory Message: Hanisa Hassan (Dean of Universiti Malaysia Kelantan) -Congratulatory Message: Changkeun Lee (Dean of Pusan National University)
14:20	-Keynote speech: Kiheon Yoon (Professor, Pusan National University) “Current Status and Future of Korean Webtoon Industry”
14:30	Break Time
Program 2. Creative Imagination	
	Session chair: prof. Hyunseok Lee [15minutes presentation, 5minutes QnA]
14:40	Hanisa Hassan (Professor, Dean of Universiti Malaysia Kelantan) “The Art of the Suppressed Community: A case study of the Malays in Southern Thailand.”
14:55	Wu Ting (Assistant professor, Zhongnan University of Economics and Law) “A Brief Discussion on the Butterfly Transformation of the Four Narrative Elements of Chinese Animation”
15:00	Hutomo Setia Budi (Assistant professor, Ciputra University) “Empirical Study about Acceptance of Animation based on Indonesia Traditional Folklore”
15:20	Sookyung Yoo (Lecturer, Kyoto Seika University) “Korean Manhwa/Webtoons in the Japanese Market”
15:40	Break

Time	Program 3. Creative Convergence Session chair: Mohammad Dzulsyafiq [10minutes presentation, 5minutes QnA]
15:50	Ahmad Azaini bin Abdul Manaf (Associate professor, Universiti Malaysia Kelantan) “Aggression of Fear, Element of Surprise and Repression Factors on Influencing Animation Gag: A Viewpoint from Audiences”
16:05	Cao Yijun (Assistant professor, Zhongnan University of Economics and Law) “A Study on Oriental Aesthetics of Chinese Fantasy TV Series - Focusing on 'Love Between Fairy and Devil, 2022”
16:20	Fytullah Hamzah (PhD candidate, Universiti Malaysia Kelantan) “Coastal fishing boat facade: in viewpoint of artist”
16:35	Mohammad Dzulsyafiq (Lecturer, Universiti Malaysia Kelantan) “Cognitive load in Pedagogical Agent Research”
16:50	Seohyun Lee (PhD candidate, Pusan National University) Changkeun Lee (Dean of Pusan National University) Hyunseok Lee (Associate professor, Pusan National University) “A Study on the Visual Characteristics of World Expo Logos”
17:10	Xiao Lin, China (Assistant professor, Weifang University of Science and Technology) “Maalbeek(2020): Functional Art therapy In the Animated Documentary”
17:15	Closing/Exit

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Time	Program 4. Creative Exploration Session chair: Lecturer, Sookyung Yoo [10minutes presentation, 5minutes QnA]
09:00	-Greeting by moderator
09:10	Han Zhe (Assistant professor, Hubei University of Technology) “Functional Characteristics of Chinese Traditional Music in Animation Narrative”
09:25	Mohamad Shahfik Afendi (Lecturer, Universiti Malaysia Kelantan) “A study of user experience towards virtual reality technology in the context of cultural heritage learning”
09:40	Tian Han (PhD candidate, Pusan National University) Chuanliang Zhang (Assistant Professor, Weifang University of Science and Technology) Taegu Lee (Professor, Pusan National University) Kiheon Yoon (Professor, Pusan National University) Hyunseok Lee (Associate professor, Pusan National University) “Chinese Nationalism represented by new media Art - Centered on the opening ceremony of the 2022 Winter Olympics in China”
09:55	Anuar Mohd Yusof (Associate professor, Universiti Malaysia Kelantan) “Integrating Massive Open Online Course (MOOC) for Script and Storyboard pipelines for undergraduates”
10:10	Break Time
Time	Program 4. Creative Exploration Session chair: Lecturer, Sarah Wahida (PhD) [10minutes presentation, 5minutes QnA]
10:20	Ezwan Mokhtar (Senior lecturer, Universiti Malaysia Kelantan) “Battle against desire: An autoethnographic perspective of doctoral journey”
10:35	Anuar Mohd Yusof (Associate professor, Universiti Malaysia Kelantan) “Entrepreneur-based learning through digital comic development”
10:50	Khairul Azhar Bin Mat Daud (Associate professor, Universiti Malaysia Kelantan) “Entrepreneur-based learning through digital comic development”
11:05	Mohammad Syukran Bin Kamal Ruzzaman (Lecturer, Universiti Malaysia Kelantan) “Persuasive Motion Graphic - A Design Space for Animated Visual Storytelling for Self-care Awareness Messages”

11:20	Sarah Wahida Hasbullah (Lecturer, Universiti Malaysia Kelantan) “Jasmine Floral Patterns VS Body Size Illusion”
11:35	Azmul Fadhli Kamaruzaman (Lecturer, Universiti Malaysia Kelantan) “Utilizing Makerspace and D.I.Y Websites for Creative Contents Creation and Sharing”
11:50	Award Ceremony and closing ceremony & Lunch

The Growth and Challenges of the Korean Webtoon Industry

Kiheon Yoon

Professor, Department of Design (Major of Animation), Pusan National University, S. Korea

Abstract

In the late 1990s, Korean comics were successfully replaced by the name of webtoons in Korea as an alternative medium amid the economic crisis. Even if it is a coincidence, related industries have grown rapidly due to Korea's unique flexibility and spirit of challenge. Webtoon formats have become the standard of the world, and the use of various IP original works is evolving day by day. Moreover, it is also taking the lead in developing new technologies by applying AI technologies. However, there are many future challenges, including the fact that certain genres are biased due to excessive competition, the deterioration of the writer's working environment, and illegal webtoon copyright issues. Nevertheless, we look back on the past of Korean webtoons and predict the future because it can be a barometer of the comics industry in all countries and at the same time gives lessons. It is hoped that this study will be a milestone in the trend.

Key Words: Webtoon, Korea webtoon industry, Manhwa

1. Introduction

WEBTOON is a combination of WEB and CARTOON. It refers to a comics serialized on the Internet that replaces the existing MANGA and COMICS. The birthplace of the webtoon is Korea. Moreover, a recent media report that Korean webtoons topped the online webtoon market in Japan in 2021 was very encouraging. Like other countries, the comics industry, which had been under the influence of Japanese comics for a long time, has made considerable progress in entering the world's largest comics kingdom, which has greatly resonated with Korean society. After all, Korean webtoons are showing amazing achievements to the world. Of course, there are many tasks in the future and we cannot only be optimistic about the future of growth. Nevertheless, Korean webtoons have settled in the market. According to a recent survey, Korean readers are already used to webtoons. Most of the respondents use webtoons, and most of the investigators watch it more than twice a week at the guard post, accounting for nearly half of all respondents.

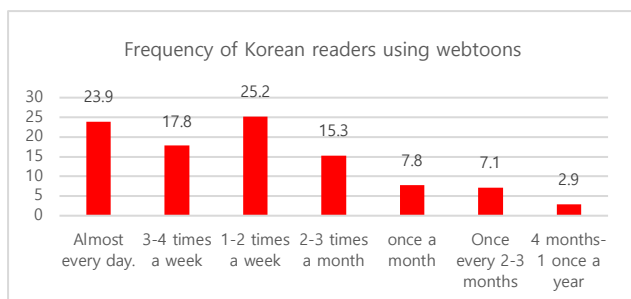


Fig. 1. Webtoon usage frequency :2021 Comic Industry White Paper, Korea Creative Content Agency

In this study, we will examine the past and future tasks of the webtoon industry in Korea, which has become the standard for Internet and mobile webtoons around the world due to the special

circumstances of Korea. It is expected to give many implications to other national comics industries.

2. Webtoon created by the economic crisis

2.1 The light and shade of 100 Years of the Korean Comics Industry

Korean comics began in 1909 with newspaper comics. Like most Asian countries, it began as a media current affairs comics, but soon had to be satisfied with the role of children's comics taking root as freedom of expression was suppressed by Japanese imperialist aggression. After the Pacific War in 1945, a new modern Korean comics began. Soon, however, the Korean War in 1950 turned it into ashes. The comics industry, which has started again focusing on children's comics since 1953, tested the possibility of development through experiments with motivated young writers. Eventually, by the mid-60s, magazines, books, and rental shops were created, and the children's comics market expanded. However, since the mid-1960s, monopoly companies have monopolized creation, production, and sales, and an unprecedented market in the form of rental stores has been formed instead of bookstores, and it had to go through a dark process until the early 1980s. The era of various regulations and quality deterioration has continued to the point of being stigmatized as damaging bad comics and children's emotions. However, the adult comics market was pioneered in the 1980s, and the opening of women's comics, magazine comics, and Japanese comics in the 1990s brought about the heyday of comics. However, the IMF economic crisis arrived again in the late 1990s, and the comics world was once again in a long slump.

2.2 Webtoon Born in Crisis

Korea's economic crisis in the 1990s caused the comics market to collapse. Rental stores have evolved to be more disadvantageous to writers, and writers have been driven to existing rental stores or learning comics markets. The new government, which has put forward the motto

of overcoming the economic crisis in a timely manner, called for an information revolution. As a result, computers were distributed to all schools nationwide, and paid game playgrounds named PC rooms increased exponentially. The world's fastest Internet era has been held in countries with economic stagnation in the Far East.

The newly implemented Internet, however, had minimal content. It was only a fortune-telling pool or a text essay. Comicsists and new writers paid attention to this space. The domestic Internet comics market, which has never been seen before, has been formed. As a result of coincidence, no one knew that it would be a place to revive comics.

2.3 The Golden age of webtoons

The reasons for the development of webtoons at the time can be divided into three main reasons. First, like Japan and other countries, Korea had to go through an introductory process by winning a magazine contest or entering an existing comics assistant in order to debut as a comicsist before the 1990s. All of them were concentrated in the metropolitan area, but webtoons were online with no distance between regions and the introductory process was free, so anyone could create and publish comics. Therefore, many contents were mass-produced in the space where the barrier disappeared. Second, early essay comics were mainly serialized, but gradually feature-length story comics with stories were serialized like regular comics. With the development of the Internet, early light essay comics became popular, and when they were commercialized, they jumped into the market with a number of professional writers and amateurs who recognized the possibility. Eventually, the majority of writers entered the web market and quality works poured out. Third, technological advances played a part. Digital programs enabled web comics on the background of traditional pens and paper, and professional programs appeared one after another. Therefore, a virtuous cycle of digital creation-digital publication was achieved. In addition, the technique is free, so anyone can create it. In particular, comics in the form of vertical scrolls suitable for webtoons, not viewer comics, were optimized on the Internet and became a form, which spread to the world comics world. Fourth, the government's efforts are also being made very significantly. The government recognizes webtoons as a new growth engine and has invested about 12 billion won every year as the fourth mid- to long-term strategy under the five-year plan. In December 2020, a partial amendment to the "Comics Promotion Act" passed the plenary session of the National Assembly and is striving to eradicate illegal copying and strengthen copyright. In order to revitalize local webtoons, we are intensively supporting creative spaces and corporate ecosystems, spreading citizens' enjoyment culture, and even industrial clusters. Accordingly, 10 regional webtoon campus centers and 50 creative experience centers for teenagers were established in the country, centering on large cities. In addition, universities that are in charge of cutting-edge human resources development are being established one after another at 46 universities nationwide as of 2022. With these characteristics, webtoons gradually developed in Korea and completely replaced publishing comics

As webtoons become more valuable as source IPs and multinational cooperation in videoization is

active, Naver Webtoon's global IP strategy and Kakao Page's Super Webtoon project are drawing attention as realistic examples of transmedia storytelling.¹

Recently, new webtoon trends have strengthened the story, and collaboration with web novels has become popular, and web novels are also growing together. The global comics market is estimated to be worth 15 trillion won, and according to the 2020 Korean Comics Industry White Paper, the webtoon market is worth 7 trillion won. The Japanese comics market worth 3.7 trillion won is also evolving into a webtoon. In addition, as Korean webtoons are being explored abroad, they are entering Asia, North America, and Europe. In addition, as AI webtoons are being developed, their status as an advanced webtoon country is also increasing.

3.2 problem

But there is also a lot of shade. First of all, webtoons are easy to copy illegally, producing a lot of damage. As such, it is bringing harm to copyright and profits. Second, it is a disadvantageous factor that the custom of being serialized on the Internet for free remains and the perception that it is a free medium still remains. Many platforms are charging and making profits, but there is a need to improve awareness. Third, as the industry is advanced, there is a deformed pattern that is biased toward the creative monopoly of large companies and specific genres. The foundation may be weaker than Japanese comics, which develop various genres. Fourth, the working environment is very poor. Unlike black-and-white publishing comics, the author has to take responsibility for the color alone, so the amount of working hours and work is very serious. On top of that, hiring an assistant in charge of background and color can reduce cost-effectiveness. These problems are being improved by the government and writers, recognizing that they are serious.

4. Result

Korean comics have been successfully replaced by webtoons. Even if the motivation and start were coincidence, they successfully settled down with flexibility and a spirit of challenge. Webtoon format has become a global standard, and the term webtoon is also being used in common. The industry is growing and the use of IP original is evolving. Moreover, it is also taking the lead in developing new technologies by applying AI technologies. However, due to the inflow of capital, it is also pointed out that large companies are picky about certain genres, overheating competition, worsening the working environment of writers, and spreading illegal webtoons. Nevertheless, we look back on the past of Korean webtoons and predict the future because it can be a barometer of the comics industry in all countries and at the same time gives lessons. It is hoped that this study will be a milestone in the trend.

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Korean Manhwa/Webtoons in the Japanese Market

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Abstract

Since Koreans have been reading comics, Japanese manga has been the most popular from outside Korea. It is no exaggeration to say that Korean manhwa developed under the influence of Japanese manga. However, Korean manhwa did not occupy attention in the Japanese manga market for a long time. Some Korean manhwa titles, such as Hwang Mina's *Yoonhee* and Park Sohee's *Goong*, were published in the Japanese market, but those series did not lead to a flow of popularity of Korean manhwa. However, after 2010, with the growth of webtoons and educational manhwa, some titles from Korea were introduced in Japan and a few of them were quite successful. In Japan, where domestic manga dominates the whole market, it is a rare case to find. Korean manhwa/webtoons are having more of an impact on the Japanese manga market.

In this presentation, I will focus on the history of Korean manhwa/webtoons in the Japanese market to show how its position has changed. Looking at this may inform us how to predict the way in which other comic markets in the world may influence the Japanese market after manga booms.

Key Words: Webtoon, manga, Manhwa

1. Introduction

From the 1950s, Japanese manga started to be read in pirated forms in Korea, and even nowadays, it continues in licensed forms. With this background, there are numerous studies about the popularity of Japanese manga in Korea or the influence of it on Korean manhwa but there are not many studies about Korean manhwa in the Japanese manga market. This is related to the fact that Korean manhwa was not noticed by Japanese readers. However, after 2000, there have been progressively more Korean artists who work in Japanese manga market, and more Korean manhwa/webtoon titles that are published in Japan.

In this article, Korean manhwa titles and artists seen in Japan are introduced chronologically from before 1990 to the present to demonstrate the position of Korean manhwa in Japan.

2. Korean manhwa/webtoons in Japan

2.1 Before the 1990s: Manwha, to understand Korean society and history

Before the 1990s, only a limited number of Korean manhwa series were published in Japan. *Gobau oji-san* (コバウおじさん, Tsuge shobo, 1975) by Kim Seognhwan and *Lee cho suikoten* (李朝水滸伝, JICC, 1986) by Bang Hak-gi are rare examples, but they seem to have had a different purpose than manga. *Gobau oji-san* was a famous comic strip that was serialized in *the Dong-a ilbo* in Korea. When it was published in Japan, some information about Korean society and culture was added along with the translation to help the readers to understand. Also, the publisher was not known as a manga publisher. *Lee cho*

suikoten was a story about Im Kkeokjeong, a famous thief from Joseon which was a country that was situated in the Korean peninsula before. *Lee cho suikoten's* publisher was not a manga publisher either, and neither of the works were serialized in a magazine like other Japanese manga at that time. From these facts, it can be said that *Gobau oji-san* and *Lee cho suikoten* were tools to learn about Korean society and history instead of a work to enjoy.



Fig. 1. Kim Seognhwan (1975) *Gobau oji-san* (コバウおじさん), Tsuge shobo

2.2 The 1990s – 2000s: Appearance of Korean manhwa

In the 1990s, a few manhwa titles, such as *Yoonhee* (ユニ, Kodansha, 1994-95) and *Lee-sanchi no monogatari* (李さんちの物語, Kodansha, 1998-2000) by Hwang Mina, and *Mizu no kuni no Arirang* (水の国のアリラン, Kodansha, 1996) by O Seho, were published. These works were first serialized in a magazine called *Weekly Morning* of Kodansha, one of the biggest manga publishers in Japan. *Yoonhee* and *Lee-sanchi no monogatari* consisted of stories

about ordinary people in Seoul, Korea, and *Mizu no kuni no Arirang* was about traditional Korean customs and culture, for example, shamans and ginseng-digging. In this way, in the 90s, some Korean artists were seen in the mainstream manga market in Japan. However, their stories were often about their own culture or history, which can be seen as something exotic to Japanese readers. In other words, this kind of “foreigner-ness” was used as a sales point. They did not continue to work with Japanese publishers after one or two titles came out. It can be said that they chose or had to be a guest in the Japanese manga market.



Fig. 2. Hwang Mina Yoonhee (ユニ), in *Weekly Manga Morning* Dec 1st, 1994 No.50, Kodansha: The main character is wearing traditional Korean costume

2.3 The 2000s – 2010s: Manga artists from Korea

After 2000, a few foreign artists, mostly from Korea started to work with Japanese publishers. *Shin Angyo Onshi* (新暗行御史) by Yang Kyungil and Youn Inwan, serialized in *Monthly Sunday GENE-X* between 2000 and 2007 is an example. It was a Korean-folktale-inspired story. After having huge success in Japan, it was exported to Korea and made into an anime film by collaboration between Japan and Korea. *Kuro kami* (黒神) by Park Sungwoo and Lim Dalyoung was serialized in *Young GanGan* from 2004 to 2012. The series was also made into an anime series because of its popularity. The mentioned manga magazine published many Korean artists’ works. At least 6 manga titles in the magazine were written or created by Korean artists between 2004 and 2011.

During this period, a new type of young foreign artists appeared. They studied manga in Japan and started their careers directly in Japan. Kyoto Seika University opened its Department of Manga in 2000 and the Faculty of Manga in 2006. Since then, at least more than 10% of the students in the department have always been international students. Most of them are Asian students including many from Korea. Kim Junghyun, who created *Muyoung* (ムヨン) with Takahashi Tsutomu is an example.

2.4 After the 2010s: Appearance of educational manhwa and webtoons

Around 2010, Korean educational manhwa titles started to be published in Japan and some of them, such as *Survival series* (サバイバルシリーズ), which has a circulation of 12.5 million, were a huge success. Also, Korean webtoon platforms, such as Daum and Naver, expanded their business in Japan and in other countries in 2014. The webtoon market grew every year, and as of 2021, it shared about 8% of the whole manga market in Japan. *Misaeng* (ミセン-未生-) by Yoon Taeho and *Itaewon Class* (梨泰院クラス) by Cho Gwangjin were very successful and these series were made into TV shows not only in Korea, but also in Japan because of the popularity. Another webtoon title, *Tower of God* (神の塔) was adapted as an animation in Japan.

In this way, for some Japanese manga readers, reading Korean manhwa/ webtoons is becoming a daily event nowadays.

3. Conclusion

Unlike Japanese comics that have influenced the global market, comics from outside Japan did not significantly influence the market. In this context, Korean comics’ popularity in Japan in recent days is a noteworthy phenomenon. After growing under Japanese manga’s existence, Korean manhwa is becoming a new flow of comic culture in Japan and other countries. This fact shows that culture never streams only in one direction. As how it was with Japanese manga, It is possible that Korean webtoons’ recent success will be an opening of new flows of comics in the world.

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Chinese Nationalism Represented by New Media Art -- Centered on the Opening Ceremony of the 2022 Winter Olympics in China

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Abstract

This study aims to analyze and reproduce the narrative characteristics of the new media art of Chinese nationalism by focusing on the performance of the opening ceremony of the 2022 Winter Olympic. First, the characteristics of Chinese media art embraced Western art trends and philosophies such as postmodernism and dadaism but were transformed and fused to suit the social reality and ideological sentiments of the Chinese people. Second, nationalism and poetic aesthetics centering on ancient tradition, has been reinterpreted using it reinterprets modern art, and it uses new media to express it's many aspects. Third, it is better to create art based on the prosperity of Chinese culture and the sympathy of the people than to resist and reverse the governments grandiosity. The opening ceremony of the Beijing Winter Olympics, combined with media art, showcased China's time-honored historical tradition, modern development and the harmony and prosperity of mankind. Therefore, this study will focus on the performance of the opening ceremony of the Winter Olympics to observe how the mainstream discussion and national cultural values pursued by China are reflected in the media art.

Key Words: media art, 2022 Winter Olympic, Chinese nationalism

1. Introduction

Since modern times, Chinese nationalism has attracted the attention of academia. Some people think that the nationalist trend in China is very dangerous, and others think that China is far from nationalism. This diametrically opposed judgment puzzled the masses. The opening ceremony of the 2022 Beijing Winter Olympics uses modern new media technology to convey the meaning of the Olympic Games and Chinese temperament, and also shows the creative space of new media art. China used this opportunity to express a resonance to the Chinese people and to the world. Due to the natural intuition of TV media, most of the media consciousness according to the ecology of traditional media is conducted through exhibitions and performances. "The essence of media consciousness is the spreading performance of values, and the live broadcast of media consciousness is the main form of the spreading performance."^① In a digital media environment, the multi-core news ecosystem provides a wider space for ceremonial performances.

2. The opening ceremony of the Beijing Olympics resonated with the image of China.

2.1 Beijing Olympic Opening Ceremony High convergence between cultures through the Internet

"The 'disintermediation' of global media events evokes resonance by the countries concerned reaching out directly to audiences around the world, spreading resonance, and even 'sharing the internal feelings of other countries'." ^② Based on the emotional support provided by consensus, national image can easily become a cognitive agreement recognized and accepted by many actors in the international community.

The active participation of the Internet platform allows spectators to participate in timely interactions related to the opening ceremony of the Olympic Winter Games, and the immediate and realistic sense of presence created by these camera technologies and real-time live broadcasts is further enhanced in online interactions. Among the search terms for the opening ceremony gala on Weibo, the "start of spring" opening ceremony, the Winter Olympics fireworks display, the five rings breaking the ice, riders from different countries, children skiing and the overall feeling of "Chinese romance" were among the most searched.

2.2 Image symbols in line with the world

In 《THE LIVE BROADCASTING OF HISTORY》, it was pointed out that "media events are a huge symbolic system. The production of events is also related to television art, journalism art and narrative art, and people can 'deeply understand the aesthetic quality of television production'."^③As a ceremonial media event, the opening ceremony of the Beijing Winter Olympics used various symbols to shape the national image. In addition, through artistic narration and scientific and technological capabilities, it not only brings visual surprise to the audience, but also creates a common meaning space for the image of China. Resonates with audiences around the world.

The theme of the opening ceremony of the Beijing Olympic Games, "Common Future", is based on the aspiration of "mankind, common" and future. It is very much in line with the new motto of the Olympic Games, "More United", which is the voice of China that China wants to convey to the world. Chief director Zhang Yimou(張艺谋) explained the theme of the Winter Olympics by referring to the famous Chinese poem "The snowflake in the Yan Hill is as big as a sheet of bed mat" and the Western saying "there are no two identical snowflakes in the world". Through a snowflake to convey the human "unity of all nations" common emotion, this is also a call to all mankind. Through the narrative outline and artistic expression of "a snowflake", the Beijing Olympic Games organically integrated the scattered elements, created a common meaning space for dialogue with the world, and presented a unique image of romantic and artistic China.

2.3 Chinese nationalist

Chinese nationalism is slightly different from general nationalism in that it advocates the Chinese people as one nation, regardless of race or region, and promotes the cultural and ethnic unity of the whole Chinese people. Chinese nationalism emerged from the war of aggression against China by the eight powers at the end of the Qing Dynasty and lasted until the climax of the Anti-Japanese War in World War II. The Chinese suffered from too much inequality. Sun Wen(孙文)'s famous sayings such as "sound anti-imperialism", "equality of all peoples in the world" and "The world treats our nation equally and strives together" all reflect the demands of Chinese nationalism.

The opening ceremony of the Beijing Winter Olympics played an important role in the interpretation of Chinese nationalism. For example, Chinese cultural elements, such as Chinese language, Chinese window, Chinese knot, greeting, tiger head shoes and so on, reflect a kind of Chinese spirit, enhance people's sense of national identity, and play a united role in multi-ethnic countries. Representatives of 56 ethnic groups carried the national

flag together, and runners from Xinjiang carried the torch, conveying the image of China with ethnic unity and equality for all. The opening ceremony of the Beijing Winter Olympics showed that the mainstream of Chinese nationalism and its value orientation pursue national liberation and achieve independence and equality for each nation. The opening ceremony places great importance on the use of traditional Chinese cultural elements. To the Chinese audience, these elements make them feel 'Chinese romance' and evoke national pride as a Chinese. Foreign audiences can also feel a unique Chinese atmosphere.

3. Conclusion

The opening ceremony of the 2022 Beijing Winter Olympics is both a grand event and a work of innovative new media art. Through sports media, China has presented a more real, three-dimensional and comprehensive national image to the world. It explains to the world the Chinese people's understanding of Chinese nationalism. First, through the fusion of world cultures, 'Snowflake' is arranged so that viewers around the world can more easily understand the ideology of Chinese national culture as 'Daedong of the World, Family of Heaven'. Secondly, through the extensive use of Chinese elements and the embodiment of China's multi-ethnic culture, it not only enhances the cohesion of the people, but also shows the image of unity and inclusiveness of the Chinese nation to the world. In terms of expression, the opening ceremony of the Beijing Winter Olympics used modern internet media platforms to spread Chinese national culture, and used Chinese element symbols to deepen the understanding of Chinese culture among global audiences. The current research on the opening ceremony of the Beijing Olympic Games is far from enough, but further and more specific research is needed in the future.

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A Study on the Visual Characteristics of World Expo Logos

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Abstract

This study examines the visual characteristics of the logo at the World Expo by analyzing the appearance, meaning, and design process of previous logos. The logo of the World Expo is selected through contests, votes, and expert requests and represents the expo's meanings, the theme, and the host country's cultural symbols. Logos until 1992 included the keywords world and globe in symbols and meanings. However, after the Expo 2000 Hannover, the logos conveyed the host country's theme or characteristics. Expo 2000 Hannover and Expo 2015 Milan logos were designed to stand out among previous logos. The host country for the World Expo should contemplate the type of logo design, its meaning of it, and how it will be used in the Expo. In addition, the selection and designing process of the logo should be documented in detail to help the logo design process of the mega event in the future.

Key Words: World Expo, World Expo Logos, Visual Characteristics

1. Introduction

It is essential for World Expo's candidate cities to prudently design the logo, which is a significant part of the event's visual design system. A modern world Expo is a mega event with a theme set by the host city, and it is an event where the world can gather in a place to showcase future technology and cultural programs. Also, it is the opportunity for both host and participant countries to promote their national image and brand. The logo reflects the characteristics of the event. It symbolizes the globe, expresses the theme of the Expo, or represents the symbol or culture of the host country. The selection and presentation of the logo itself become a piece of news during preparation. Sometimes logos are selected through contests or face extreme political opposition.

BIE(Bureau International des Expositions) will announce the host city of World Expo 2030 in November 2023, and at this stage of the competition, it is the right time for candidate countries to plan the visual design system for the 2030 World Expo. Therefore, this study aims to propose primary data for the logo design of the World Expo by analyzing the symbols and visual characteristics used in the logo design of the previous World Expo. This study collectively referred to all visual symbols referred to as emblems, symbols, and logos in the World Expo data, and the scope of the World Expo logo covered in this study is from the 1958 Brussels World Expo logo to the present. The reason for limiting cases is that before the 1958 World Expo, poster designs were used more as the event's symbols than logos.












2. World Expo Logo Cases

The logo of **Expo 1958 Brussels** was an off-centered five-pointed star, representing the five continents, with the tower of the Brussels' City Hall in its center, the earth, and the

numerals 58. Each branch of the star represents a continent. Lucien de Roeck, Belgium, won the competition to design the logo for the Expo. R.T. Matthiesen and Associates created **Expo 1962 Seattle's** Logo. The arrow-orb form is used in science to represent man. The man symbol contains the hemispheric symbol of the world, thus representing the theme of Man in the Space Age. Julien Hebert designed **Expo 1967 Montreal's** logo. The basic unit of the logo is an ancient symbol of man. The unit represents friendship, repeated in a circular arrangement to represent friendship worldwide. The logo faced significant opposition because it did not symbolize the nation. **Expo 1970 Osaka's** logo directly resembles a cherry blossom shape. Osaka-based designer Takeshi Otaka designed the logo. The design was evaluated as "Osaka-like, cheerful, and has symbolism suitable for the World Expo mark." Logo's Five Petals have attributed the value of five continents, interlinked by their circular arrangement, participating in the Japan World Expo. The Circle at its center represents Japan. Carlos Rolando and Frank Memelsdorff designed the logo of **Expo 1992 Seville**. It has a red sphere shape surrounded by a yellow grid. This design means that a dense network connects the world, and the discovery of Spain's Americas, symbolized by red and yellow, began the world's construction. This meaning is also related to 'The Age of Discoveries,' the theme of the world fair. **The Expo 2000 Hannover** logo was selected through a public contest on November 9, 1994. Cologne's design agency QWER designed the winning logo, and the design was called 'Impulse.' it represents the expansion of time and space, in which colors and shapes change from moment to moment; on the other hand, the imaginary structure forms a specific force field. This deliberately allows many image associations and ties in with the Expo 2000 theme of Man-Nature-Technology in terms of content and form. The logo

stands for Expo 2000's claim to be a trendsetter for the 21st century and points beyond the horizon of linear thinking and acting.

Table 1. Images of World Expo Logos.

Expo	1958 Brussels	1962 Seattle	1967 Montreal	1970 Osaka
Logo Image				
Expo	1992 Seville	2000 Hannover	2005 Aichi	2010 Shanghai
Logo Image				
Expo	2015 Milan	2020 Dubai	2025 Osaka Kansai	
Logo Image				

The logo for the **Expo 2005 Aichi** is a circular arrangement of a green square. The Circle is from a mark that draws attention to certain parts. The meaning of logo symbolizes attention, interest, thought, and consideration and represents the theme of the World Expo, "Nature's Wisdom." Shao Hongggeng designed the logo for the **Expo 2010 Shanghai**. The logo depicts stylized images of three people representing 'you,' 'me,' and 'him/her.' The three are holding hands, symbolizing the family of humanity. The Chinese Letter '世(World)' inspired the logo's overall form. The logo design is in the form of calligraphy. The designer said he hopes the essence of Chinese calligraphy will express the world's philosophy of "understanding, communication, symbiosis, and cooperation." Andrea Puppa designed the logo for the **Expo 2015 Milan**. The logo consisted of various colors and was selected among 710 projects by students in the Department of Design, Art, Advertising, and Industrial Design. Milan wanted to differentiate itself from previous Expos and wanted the logo to convey the meaning and value of the world Expo intensely. The logo consists of yellow, blue, and magenta; according to Andrea Puppa, the logo symbolizes light and life and the world of food that produces infinite results with a combination of ingredients. The logo for the **Expo 2020 Dubai** represents the actual national heritage of the country. The logo is inspired by a 4,000-year-old gold ring excavated from the Saruk al-Hadid site in Al-Marmum. The logo gave the Expo the meaning of Saruk al-Hadid, which connected ancient civilizations. Furthermore, it also conveys that Dubai's civilization has deep roots. The logo contest was held in 2015, and the final three participants were selected from 19,000 participants and awarded the award. **Expo 2025 Osaka Kansai** logo was designed by Team INARI. According to Team INARI representative Tamotsu Shimada, the logo represents Living cells and a chain of DNA and presents 'The Brilliance of Life.'

Moreover, the five snow-like figures on the logo were borrowed from the Osaka Expo in 1970. The logo has attracted attention in its unusual form and is currently the visual design system of the Osaka Kansai World Expo. The mascot also has a similar style to the logo.

4. Conclusion

The World Expo logo design reflects the host country's theme, cultural traits, and messages. Logos until 1992 included the keywords world and globe in symbols and meanings. However, after the Expo 2000 Hannover, the logos conveyed the host country's theme or characteristics. The logos of the Expo 1970 Osaka, Expo 2010 Shanghai, and Expo 2020 Dubai symbolize the unique culture of the host country. The logos representing the Expo's theme were Expo 1962 Seattle, Expo 1967 Montreal, Expo 1992 Seville, Expo 2005 Aichi, and Expo 2025 Osaka Kansai. Expo 2000 Hannover and Expo 2015 Milan logos were designed to stand out among previous logos. Although Expo 2025 Osaka Kansai Committee did not apprise the intention for the logo selection, it can be said that it was designed to catch the public's eye with its 'weird' appearance. The host country for the world Expo should contemplate the type of logo design, its meaning of it, and how it will be used in the Expo. In addition, the selection and designing process of the logo should be documented in detail to help the logo design process of the mega event in the future.

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Functional Characteristics of Chinese Traditional Music in Animation Narrative

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Abstract

Music is a very important part of animation, and traditional music that can represent a nation has significant regional characteristics. The use of Chinese traditional music in animation narrative is mainly reflected in national art languages such as opera and folk music. It is integrated with the screen, and music in portraying the characters, exaggerating the atmosphere, deepening the theme, advancing the narrative, connecting the plot and even dominating the overall rhythm of the animation is brought into full play. The Chinese animation <Three Monks>, adapted from a Chinese folk proverb, is a non-verbal short animation produced in 1981 by the Shanghai Art Film Studio. He received several awards at home and abroad, including the Silver Bear Award at the 32nd West Berlin International Film Festival. This animation perfectly presents the characteristics of traditional Chinese folk music, truly achieves the nationalization of animation music, and at the same time breaks the national limitations of music language. Therefore, this text analyzes the structural relationship between video and music for the Chinese non-verbal short animation <Three Monks> in depth through theoretical examination of the functional characteristics of traditional Chinese music in the narrative of the animation. It explores the artistic characteristics of traditional Chinese folk music and further explores the unique charm of Chinese animation music art.

Key Words: Animation Narrative, Chinese Traditional Music, Structure relationship

1. Theoretical Framework

1.1 The concept and functional characteristics of animation music

Animation music is defined in the Dictionary of Motion Picture Arts as "music created for animated paragraphs in animated films or other genres." [1] When looking at the final result without discussing the complicated process of creating, editing, and broadcasting animation music, the main structural elements of an animation work are video and music. It unfolds within a certain time based on the narrative in the structure and conveys its overall expression and meaning by the end of the broadcast. Animation music is largely divided into three parts: title song, ending song, and background music in terms of structural relationship and genre. Usually, the title song and the ending song contain the structural meaning of the core theme expression. The background music gives a rich change according to the melody-oriented, tension of the plot, and ideological connotation, and if the structural form is similar, songs with similar subject material usage are created and placed in the narrative process of the animation.

For animation music, its main functions are as follows: (1) The idea of animation theme is conveyed and deepened. The theme song is mainly based on the combination of animation narration. Often with different musical forms throughout the animation works, cycle and cycle to deepen the transmission of animation theme ideas. (2) Characterization and inner depiction. Because the heart of

an animated character is not constant, it often changes with the development of the animation narrative, so animation music also makes corresponding changes in tone, melody, rhythm, etc. (3) Different times, regions and cultures promote the difference of music formation, which makes the use of animation music in animation have the functions of explaining the background of animation and depicting the scene. It enhances the audience's ability to associate with the whole background or a particular scene in the animation screen, and also enhances the audience's sense of reality about the animation. (4) Promote animated narration and atmosphere rendering.

1.2 The Concept of Chinese Traditional Music

The traditional Chinese music elements mentioned in this paper include traditional folk instruments and music played by folk instruments. The traditional folk instruments in animation music include suona, pipa, zither, flute and erhu, which are mainly presented as solo or ensemble. (1) Performed by a single instrument, as the background music of the characters, and combined with the action and attitude of the characters in animation, and the animation narration; (2) Direct use of national folk music or on its basis for reference and adaptation. Generally the use of this kind of music to the audience has a certain familiarity, easy to mobilize the audience's emotions, arouse its resonance to this. (3) Animated original music presented as a solo or ensemble of folk instruments, with a relatively complete

music structure, which is used to present a scene in animation or to accompany the development of the scene in animation. In addition, the local color of animation works is highlighted by the unique music style of different ethnic instruments and folk music in different regions of China.

2. The Functional Characteristics of Chinese Traditional Music in the Narrative of <Three monks, 1981>

<Three monks, 1981> is a report from a Chinese folk fable that "one monk draws water, two monks scoop water, and three monks have no water to eat." It is a humorous, satirical animation that explains a problem through a fictional story. In view of the historical structure of the animation called <Three Monks>, the conflict is gradually expanding as the plot develops. One monk breaks the comfortable life, two monks argue for the fairness of water, three monks depend on each other and no one draws long water. At the end, the story became a climax due to a big fire, and the overall composition of the film was staged, and the rhythm of the plot went through the process of progressing and transforming layers of calm waves and turbulence.

In <Three Monks>, the sound, lines, and narration were completely discarded, and only the melody of the song remained. Music not only played a role in describing the character's character, movement, and sound, but also had a fundamental influence on the structure of the film. Traditional Chinese musical instruments with ethnic characteristics were used and the differences in the tone of the musical instruments were used to express the characterization and environment of the characters.

In <Three Monks>, the structure of video, music and narrative is expressed in four styles: parallel structure, fusion structure, contrast structure and mixed structure, of which two are the main structural models. The parallel structure appears mostly in the paragraphs of narrative, calm screen transition, and general behavior maintenance of character gestures in everyday life. Convergence structures often appear in lyricism, close-up screens, paragraphs with few or no movements of characters, explosions of theater tension, and paragraphs after button collision. Contrast structure is often seen in scenes where the tension of the play is strong, conflict collides, screen fluctuations are frequent, and there are many gestures of characters. when the title appeared, the second material of intro, the Buddhist Tamok theme, resonated. The percussion instrument's wooden theme material goes well with the rhythm of the title subtitle. It alluded to an episode taking place in a temple represented by a Buddhist theme, the core of the electrode. The characters in the animation are represented by three distinctive ethnic musical instruments: The little monk is represented by the banhu, a stringed instrument with a solid and bright tone, showing the innocent and lively image of the little monk. The high

monk is represented by the Zhuihu, a stringed instrument with a deep and soft tone, showing his sophisticated character. The fat monk is represented by the wind instrument pipe with a full and rich sound, showing the amiable image of the fat monk.

4. Result

The music in <Three Monks, 1981> embraces the elements of Chinese ethnicity, folk music, and traditional plays in all aspects such as melody, instrument, and performance. In <Three Monks, 1981>, the theme music and scene music are used interchangeably, the theme melody is repeatedly reproduced in the animation, and the play is produced with different tones and speed changes, and the character is embodied. Implement synchro rate. "The music and the screen are well harmonized, and the animation music, the movement of the character without dialogue, and the description of the prize are well harmonized. Participate in direct play planning and develop the plot." The humorous and implicit music and the simple and beautiful screen reveal the meanings of the three monks' inner world and external movements from different aspects, highlighting the multifacetedness and three-dimensional effect of the characters. In <Three Monks, 1981>, the structure of video and music shows three basic functional characteristics: narrative function, lyric function, and convergence function. Music with narrative function often gives viewers the feeling that music comes to life and the music disappears. The narrative function of the relationship between video and music structure in <Three Monks, 1981> is mainly used in the part that promotes the development of storytelling. The structure of the lyrical function deals with the inner collision of a character, emotional expression, and the explosion of theatrical tension.

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A Study on Oriental Aesthetics of Chinese Fantasy TV Series - Focusing on 'Love Between Fairy and Devil, 2022'

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Abstract

The deep expression of "meaning" is pursued in oriental aesthetics and truth, goodness and beauty are implied in Chinese aesthetics. In artistic expression, they are often combined together to express the internal relationship. Focusing on 'Love Between Fairy and Devil, 2022', this paper analyzes the presented oriental aesthetics from the perspective of narrative composition, screen interpretation and costume props. This paper expounds how the Oriental Fantasy can be concretely interpreted by combining the local myth system, traditional culture and art through Chinese TV series. Then it analyzes the cultural connotation of oriental aesthetics and its reappearance in the deep structure of Chinese fantasy TV series.

Key Words: Chinese TV Series, Fantasy, Oriental Aesthetics

1. Oriental Fantasy Culture and Oriental Aesthetics

The source of western fantasy culture includes the twelve Titans, the new twelve main gods on Olympia, and many stories and legends of demigod heroes and human heroes. Unlike the West, Fantasy originates from the mythological system of the East Asian cultural circle. Especially in China, it not only includes the construction of national myth system, but also is influenced by Confucianism, Buddhism and Taoism culture.

The Chinese fantasy TV series 'Love Between Fairy and Devil, 2022', adapted from the novel, tells the story of a series of love and hate caused by the fairy little orchid accidentally awakening the imprisoned leader of the moon clan, Dongfang Qingcang. This TV series has been released and accumulated a good reputation in the world, mainly including South Korea, India, Cambodia, Malaysia and other countries as well as the Americas, Europe, Oceania, the Middle East and other regions. It has opened a new path for the spread of traditional culture full of oriental fantasy.

For Oriental people, the root of life and the world is "Tao", that is, the law of harmony of nature or the universal order throughout the world.¹ Oriental aesthetics emphasizes "Tao" rather than "technology", and pays attention to the unity and integrity of artistic value and personality value. It is related to the "truth, goodness and beauty" contained in Chinese aesthetics. Therefore, the charm, artistic conception and love motif reflected in Chinese TV series are reproduced through screen interpretation, persuasion and narration.

2. Analysis Process and Results

In the narrative composition, 'Love Between Fairy and Devil, 2022' is based on the myth system of southern Chu and the implication of oriental aesthetics, and carries forward the theme of great love. In the interpretation of the picture, it is based on the traditional arts and crafts of cultural ink painting and intangible cultural heritage, and uses artistic conception to foil the story. Clothes and props are integrated with natural image elements such as water and clouds, which gives the romantic imagination of the drama a realistic texture.

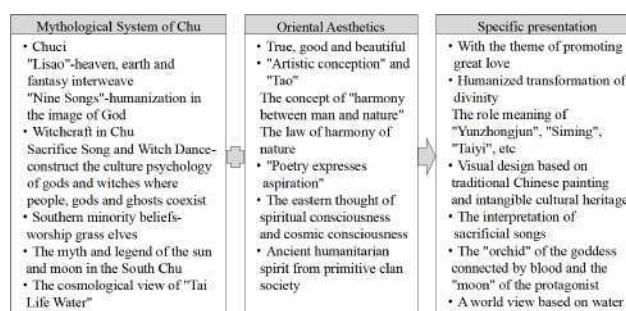


Fig. 1. Research process and results.

3. Oriental Aesthetics Presented in 'Love Between Fairy and Devil, 2022'

Through the experience, comprehension and expression of a certain religious and ethical emotion, it is the core of oriental aesthetics to show an eternal, infinite and free state that is not divorced from reality, but transcends the limited

1. Min Zhouzhi, "Research Prospect of Oriental Aesthetics", Journal of Literature, History & Philosophy, No.1, p.18, 2001.

reality.² The whole play discusses the relationship between the pursuit of self-strength and self-emotion. It tells the audience that the reason that can make personal strength stronger is love rather than ultimate rationality. Different from the sacred image in the past TV dramas, which chose the mortal life and gave up the love in the heart, the Goddess who originally protected the mortal life also has her own pursuit of love, such as the expression of "I love the mortal life, and also love one person" in the dialogue. Through skillful role setting, the theme of promoting great love is conveyed to the audience.

Chuci is the product of the combination of the rational spirit of the Central Plains and the witchcraft of Chu.³ The myth of the sun and the moon in the songs of Chu corresponds to the "moon clan" appearing in the play, and Oriental Qingcang corresponds to the image expression of the "moon". Other names can also be referred to, such as the "Cloud King" described in "Nine Songs"⁴ and "Tai Yi", "Si Ming" in charge of human life. In the expression of the artistic conception of oriental fantasy, the elements of water and cloud are integrated into the architectural style and structure. In the world view, all things in the three realms take water as the root, and the first drop of water in the world turns into the "water cloud sky" in the sky, and then derives the "cloud dream" in the world and the "Cang Salt Sea" in the moon nationality. It specifically presents the interweaving of heaven, earth and fantasy in Lisao⁵.

The plot, characters and emotions are integrated into the design to enhance the drama. According to the emotional trend, Oriental Qingcang highlights the stage characteristics in clothing with structural and splicing elements. For example, with the help of natural lava, minerals and other hard elements of clothing details, and learning from the lapels of Hu clothes in the murals of the Tang Dynasty. There are 32 kinds of traditional intangible cultural heritage crafts in the TV series, and the use of Suzhou embroidery, Tuanfan, and flannelette gives the romantic imagination a realistic texture.



Fig. 2. The visual effect design of "fairyland in painting".

Spiritual consciousness is connected with cosmic consciousness, and people, society and nature are in harmony and unity. The ancient humanitarian spirit from the primitive clan society is the philosophical foundation of oriental aesthetics. The people of the Moon nationality pray for the safe return of their families who have gone to the battlefield, which is performed in the form of sacrificial songs. There are also the belief customs of the southern minorities in externalized form with grass elves as the object of worship. Therefore, the image of the "orchid" of the female lord is related to the interpretation of the identity of the goddess inherited by blood. It is the outstanding feature of Chinese fantasy TV series to interpret truth and goodness with fantasy, and to integrate poetic expression and artistic conception at the same time. In the play, the veins of leaves correspond to the fate of people and are presented in the form of "life poem". The visual effect design of "fairyland in painting" refers to the figure in ink meticulous painting, and integrates the landscape of Chinese painting.

4. Result

'Love Between Fairy and Devil, 2022' integrates the spirit of the times and aesthetic thoughts, and humanizes the divinity of the gods based on the mythological system of Chu. In addition, innovative lyrical content is added to the sacrificial song describing the deep psychology, which conveys the romantic spirit of the songs of Chu. It deduces the true and good feelings with fantasy, and integrates the poetic expression and the beauty of artistic conception so as to build an imaginative space of oriental intangible cultural heritage full of fantasy for the public. It integrates the philosophical foundation of oriental aesthetics, reinterprets the oriental traditional art creation with splicing elements and modernity at the same time, and builds a poetic oriental aesthetics.

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4. "Nine Songs" is the title of the "Songs of Chu", which was ori-

ginally the name of an ancient song in Chinese myths and legends, and Qu Yuan, a Chu native of the Warring States, re-created it.

5. Lisao is a lyric poem created by Qu Yuan, a Chinese poet in the Warring States Period. The whole poem uses the metaphor of beauty herb and a large number of myths and legends.

A Brief Discussion on the Butterfly Transformation of the Four Narrative Elements of Chinese Animation

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Abstract

The narrative problem of Chinese Animation has continuously attracted academic attention in recent years. In the era of all-media, the elements of animation narrative have changed, which needs to be in line with the times and combine "tradition" with "modernity". In the past century, Chinese Animation has made beneficial exploration and construction in the aspects of theme selection, theme expression, contradiction and conflict, and narrative mode. Since the 21st century, the four important elements of domestic animation have undergone butterfly changes, mainly as follows: the adaptation of Chinese story "contemporary" and other countries' story "Sinicize"; Expounding the multiple values and polysemy of narrative theme; Reflection on life anxiety and life through contradictions and conflicts; The innovation and reform of the mixing and blending of narrative modes.

Key Words: Chinese Animation School, Narrative Elements, Type Hybridity, Modernization Adaptation

1. Introduction

The narrative form of Chinese Animation is closely related to the national policy, the background of the times and the economic system. The narrative reform of Chinese Animation is "on the one hand determined by the convergence between the globalization era and the world animation creation;" On the other hand, the cultural cognition of the creative subject and the audience is closely related." Therefore, it is of great significance for the development of Chinese animation to explore the deep-seated reasons for the changes in the narrative elements of animation in China.

2. Theme Selection: The Present Sinicization of Chinese Stories and the Sinicization of Stories from Other Countries

The choice of theme determines the direction and style orientation of animation creation, and reflects the narrative aesthetic purport and thinking habit. With the transformation of agricultural society to industrial and post-industrial society, the theme of animation in China has gradually changed from traditional myths, folk stories, fairy tales and fables, political and historical themes to science fiction, fantasy, youth, city, emotion and real life. However, cinema animation is quite different from network animation and TV animation in the choice of narrative theme because of different media and audiences.

The narrative theme of Chinese art film presents distinctive "national characteristics" under the special historical background. In addition to choosing familiar

themes such as traditional myths, fairy tales and folk stories, there are also art films that reflect modern themes such as political satire, the Great Leap Forward and children's real life. After the founding of the People's Republic of China, art films gradually changed from serving the workers, peasants and soldiers to "being promoted to the height of confronting western imperialist powers and becoming synonymous with nationalism". In the 21st century, globalization and the infiltration of popular culture and post-modern culture, as well as the progress and development of science and technology, people's ideas and values have also undergone great changes. Therefore, the narrative theme of animation is also closely related to modern social life, trying to shorten the distance with the audience and enter the inner world of the audience, showing the narrative tendency of changing from rural themes to urban themes and "Sinicizing" stories from other countries.

3. The Theme Expression: From the "Theme First" Mission to the Polysemy of Multiple Values

The narrative theme reflects the creator's ideology and the audience's value orientation. However, the narrative theme direction of Chinese literary and artistic works is often dominated by policies, showing different China characteristics in different times. In the war years, animation, as a weapon of anti-Japanese propaganda, inspired the broad masses of people's anti-Japanese spirit and determination; After the founding of New China, the policy of "letting a hundred flowers blossom" promulgated by the state guided the animation narrative theme to develop in the direction of entertaining, showing a distinct

ethical tendency of Confucianism, Buddhism and Taoism; After the reform and opening up, especially in the 21st century, under the background of global multiculturalism, Chinese Animation has gradually begun to explore the road of pluralistic values, influenced by animation in Europe, America, and Japan.

Before the reform and opening up, it was a general consensus that literature and art were subordinate to politics, and animation was no exception. During the Anti-Japanese War, as a prop of political propaganda, it was active in the public's field of vision. After the 21st century, with the advent of the all-media era, the process of "Globalization" has intensified, popular culture has become increasingly prosperous, and post-modern culture has come to the forefront. In China, animation has learned from the "other", and narrative themes have been constantly innovated and diversified. This change is mainly reflected in three aspects: the awakening of the creator's individual consciousness, the nourishment of the multicultural environment and the market demand.

4. Contradictions and Conflicts: from External Ideological Struggle to Life Anxiety and Life Reflection

With the change of the times, the contradictions in people's lives have also changed, which has also led to the change of the focus of the dramatic conflict in animation, that is, from the ideological struggle in the special era to the anxiety and reflection on real life at present. In the 20th century, the traditional Chinese School Animation narrative contradictions mostly adopt the way of binary opposition, centering on the conflict between justice and evil, showing the ethical and moral tendency of good for good and evil for evil. After the founding of New China, this narrative method continued and was more widely used. Instead of directly expressing contradictions and conflicts themselves, adults' "consciousness of collective struggle" is implicitly expressed through personification.

In the 21st century, although animation will still show the consciousness of "Struggle" to a certain extent, it shows the internal conflict characteristics of individuals as a whole. Especially influenced by individualism in western culture, the search for the meaning and value of individual life has become the purpose of many works.

5. The Story Mode: from a Single Type to a Mixture of Types and Accommodation

The narrative types of Chinese animation are deeply influenced by social culture, politics, economic system and industrial development. The process of animation

industrialization also makes the animation narrative type gradually take shape, so as to map the life of modern people and meet the psychological needs of the audience, and gradually win the recognition and love of the audience. From the "art film" that simply pursues "national style" to the attention and pursuit of commercial animation, many factors have prompted the narrative types of domestic animation to gradually develop from traditional myths, fairy tales and fables to fantasy, adventure, science fiction, future, reality and blood.

Especially in recent years, with the popularity of <One Hundred Thousand Bad Jokes> (2014), <Monkey King: Hero is Back>, <Nezha: Birth of the Demon Child> and other animations, Chinese Animation has gradually turned from a single young narrative to a narrative trend of "Full Age", "Adult" and "Modernization". However, on the whole, young animation still occupies most of the market share. It can be seen that the animation creation of the whole industry chain has begun a consumer-centered narrative mode.

6. Result

Looking back at the once brilliant Chinese School Animation from today's perspective, and objectively looking at the differences and changes, advantages and disadvantages of the narrative elements of Chinese Animation in different periods, can make the current creators and audiences have a clearer understanding and understanding of the narrative characteristics of "Past" and "Present". The breakthrough and innovation in narrative elements of Chinese animation in recent years have made people see the development potential of Chinese animation, as well as many disadvantages in its development. Only by calmly analyzing the present situation can we find out the problems and solve them accurately.

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Maalbeek(2020): Functional Art therapy In the Animated Documentary

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Abstract

This study investigates the emotional healing effects of animated documentaries by describing their qualities in the context of art therapy. This research examines the function of art therapy by using cognition as an entrance point to understand the interaction between the various aspects in animated documentaries, drawing on psychological theory. First, the four stages of art therapy are related to the animated documentary, and then the qualities of the animated documentary are analyzed in terms of its presumed credibility, the Imitative alienation effect and the interpretive reconstruction of memory. The examination of the animated documentary <Maalbeek, 2020> offers valuable references for art therapy research and practice.

Key Words: Art therapy, Animated documentary, Maalbeek

1. Introduction

Art therapy is a more direct method than other psychotherapy approaches for determining the origin of a patient's mental disorder. It employs the particular and exclusivity of art to communicate with oneself through art and to illustrate the process with visuals that are closer to the patient's inner thoughts. Since animated documentaries are based on actual events, they have always been concerned with reality, healing, reassembling life, and reconstructing the real. Art therapy is a more direct method than other psychotherapy approaches for determining the origin of a patient's mental disorder. It employs the particular and exclusivity of art to communicate with oneself through art and to illustrate the process with visuals that are closer to the patient's inner thoughts.¹ Since animated documentaries are based on actual events, they have always been concerned with reality, healing, reassembling life, and reconstructing the real.

2. Theoretical

2.1 Function of Art Therapy

In the field of art therapy, the disciplines of art and psychology are combined. Art therapy has been utilized by people from many walks of life since its inception in the 1950s. Art therapy can be viewed as a strategy for altering the experienter's negative feelings in a new cognitive way. This new cognitive path can be shaped by our physical participation in events and activities, in addition to the conventional route of creative production. This is due to the fact that the concept of cognition is more concerned with

the experience of the body interacting with its surroundings than with the functional interpretation of abstract logic. Art therapy's body-mediated cognitive approach may therefore be a beneficial resource when searching for solutions to emotional problems. Margaret Naumburg, one of the first American psychiatrists to conduct art therapy, recommended four phases of art therapy: dreaming and imagining, picture projection, ongoing contemplation, and empathetic self-healing.

2.2 An animated documentary about art therapy

Both the interpretive and mimetic aspects of documentary film, on the one hand, and the hypothetical and symbolic elements of animation, on the other hand, contribute significantly to the development of mental models and strategies for visual thought. The world of children has never been the only target audience for animated films, and a documentary need not comprise solely of photos shot in the real world. People with mental limitations, restricted mobility, speech loss, or psychiatric illnesses might pass the linguistic hurdle of traditional psychotherapy and escape tension and discomfort by watching animated movies. The nonverbal communication features of the video text make this possible. Animated documentaries can employ a range of mediums, including sand animation, clay animation, puppet animation, and paper cut-out animation. Moreover, due to their multidimensional reality view, animated documentaries offer endless art therapy options.

2.3 Theoretical basis

1. Robert Moses Peaslee (2011). It's fine as long as you draw, but don't film: Waltz with Bashir and the Postmodern Function of Animated

Documentary, Visual Communication Quarterly, Vol.18, no.4, 225.

In conclusion, animated documentaries integrate either fantastical or realistic elements, as well as stylized imagery, to reveal the inner lives of characters and build their personalities. Reproduction, imitation, and reconstruction of reality, memory, and the mind have a special appeal in animated documentaries. Consequently, the creative healing provided by animated documentaries serves the following three purposes: Presumed credibility, Imitative alienation effect, The interpretive reconstruction of memory.

3. Case study

Maalbeek is an animated documentary focusing on post-traumatic stress disorder (PTSD) as a result of terrorist attacks. It has won seven awards and been nominated for thirteen others at festivals such as AFI Fest, 2020, Annecy International Animated Film Festival, 2021, and César Awards, France, 2022. A 'survivor's' first-person account of the attack on the Melbeek metro station in Brussels. The 'real' events shown in the film are also those personally experienced by the protagonist, Sabine. Sabine's dual identity as creator and healer, as voyeur, witness, sleepwalker, escapist, narcissistic viewer, self-healing hypnotist, and artist, restores the direct visualization of physical experiences and events for those experiencing pain in reality, with numerous visual moments and symbolic metaphors illustrating the inarticulate mental world.

Sabine, the primary character, is a survivor of an attack that took place in 2016. The film depicts her hunt for her memories after she has lost it. In the end, she realizes that what she has discovered is a whole new version of herself. *Maalbeek* recreates the terrorist incident at Melbeek station using an original visual and animated documentary style. The animation approach is useful when presented with difficult-to-shoot scenes, and the film is able to depict a variety of human emotions. Beyond the typical bounds of documentary cinema, it blends a high level of study of the mind in real film with psychotherapy's pursuit of inner truth. Participation in the production of an animated documentary facilitates a transformation of the subject's mind and inner self, resulting in the integration of life experiences and conflicts.

The visuals in the picture are created using a hybrid collage of photographs and 3D animation. Animated from actual video, the film is changed by numerous technical procedures to display an internal environment comprised of exploding underground station landscapes, as if these images of memory were actually physically affected by the explosion. The effects depict the mental instability, sibilance, and even uncertainty that permeates the imagery of the principal characters. A reference is also made to the audience's reading of PTSD and contemplation of the severity of the terrorist acts. Through the animated

documentary, the spectator not only hears the individual's oral narrative, but also experiences the individual's visual investigation and psychological condition, producing emotional resonance. Psychological examination of actual films and the search for inner truth in psychotherapy are highly integrated. Through Sabine's participation in the production of the animated documentary, life trauma is healed and a bridge is built between parties in dispute.

4. Result

The animated documentary *Maalbeek* reconstructs fragments of memory and metaphorically explains the progression from distress to confrontation and acceptance of suffering and trauma, the transition from irrational to rational experience, and finally the release of goodwill and the unification of the personality. It embodies art therapy's presumed believability, imitative alienation effect, and interpretive reconstruction of memory functions. The viewer of an animated documentary can also become the creator, transforming from a passive viewer to an active creator, and the prophetic narrative perspective becomes interactive and participatory, enabling individuals to explore their hidden emotions, rediscover themselves, and construct a positive life. The animated documentary demonstrates how art therapy, like art education, facilitates spiritual expression, interpersonal dialogue, and personal development. Through this paper, more scholars will be encouraged to pay attention to art psychology and animated documentary creation, and more ordinary people will be professionally trained to create animated documentaries, allowing art therapy to be applied to everyday relaxation, stress reduction, and self-healing.

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Integrating Massive Open Online Courses (MOOC) for Script and Storyboard pipelines for undergraduates.

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Abstract

The use of Massive Open Online Courses (MOOC) in teaching and learning sessions is no longer something foreign in educational technology. This paper will examine how implementing the Massive Open Online Course alternative assessment model in the Scripts and Storyboard courses can foster students' interest and assist them during the learning process. The important part of Script and Storyboard pipelines in MOOC is to get the validation and design readiness of the developed model after designing the module. Therefore expert evaluation was evaluated based on theory, which is the content of the module and the materials included as well as the efficiency and effectiveness of the model design developed. As a result, experts stated that the modules produced are understandable by students and thus can help improve students' knowledge because the preparation of these modules is specific to providing and developing students skills such as skills to create storyboards

Key Words: Massive Open Online Course, Alternative Assessment, Creative Contents

1. Introduction

This concept paper explores the importance of the Massive Open Online Course (MOOC) platform, which is to design an alternative MOOC assessment model for Script and Storyboard courses for undergraduate students at Universiti Malaysia Kelantan. Massive Open Online Course (MOOC) in teaching and learning sessions is no longer foreign in educational technology (Nur Dini Hazri, Anuar Mohd Yusof, & Zur'ain Wardah Rizaliman, 2022). Educational technology like this opens up new opportunities and platforms to empower learning, change the form of knowledge delivery, increase creativity in the teaching and learning process, and even change the education ecosystem in Malaysia (Norfarahi Zulkifli, Mohd Isa Hamzah, & Khadijah Abdul Razak, 2020). The use of technology indeed gives new implications that are more effective in teaching and learning and will contribute to smoothness in education (Norazah Mohd. Nordin & Hong, 2009; Yusof, 2015). MOOC is one of the internet platforms open to learning and aggressively encouraged by the Ministry of Education Malaysia in its use (KPM, 2015). MOOC describes a complete teaching process, including teaching, participation, feedback, training, discussion, assessment, examination and certification (Xiaoli, 2017). Besides that, an alternative assessment, also known as a valid and comprehensive assessment, includes a variety of

assessments used to measure of student's ability and skills in carrying out complex tasks related to the intended learning outcomes (Farrah Dina Yusop, 2018). Based on this study, alternative assessment is critical to be implemented in the online platform because this assessment can help students understand a course that is learned easily, in addition to helping students generate their ideas as a result of doing the activities and assignments given. This paper will examine how implementing the Massive Open Online Course alternative assessment model in the Scripts and Storyboard courses can foster students' interest and assist them during the learning process. Additionally, this paper can also be used by other lecturers to help students in other courses and can further support the development of creativity in education.

2. Massive Open Online Course (MOOC) and Alternative Assessment

2.1 Massive Open Online Course

Massive Open Online Course (MOOC) is an online course that allows users to participate in courses for free and without boundaries. MOOCs were first introduced in 2008 by George Siemens and Stephen Downs. It is known as Connectivism and Connective Knowledge 2008 (CCK08)

and was created as a credit course at the University of Manitoba. CCK08 has approximately 25 fee-paying students and approximately 2,200 others taking the course for free (Jamilah Ahmad, 2022). In 2012, MOOCs gained popularity when Sebastian Thrun and Peter Norvig of Stanford University offered an online course called Introduction to Artificial Intelligence. This course has approximately 1,600,000 students participating from 190 countries. After the success of Introduction to Artificial Intelligence, Thrun and Norvig (2012) started Udacity, a business model for online knowledge sharing. Several platforms offer Massive Open Online Courses (MOOCs), including Coursera, Iversity, edX, Future Learn, Canvas Network, OpenLearning, Academic Earth and others (Jamilah Ahmad, 2022). MOOCs can be accessed by users or students through websites that offer unlimited participation. It is a model of delivering learning content online to anyone who wants to learn a course without limiting attendance. With that, MOOC is seen as a platform to encourage the sharing of ideas in the online teaching and learning process for students worldwide. Combining materials such as videos, e-Notes, reading materials, projects, assignments, and others makes MOOC an interesting interaction platform for groups of instructors and students. The widespread implementation of MOOCs increases technology use and builds students with the nature of self-learning. By using the MOOC platform, the online teaching and learning process can provide a more interesting and open learning experience. The students will be more focused on independent learning by sharing information and ideas between students from all over the world.

2.2 Alternative Assessment

An alternative assessment, also known as a valid and comprehensive assessment, includes a range of assessments used to measure students' ability and skills in carrying out complex tasks related to the intended learning outcomes (Farrah Dina Yusop, 2018). Alternative assessments differ from traditional standardised test requirements because they involve students performing several tasks that typically mimic real-life situations. Using alternative assessments, teachers can observe students' strengths and skills and use the information to plan their teaching approaches better. Therefore, an alternative assessment is a type of process-oriented assessment that focuses on the progress and growth of students over a certain period. Some examples of alternative assessments are student portfolios, project work, problem-based learning, game roles, journals, writing activities and other activities involving rubrics to evaluate student work (Farrah Dina Yusop, 2018). Although there is no solid categorisation of alternative

assessments, this book suggests five main categories: peer assessment and self-assessment, group-based assessment, performance-based assessment, portfolio assessment and technology-based assessment (Farrah Dina Yusop, 2018).

2.3 Script and Storyboard Courses

Based on this paper, the study was conducted using script and storyboard courses to produce an alternative assessment model design to help undergraduate students at the University of Malaysia Kelantan. Five modules related to this course have been provided to the students as teaching and learning materials to be completed by the students, enabling them to understand a topic related to the course offered. Module one to module five contains four elements of the MOOC alternative assessment strategy provided to assist students in their teaching and learning process, which consists of activities, exercises, assessments and references. Each element has different functions that students use during teaching and learning. The researcher verifies the efficiency and effectiveness of the model design developed through expert evaluations made after completion.

2.4 Elements of MOOC Alternative Assessment Strategies

Table 1 below are elements of the MOOC alternative assessment strategy used in OpenLearning for Script and Storyboard courses to help lecturers and students in their teaching and learning process. Each of these elements has different functions used by students during their teaching and learning process. Among the strategies used are activities, exercises, assessments and references.

Table 1. Four Elements of MOOC Alternative Assessment Strategies

Elements	Explanation
Activity	Activity refers to each course or module's teaching and learning process that provides its course learning outcomes (CLO). This section is the phase where students will be provided with learning materials such as infographics, slides, and learning videos for each topic.
Exercise	Exercises focus on formative assessment, which is monitoring students and providing continuous feedback that can be used by instructors to improve their teaching methods and help students to have effective learning. Exercise can help students identify their strengths and weaknesses in their course.
Assessment:	Assessment is a method for students to evaluate and measure their performance in the process of teaching and learning through an online platform based on module stages. Each assessment provided in this course or module is interrelated between each module.

Reference	is a one-stop centre that places all the information the students use to complete all the modules and assigned tasks.
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3. Expert Assessment of Alternative Assessment Model Design

This section describes comments from experts on the design of alternative assessment models developed using interview methods. This part is essential to get the developed model's validation and design readiness before the next step. Expert evaluation is evaluated based on theory, which is the content of the module and the materials included, and the efficiency and effectiveness of the model design developed. This ensures that aspects of theoretical design and alternative assessment content meet the requirements. Experts say that the structure of the OpenLearning platform provided meets the established guidelines. This is because he stated that from the factors of providing learning guidelines such as providing infographics, then presenting new content such as placing images, tables, and graphics into the course to help students visualise and understand the learning concept, building slides based on the titles of a course and making video courses. Experts also agree that the structure of the OpenLearning platform complies with the Gagne Principle because he stated that there are short modules from the simplest to the most complex and have provided activities and training for each. In addition, experts stated that the teaching design helps implement alternative assessment because each module produced is structured from the easiest to the most difficult, and each module is divided into appropriate exercises and activities. Furthermore, he stated that Multimedia Teaching requires different learning methods as the final value that will be seen from students is different based on each module given. Therefore, the experts interviewed have stated that the modules produced in the MOOC platform are beneficial and facilitate students in following the teaching and learning activities. Based on his experience, when lecturers who use MOOC as a learning platform follow every set of guidelines and course learning outcomes with the provision of appropriate learning materials, it will make it easier for students to learn and understand the contents included. In addition, experts stated that the modules produced are understandable by students and thus can help improve students' knowledge because the preparation of these modules is specific to providing and developing skills such as skills to create storyboards. Lastly, the expert also stated that the modules provided are exciting and can encourage learning activities, especially for students who do not know anything about scripts and storyboards. This is because each module has been simplified and divided into several modules based on

the topic to be studied. Activities, exercises and assignments suitable for each learning topic are provided.

4. Conclusion

In conclusion, this study helps produce an alternative assessment model design for the Script and Storyboard course for undergraduate students. This is because implementing alternative assessments will positively impact lecturers and students in the teaching and learning process (T&L), especially when learning using online platforms. Students can generate their ideas to complete the tasks and exercises provided in the MOOC platform. Interest and enthusiasm can be increased by carrying out various interesting activities on the MOOC platform. Lecturers, in particular, need to always be innovative and creative in diversifying teaching methods to enhance their teaching professionalism skills.

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A Study of User Experience towards Virtual Reality Technology in The Context of Cultural Heritage Learning

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Abstract

The past few years have seen an increase in the use of virtual reality (VR) in museum environments in an attempt for museums to embrace technological innovations and adapt to the challenges of the digital era. Moreover, the Covid 19 pandemic has led to museum visits being reluctant and has been transited into digital cultural heritage using virtual technology. However, solid evidence of the effectiveness and the measurability of User experience (UX) in virtual environments remains contentious. Therefore a study has been conducted by analysing existing frameworks and models to enhance the elements of user experience by using literature matrix approaches. This analysis will show the limitation and potential enhancement of the existing UX model. In conclusion, the finding shows user experiences must be considered and measured in designing a virtual museum because the value of user experience could affect the behaviour and attitude of the virtual museum user. The gaps and limitations of the existing model become the main finding in this research because these gaps and limitations would be used to extend the existing user experience model, which could increase cultural heritage learning performance and user appreciation towards heritage content.

Key Words: User experience (UX), Virtual Museum, Cultural heritage.

1. Introduction

The past few years have seen an increase in the use of virtual reality (VR) in museum environments in an attempt for museums to embrace technological innovations and adapt to the challenges of the digital era. Despite solid evidence of the effectiveness, the measurability of User experience (UX) in virtual environments remains contentious. The fundamental research for most existing frameworks is on interactivity, design, and 3d modelling and less on architecture and cultural heritage information, which is the crucial aspect of UX design that focuses on organising information. Study shows that users are having difficulties in the virtual museum related to information retrieval because the categories are not in accordance with the content, the labelling is inappropriate, and the information structure is incomplete. Moreover, the Covid 19 pandemic has led to museum visits being reluctant and low engagement in cultural heritage and tourism activities. Therefore, providing an immersive VR with cultural heritage information of user experience design will solve challenges visitors face due to how it is perceived and its dynamic nature and complexity. The proposed interactive element in the virtual museum could improve the visitor engagement and user learning experience about cultural heritage information.

According to previous research, cultural heritage like historical site preservation or museums have incorporated VR and Augmented Reality (AR) presentation technology to enhance their exhibition. A European survey showed that 35% of the museum already applied VR and AR technologies to build user engagement and interest in the museum collection within an exhibition. However, past research has produced information technology less focused on the user experience (UX) components (Chandini Pendi et al., 2016). Hence, the development of existing Virtual Museum applications lacked consideration of UX aspects and would affect the effectiveness of the application outcome, such as learning performance and heritage appreciation specifically.

Many researchers focused on the product's usefulness and usability without considering user experience in their development (Rahim et al., 2018). However, according to Peng et al. (2018), the value of user experience is significant and should be considered from a holistic point of view to ensure that a proper application can be developed. Therefore, the user experience value should be considered and measured in designing virtual museums for cultural heritage learning. The value of user experience could affect the behaviour and attitude of the virtual museum user. Thus, this study aims to highlight appropriate user experience

elements embedded in virtual cultural heritage applications for learning purposes to impact user performance and heritage appreciation better.

2. Literature matrix on user experience model

This study has used a literature matrix analysis to discover the limitation and potential enhancement of the existing UX model. All the related model on UX, Cultural heritage

learning, and digital application were collected and analysed comprehensively before all the information were synthesised in the literature matrix, as shown in Table 1.

Eleven (11) related models based on mentioned scope above were analysed according to their salient features and limitation based on the researcher's observation and evaluation.

Table 1: Literature Matrix of User Experience Model

Conceptual Model	Salient Features	Limitation
iTACITUS	<ul style="list-style-type: none"> The information delivers through an annotated landscape, superimposed environment The contents are presented in 3D objects, 3D characters, texts, pictures, audio, and video It provides interactive planning tools 	<ul style="list-style-type: none"> It does not integrate with the learning element. It does not include the element of UX in development. Lack of enjoyment and learning guideline
Architecture System of SHMAR (Angelopoulou et al., 2012)	<ul style="list-style-type: none"> it presents AR education games To assist the visitor in understanding the exhibition. The system explains the flow of visualisation. 	<ul style="list-style-type: none"> Even though the objective is to help visitor to understand cultural heritage sites, it does not provide cultural heritage learning element evidence and does not evaluate the UX
TechCoolTour	<ul style="list-style-type: none"> It is developed to promote Roman and Byzantine tourism It is embedded with 3D characters, 3D objects, video, and 360-degree panorama Information Sharing 	<ul style="list-style-type: none"> No Empirical evidence of Interactivity, and it does not evaluate the UX No learning guideline It does not consider the engagement element
Design Guideline for Mobile AR System for Heritage Interpretation and Visitor Guiding at Historic Sites	<ul style="list-style-type: none"> It contains five requirements like technology, user interface, contents, interactivity and features Interpretation and visitor guidance at historic sites 	<ul style="list-style-type: none"> Does not measure the (UX) Does not consider learning component in their guideline development No empirical evidence of User experience
Mobile AR Museum Guide	<ul style="list-style-type: none"> Consist of five themes; description, techniques, iconography, context and artist. Guiding for museum Developed based on text, audio, image, slideshow and animation 	<ul style="list-style-type: none"> Does not measure the User Experience Not considered engagement, enjoyment, and learning guideline
Theoretical Framework of AR-guidance System	<ul style="list-style-type: none"> Consist of three constructs; the sense of place (SOP), Place on attachment (PA), place dependence (PD), and place identity (PI) It combines interpretation and guiding theory. 	<ul style="list-style-type: none"> Lack of UX evaluation Even though educational activities were included in this research, however, No empirical evidence of Interactivity
Smart Exhibition	<ul style="list-style-type: none"> The system architecture is built with three constructs; web contents management platform, web platform for content presentation, and mobile application for accessing virtual exhibitions. 	<ul style="list-style-type: none"> It does not measure the UX Not include learning guidelines or theory in developing application
MUSETECH Model	<ul style="list-style-type: none"> Evaluation framework with multiple components that can assist museums, and heritage institutions in planning for and managing the deployment of digital technology 	<ul style="list-style-type: none"> little about how museum audiences interact with and make sense of experiencing heritage through digital. No empirical evidence of interactivity
Model of gesture-based interaction (Rahim et al., 2011)	<ul style="list-style-type: none"> The framework consists of three components: Storytelling, Interface design, Evaluation of user experience 	<ul style="list-style-type: none"> Little user experience evaluation and does not measure hedonic quality in UX Not include Learning guidelines or concepts in their development
Theory and methodology of interpretation (PrEDiC)	<ul style="list-style-type: none"> Effective learning, communication and management tool that increases visitors' awareness of and empathy the frameworks consist: Satisfaction, Provocation/Empathy, Learning, Multiple perspectives of the past 	<ul style="list-style-type: none"> Even though the research takes into account visitor's awareness, however, it does not measure systematically and scientifically No empirical evidence of Interactivity
Conceptual Model of Mobile Augmented Reality for Cultural Heritage Site Towards Enjoyable Informal Learning (Marchsteil),	<ul style="list-style-type: none"> Using informal learning in Cultural heritage Learning Consist of interactivity, navigation and interaction in the model 	<ul style="list-style-type: none"> It does not integrate the UX elements into model development

Past research shows unclear suggestions on how to design a virtual environment to support the development of virtual heritage for cultural learning (Ibrahim & Ali, 2018). Additionally, Stone & Ojika (2000) stated that the primary goal of virtual heritage is to provide formative educational

experiences. However, unclear suggestion or description is provided on formative educational experience or intended pedagogical of designing learning environment in cultural heritage. Moreover, there is no extensive description or discussion on the possible elements for cultural learning

using virtual reality applications. Supported by Rahaman and Tan (2011) stated that cultural learning cannot be facilitated due to a lack of a method of producing valuable content in an existing virtual heritage environment. Therefore, the cultural heritage learning concept should be embedded in the conceptual model to intensify user learning performance.

According to the literature matrix, nine (9) out of eleven (11) existing models ignore the vital components, such as user experience components. Only a few models have been produced for cultural heritage that included user experience components, and how the user experience is embedded in the application remains unclear. These user experience components would enhance user interaction, engagement, and user satisfaction to improve cultural heritage learning performance. The user experience elements could allow the user to gain new knowledge about the cultural heritage without knowing they are in the learning process. This issue can be raised and make the usage of a Virtual Museum for cultural heritage interactive and at the same time as interpretive media to assist the user in learning about heritage practically. Furthermore, the user experience approach decisively contributes to cultural heritage preservation by raising the understanding of cultural heritage among the user, especially the young generation. The virtual museum conceptual model, with inclusive engagement, interactivity and aesthetic aspects, can change user behaviour into a positive attitude by improving the performance of cultural heritage learning as well as awareness of the young generation to appreciate and preserve the cultural heritage.

The user experiences must be considered and measured in designing a virtual museum. This is because the value of user experience could affect the behaviour and attitude of the virtual museum user. The existing model's gaps and limitations would become the main finding in this research because these gaps and limitations would be used to extend the existing user experience model, which could increase cultural heritage learning performance and user appreciation towards heritage content.

4. Result

The user experience components are critically needed in cultural heritage learning applications to increase user learning performance. However, the research findings show that only a few existing cultural heritages learning application development models integrate the user experience component in their development but with a lack of evidence and unclear about which elements of UX should be applied. Therefore, this study proposes a new user experience model or framework for cultural heritage content using a virtual museum application based on Malaysian culture and perception. It is hoped that this study will be a stepping stone for developing or extending the existing user experience model for cultural heritage learning in the local context of Malaysia.

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Cognitive Load in Pedagogical Agent Research

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Abstract

Research on pedagogical agents dates back to the 1970s. Since that time, researchers in the field have expressed conflicting opinions regarding its use in multimedia learning. One of the arguments is that it will result in cognitive overload for students. This systematic review, guided by the PRISMA statement (Preferred Reporting Items for Systematic reviews and Meta-Analyses) was conducted on 17 studies on pedagogical agent and its effect on the cognitive load of learners. The review has resulted to two main themes identified on cognitive load impact towards learner, in learning using pedagogical agent. Several suggestions were given for future studies as to study more in measurement tools used in measuring cognitive load in pedagogical agent studies and pedagogical agent elements that might influence the learner's cognitive load during learning.

Key Words: Pedagogical Agent, Cognitive load, Systematic Review

1. Introduction

Virtual character that exists virtually in the learning environment and acts as a tutor to mediate during the learning process is called a pedagogical agent. The terminology used to depict Pedagogical Agent might vary among the researcher in the field. Haake (2009) depict pedagogical agent as intelligence agent with educational agendas while other researcher such as Martha and Santoso (2019) describe pedagogical agent as anthropomorphic virtual characters. Its depiction and form are subject to change but the delivery of educational agenda throughout the learning process is still its primary goal. It is possible to date the beginning of research on pedagogical agents to the 1970s, when it began as research on intelligent tutoring systems (Gulz & Haake, 2006). Over the time, the advancement of technology and research direction has made it evolved and equipped with newly added features that made it become what we called today as Pedagogical Agent (Johnson, Shaw, & Ganeshan, 1998). Its existence has been pushed to become more than a mere learning instructor but with more roles such as tutor, friends and companion during the learning process (Johnson & Lester, 2018). It can be assert that Pedagogical Agent play an

important role in delivering learning narrative towards learner.

Despite its ability and features to mediate and facilitate learning, intervention of pedagogical agent does not, however, ensure a significance improvement in learning every single time. Some researcher in the field, have a different opinion on implementation of pedagogical agent in learning where it might cause detrimental impact on learning. A prominent argument was that it could raise the cognitive load on learners (Clark & Choi, 2007).

Cognitive overload towards learner seems to be the biggest drawback in pedagogical agent research. Key factor that influence the learners cognitive load upon intervention of pedagogical agent is the relationship among the learner's attention and pedagogical agent itself (Dinçer & Doğanay, 2017). The splitting attention effect cause by pedagogical agent is what contribute to excessive load towards learners cognitive. The argument of its prolong as each researchers provide different perspective and overview. However, research on the relation between cognitive load and intervention of pedagogical agent remain limited and scarce (Dinçer & Doğanay, 2017; Yusoff, Yusof, & Jamaludin, 2022).

In this study, we will examine research paper that studied the impact of learner's cognitive load upon intervention of

pedagogical agent. The result of those paper will be compared to investigate based on the research question- **Does pedagogical agent cause cognitive overload towards learner?** The focus of the study is to identify whether Pedagogical Agent will cause cognitive overload towards learner using PRISMA statement (Preferred Reporting Items Systematic Reviews and Meta-Analysis).

2. Methodology

2.1 PRISMA

Research paper that was used in this paper was identified using PRISMA guidelines. PRISMA was commonly used in meta analytic review and analysis has become the most cited method used in systematic review research paper (Sarkis-Onofre, Catalá-López, Aromataris, & Lockwood, 2021).

2.2 Resources

This research identified research paper via two main journal databases namely Scopus and Web of science. These two databases were included in this research as it seems as the most comprehensive databases that suite the research areas for this research(Singh, Singh, Karmakar, Leta, & Mayr, 2021).

2.3 Systematic Review Process

The review process will follow the same flow as depicted in Figure 1. In the beginning, appropriate research paper will be identify using keywords in the databases search engine. Appropriate keywords were identified from the past research on cognitive load and pedagogical agent.

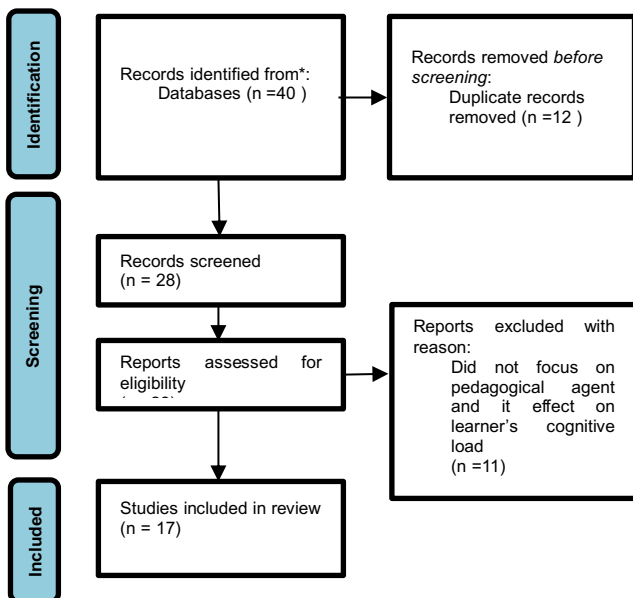


Fig. 1. Screening Flow.

Next is the screening phase. During the identification phase, a total of 40 documents from both databases were identified. Twelve duplicate articles were eliminated from the list, leaving 28 papers to be evaluated for eligibility (Table 1). During the eligibility procedure, the entire article will be read and evaluated in order to assess its content and criteria. Eleven articles were removed from the list because they lacked the needed criterions for the review, which was the use of pedagogical agents and their effect on the cognitive load of learners. The remaining 17 research paper were carried forward for the review and the data analyzed qualitatively. Content analysis were conducted to those 17 papers to identify themes needed for this research as aligned with the research questions. Cognitive load of the student and approach used to measure the cognitive load were then identified and organized accordingly.

Criterion	Eligibility	Exclusion
Literature type	Journal (research articles)	Journals (systematic review), book series, book, chapter in book, conference proceeding
Language	English , Malay	Non-english
Time line	Between 2015-2020	<2015
Indexes	Social Science Citation Index, Emerging Sources Citation Index, Art and Humanities Index (Web of Science)	Science Citation Indexed Expanded
Research content	Implementation of pedagogical agent and its relation on learner's cognitive load	Unrelated content on Pedagogical agents

Table 1. Eligibility and exclusions criterions.

3. Findings

Based on the research papers collected, result on learner's cognitive load upon intervention of Pedagogical agent were extracted and identified (Table 2.). Two main themes has been identified on the impact of pedagogical agent towards cognitive load which are; 1) No significant impact and 2) Reduce cognitive load (improve learning).

No	Studies	Cognitive load measure	Findings on learner cognitive load
1.	Park (2015)	Paas Self-rating scale(9 point likert)	Reduce cognitive load
2.	Yung and Paas (2015)	Paas Self-rating scale	No significant cognitive load
3.	Dinçer and Doğanay (2017)	Self-rating scale adopted by Paas	Good multimedia principle design affect cognitive load positively
4.	Liew, Zin, and Sahari (2017)	7 point likert scale	No significance cognitive load
5.	Schroeder (2017)	Paas Self-rating scale	No significance cognitive load
6.	Lin, Ginns, Wang, and Zhang (2020)	7 point likert based on Paas(1992) and Krell(1997) (3 items)	No significance cognitive load But agent with conversational style appeal more to the student
7.	Davis, Vincent, and Park (2019)	10 pint likert scale, (10 items)	No significant but again, slightly better(lower extraneous load)
8.	Schroeder, Chin, and Craig (2020)	Paas Self-rating scale	Less mental effort (low cognitive load)
9.	Li, Wang, Mayer, and Liu (2019)	9-point likert(4 items)	No significant. Slightly better
10.	Beege, Schneider, Nebel, Mittangk, and Rey (2017)	9 point likert from Eysing,de Jong,Berthold,Koloffel,Opfermann & Wothers (2009)	No significant
11.	Johnson, Ozogul, and Reisslein (2015)	5 point likert (6 items) based on Paas	No significant
12.	Moon and Ryu (2017)	7 point likert (45 items)	Significant effect. Better cognitive load

	020)		
13.	Arslan-Ari (2018)	Paas Self-rating scale	ognitive load with social cues No significant effect on both variables
14.	Craig and Schroeder (2017)	Paas Self-rating scale	No significant different, however modern voice engine shows better result compared to human voice and classic voice engine
15.	De Melo, Kim, Norouzi, Bruder, and Welch (2020)	NASA-TLX scale (21 tick marks)(5% to 100%)	Embodied assistants yield lower cognitive load
16.	Huang and Mayer (2016)	Paas self-rating scale	No significant impact
17	Tan, Liew, and Gan (2020)	9 point likert developed from Lusk and Atkinson(2007)	No significant effect

Table 2. Thematic Analyses

Based on the reviewed research papers, no data found that shows that pedagogical agent impose cognitive overload among learners. 12 out of 17 papers show there is no significance different on cognitive load upon intervention of pedagogical and non-agent condition. This indicate that majority numbers of papers showing that no significant difference on learner’s load upon intervening with pedagogical agent during learning.

The rest of paper which is five out of 17 shows positive impact on learner’s cognitive load (lower load) upon intervening with pedagogical agent during learning.

4. Discussion

The initial aim of this study is to investigated the impact of pedagogical agent towards learner’s cognitive load using a systematic review on the past studies. Despite the claim made on pedagogical agent that it may impose cognitive overload towards learner, the review done to prove the claim are still lacking in numbers. Based on the result of this review, it shows that pedagogical agent does not impose cognitive overload towards learner. However, majority of research paper reviewed also shows that there is no significance impact on learner’s cognitive load upon intervention of pedagogical agent. Only five out of 17 research shows positive impact on learner’s cognitive load upon intervention of pedagogical agent. Although pedagogical agent will not impose cognitive overload towards learner, it also shows that its contribution towards learning is not really significance.

However, this may lead towards more possibilities in pedagogical agent research in future. Based on the paper reviewed, we can see that majority of the paper implemented multiple adaptation of of Likert scale as a measurement tools in measuring cognitive load among learners. This might yield different result between pedagogical agent studies. Thus, future research should focus on the appropriate cognitive load measurement in pedagogical agent studies.

This review only focusses on the general pedagogical agent research and its impact on learner’s cognitive load. Pedagogical agent is normally included with several attributes and elements that will add more value towards

learning and will differentiate between one pedagogical agent and another. These elements and attributes might influence the outcome of the pedagogical agent performance towards learning and learner’s cognitive load. Further studies on these elements and attributes and its relation towards learner’s cognitive load might optimize the capability of the pedagogical agent in learning.

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Persuasive Motion Graphic - A Design Space for Animated Visual Storytelling for Self-care Awareness Messages

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Abstract

Motion graphic is a category of animation which gaining popularity with the emergence of social media and video sharing service platforms. Social media with motion graphic content can be easily access and generally received as a good source of information due to its' availability, shareability and ease of use. In the healthcare and self-care sector, motion graphic is one of the powerful medium for information sharing, search for professional opinions and edutainment. From the intensive explanatory factor analysis, we are able to highlight the design space which is important to the production of persuasive motion graphic in self-care awareness context.

Key Words: Motion graphic, Design space, Storytelling, Awareness

1. Introduction

Motion graphic (MG) is a type of animated visual crafted using motion design concept towards design element and movement. Capable of transferring 'coded' information into a new medium by adding the element of space and time in it. MG is best for effective marketing (Bui, 2021), enhance students' learning (Hanif, 2020), branding (Shaw, 2018) and as popular medium for information conveyer (Liu et al, 2022).

Started with an experimental work by Oskar Fischinger and Norman McLaren, until the emergence of internet and social media today, MG are becoming so in demand with the rise of the popularity of animation and video contents.



Fig. 1. MG titled "The Coronavirus Explained & What You Should Do" with 87 mil views from a MG based YouTube channel called Kurzgesagt.

In general, social media are the main source of fast information which are also the dominant medium of MG. Health institution and organization use social media in manipulating the 'viral' effect. Therefore, healthcare communication between stakeholders, information sharing and medical advices are significantly increase across all the

community (Huo et al, 2019) thus increase the popularity of video sharing social media

2. Design Space of Effective Motion Graphic

2.1 Quality of Production

Self-care awareness MGs in social media which have achieved hundred thousands or millions views clearly based on an organized production, great script, clean editing, utilizing minimal art style, great message design seamless animation and has distribution strategy. Such MG-based YouTube channels that have these criteria are Kurzgesagt, The Infographic Show, Babybus, Kings and Generals, BRIGHT SIDE, SMART BANANA, Bih Think, LEMMiNO, Beyond Science, TheSimplySpace, Brad's Art School, and Logic Motion Graphic. The increasing subscription over the year to the channels proved that they are the benchmarks of well-planned production.

2.2 Persuasion

Effective motion design is closely related to the principles of persuasion as listed by Cialdini (2016). The traits of persuasive MG from our observation are listed as in **Table 1**.

2.2 Ability to Change Users Awareness

Facebook, Instagram, Twitter and many other social media platform was developed by using the persuasive technology framework. This technology aims to change people's attitude or behaviour using persuasion and social influence without coercion by using computer technology which act as three functional triad; computer as a tool, as a

medium and an actor (Fogg, 2009). To initiate behaviour change, an individual who are using the persuasive system must have (1) motivation, (2) ability to use it and (3) triggers which provided by the system. In MG context, we found some solution

MG as a medium	Provide experience – MG must have a few series that covering a wide range of self-care topics.
MG as a social actor	Create relationship – comment section, provide instruction to external technologies such as fitness trackers

Table 1. Motion graphic persuasion design space

Persuasion Principles	Key concept	Design strategies
Reciprocity	When received, people will give back	MG have to narrates elements that highlight the benefits of self-care maintenance.
Consistency	Past experience affect persuasion	MG uses narratives that connect with simple common sense and general knowledge.
Social Proof	When uncertain, people will look for others	MG must provide reference and stats that support the messages.
Liking	People will agree if they like it	Design aesthetic and quality of production. Social influence can be achieved by encouraging the social traffic. Use of hashtag is advised.
Authority	People trust expert or authorities	Use narrator who are expert and perfectly qualified in self-care maintenance.
Scarcity	People will value things that less available	MG narrative must highlight the disadvantages of unhealthy self-care maintenance.

Table 2. Motion graphic as persuasive technology design space

(a) Persuasive Factor	Key concept	Design strategies
Motivation	Will power to change behaviour	N/A (Motivation only comes from the user). The other way to create motivation is to strengthen the ‘triggers’
Ability	The easier the system, the easier to make behaviour change	MG in social media has easiest user interface. MG must available in accessible platforms. Mobile platform is advised.
Trigger	Something that trigger the behaviour change	Require proper storyboard and animatics Embedded messages using animated design elements, principles of animation, and good motion quality. Good quality thumbnails. Notification system. Subscription advantages.

(b) Persuasive Function	Design strategies
MG as a tool	Increase capability – By default, MG presented in social media has perfect user experience

3. Challenges of MG in Social Media

As a type of animation, the production of a good quality motion graphic is time consuming, costly and demands manpower. The self-care messages which did not appropriately appealing might give negative triggers to the user, thus affecting their motivation to make behaviour change. Despite the quality of motion, producer needs to consider the validity and the authority of the information.

The self-care messages must be approved by the people that have the precise qualification in one particular area to avoid misleading information. Visual direction and motion design must be on par with the current trend in order to give impactful persuasion.

4. Result

In this paper, we have underlined some key elements that are crucial as the design space of persuasive motion graphic that deliver self-care awareness messages. A motion graphic can have the ability to persuade if produced by implementing principles of persuasion and executed in the framework of persuasive technology.

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Battle against desires: An autoethnographic perspective of a doctoral journey

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Abstract

Doing PhD is tough! The complexities of the milestones are sometimes uncompromisable, at least for some PhD candidates. As a researcher, we acknowledged the scientific processes of the research which sometimes require the candidate to embark into a new facet of life entirely. However, the meaning and values behind the challenges of the doctoral journey are scarcely recorded, although a PhD candidate would admit the struggles. It is also important to value the lived experiences that have impacted their own doctoral journey. This paper provides a prelude to autoethnography as a method of documenting one's doctoral journey. A PhD candidate/holder can possibly write about the underexplored effects of their own unique experience that can be expressed in the form of personal writing.

Key Words: Autoethnography, lived experience, reflexivity, doctoral/PhD journey

1. Introduction

A PhD journey can be very demanding and challenging for almost everyone who has been through it. It takes a significant amount of commitment, time, and effort, and full of struggles along the way. We seek help and support to overcome these challenges, while many advise setting up realistic goals, taking breaks to unwind, and participating in conferences, workshops, and other professional development to keep abreast with the trends in the field of study. Nonetheless, maintaining a healthy work-life balance is equally crucial when pursuing a PhD, and can be difficult as it calls for a great amount of time, energy, and financial commitment.

As PhD candidate, a lecturer, and at the same time holding an administrative position, I am bound to all roles and responsibilities. I am sure most academics have "travelled" through different challenges and painstaking processes that no one would know behind the success of a PhD. In fact, some PhD candidates have experienced greater struggle, and could ruthlessly affect their life and study. After going through challenges during PhD, I see the doctoral journey as more than a mere research practice and earning a PhD scroll at the end. It should be seen in allegorical meanings underlying the journey that could change our lives, way of thinking, and feel about ourselves and our surroundings.

This paper attempts to discuss one lived experience PhD journey from an autoethnographic perspective. The purpose of this paper is to "talk" about the meaning and values underlying the journey. For me, doing a PhD was very much transformational of identity and perception rather than a piece of conspicuous research exercise.

The term 'battle against desire' that I am referring to is about the struggle of overcoming one's urge that is

considered as negative, in my case, the urge of giving up the PhD. The battle against desires can take in various forms, different people and cultures depending on how it is being approached and perceived. It can lead to things that are morally or ethically wrong, self-destructive, and could cause something unfavourable future. or lead to harmful behaviour.

It is important to understand that it is a lifelong learning process that requires commitment and effort. I constantly take control of the process by re-strategize, re-plan goal-setting, and rebuilding self-discipline. By doing so, we will be able to strengthen our ability to resist the temptation to give up and make wise decisions. PhD journey also has impacted the spiritual practices that I learn to take control of my prayers and get myself closer to God. It is important to remember that, as humans, having desires towards something else is normal. What counts is to learn how to control them in a positive and healthy way rather than completely eradicate them.

2. Literature review

Writing about a doctoral or PhD journey in the form of autoethnography is becoming popular among researchers who have been through doctoral research across various disciplines. The writings are mostly highlighted experiences on the personal ground that metaphorically explore the reflexivity of the PhD journey into emotional narratives. In a recent study, Pretorius (2022) emphasizes the issue of psychological illnesses occurring among doctoral students and the crucially important to provide 'compassionate, inclusive and growth' in doctoral environments. Similarly to Pentón Herrera et. al. (2022), emotional experiences such as 'burnout, stress, fear, insecurity, anxiety, depression, and burnout' are inevitable among academics who are struggling to cope with their doctoral research. Therefore, a closer look at promoting

mental and emotional well-being are necessary. Coming from a law school, Williams (2021) translates his PhD journey into a game-like visual autoethnography metaphorically reflecting upon his well beings during the research project.

Ramanayake (2020) tells her challenges in conducting social research on sensitive topics in cross-culture contexts from her own background. Such vulnerable feelings and unexpected events are among the key issues she experienced with her participants. Interestingly, with appropriate communication strategies, she was able to build a harmonious relationship and trust expanding her networkworkings. Miles, Creely, and Pruyn (2019) value autoethnography as another pathway in doctoral study knowing its complex processes and challenges that affect work and life. The journey would unfold diverse stories of identities in becoming a PhD holder while seeing herself as a 'school dropout'.

Olmos-López and Tusting (2020) explore autoethnography as part of academic literacies that demonstrate the researcher as the 'academic writer' and mentorship as their pathways. Davies, McGregor, and Horan (2019) examine the impact of 'self-reflexivity, practices and scholarship' among doctoral students which could potentially contribute to academic publications in the field of business administration. Interestingly, coming from a law school, Williams (2021) translates his PhD journey into a game-like visual autoethnography metaphorically reflecting upon his well beings during the research project.

3. Methodology

Autoethnography is a qualitative research method and writing style that intersects between autobiography and ethnography (Ellis, C., Adams, T. E., & Bochner, A. P., 2011). It gives the researcher a chance to introspect and consider how their cultural perspectives and personal experiences relate to a given occurrence or subject. In autoethnography, we draw on our own reflections and experiences to comprehend and analyse cultural realities and simultaneously assume the roles of both things that are being researched and observed. This allows us to better understand the topic and offer a distinctive and individual viewpoint. Oftentimes, autoethnography is used in various disciplines, especially in the social sciences and humanities, such as education, psychology, sociology, anthropology, and also growing numbers of autoethnography in science and medical field in recent years. It discusses various topics and subjects, including educational experiences, cultural traditions, beliefs, and values, mental health, health and medical problems.

Reflexivity, self-reflection, and self-awareness, are the key characteristics of autoethnography. We need to be open and transparent about how personal perceptions, assumptions, and experiences affect the way we perform the research process and reach the findings. By being reflexive, it means we acknowledge our role and influence

on the research data collections, outcomes, and critically assess own hypotheses, convictions, and values.

The use of the first-person point of view of "I", is the important component of autoethnography because the researcher is the subject of the study, and the research itself is based on our own observations and reflections. The first-person point of view enables the researcher to offer a distinctive and individual viewpoint on the cultural issue being studied.

4. Conclusion

As a novice researcher, this article is a preliminary paper to get a glimpse of writing an autoethnography, meanings, and values about a PhD journey. Autoethnography is a form of storytelling in which "I" is the researcher and at the same time the main character in the narrative based on personal experience and introspection.

The purpose of the autoethnography narrative is not to measure the scientific outcomes of academic research, but rather, to engage and connect our audience in a deeper and subtle dimension. It is hoped more and more PhD candidates/holders would consider researching and writing about their own personal experiences of the doctoral journey.

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The Uniqueness of the Storytelling Styles in Tri-V Agi Poetry

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Abstract

This paper discusses the uniqueness of the storytelling styles in the concrete poetry of Tri-V (verbal-vocal-visual) pioneered by Abdul Ghafar Ibrahim (AGI) based on the writing and presentation aspects. Verbal involves the linguistic aspect of poetry, vocal covers the sound aspect of poetry and visual goes through the image/theatrical aspect of poetry. This study applied content analysis method as well as the technique of close reading which are compatible with the method of data collection and analysis based on the text studied, namely the poem "Tan Sri Bulan" as well as several other past studies. The findings of the studies revealed that the storytelling styles in the concrete poetry of Tri-V AGI violates conventional rules, which is uniquely different from other poets. AGI creates a distinctive storytelling style and makes his poetry not only unique but also free to be appreciated without any word order rules, linguistic principles and delivery techniques. This innovation should be appreciated and exemplified by other poets. It is hoped that this paper will serve as a reference for other researchers, critics, and students of the literary stream who wish to understand the uniqueness of concrete poetic storytelling styles as well as to reforms and innovations in the creation of poetry.

Keywords: Storytelling styles, Concrete poetry, Tri-V AGI.

1. Introduction

Abdul Ghafar Ibrahim is fondly known as AGI, who is the pioneer of the Tri-V poetry and makes good use of the verbal, vocal and visual aspects of his poems. The diversity form has ever since become a starting point for the fragmentation of conventional poetic walls and an interesting and unique delivery style. The survival of the Tri-V AGI poetry creation is a sign that the world of creative writing needs to have a diversity of fresh ideas in order to keep up with the ever-changing times. AGI's inspiration to create this Tri-V (verbal-vocal-visual) concept derives from his world of art and his inclination towards the world of Malay martial arts and dance. As a result, he conceived the idea of combining all the elements into his poems.

2. Objective

This study aims to examine storytelling styles in the Tri-V AGI concrete poetry based on the writing and presentation aspects. Thereafter, analyses were made through the diversity of reading techniques in the Tri-V poem, "Tan Sri Bulan".

3. Literature Review

Sahlan Mohd. Saman (2005) mentioned about the Tri-V concept expressed by AGI through his book entitled *History of Modern Malay Literature*. He agreed that poems with the Tri-V concept should be recited aloud and heard to grasp the meaning. Without performing the first two prerequisites, appreciation certainly becomes difficult. Such poems need to be recited, and perhaps need to be sang in order to get the best out of appreciation.

On the other hand, a journal article written by Abdul Ghafar Ibrahim that examined the verbal, vocal and visual aspects of his Tri-V poetry. The study entitled *The Denotative Declamation and Connotative Declamation* was published in 2006, which is focused on the analysis of Tri-V poetry based on cognitive, affective, and psychomotor aspects. The findings of the study showed that the declamation of Tri-V poetry would be more effective if paired with the techniques presented in Howard Gardner's *Multiple Intelligences* theory.

In another book entitled *Contemporary Literary Theory*, Mana Sikana (2009) provided details on stylistic theory. Subsequently, the theory was applied on a poem of AGI entitled "Gakgakgak". Clearly, the writing of the phonological aspect done by Mana Sikana looks at the distribution of

the use of sounds such as aspects of assonance, alliteration, and poetry rhymes.

4. Methodology

This study applied the method of content analysis and the technique of close reading following the appropriate data collection and analysis techniques based on the text studied, including the poem entitled "Tan Sri Bulan" as well as several previous related studies. Berg (2001) states that content analysis is a technique for making inferences by systematically and objectively identifying special characteristics of messages. This study is divided into two parts. Firstly, it set out to examine the storytelling styles in Tri-V concrete poetry based on the aspects of writing and presentation. Subsequently, the study analyzed the diversity of storytelling techniques in the Tri-V poem entitled "Tan Sri Bulan".

5. Discussion and Findings of the Study

Talking about Tri-V concept, all verbal, vocal and visual functions underlie the poems composed by AGI. When researched into the verbal aspect, i.e., poem content, most of the words selected by AGI are apparent and concrete. He creatively adapts the words in each of his poems so that they can be expressed through motion composition. Every function of the alphabet is not squandered by AGI yet is fully utilized.

Through the vocal aspect, AGI plays with syllables in order to produce an immersive sound. He creates sounds which are appropriate to express. These sounds are harnessed during his poem declamation. Vocals are deemed to be very important, and the pronunciation needs to be clear to convey the meaning of the poem. The clarity of pronunciation will make it easier for the message in a poem to be conveyed. If a vocal is unclear, then it is likely that the message will be incomprehensible to the audience.

On the visual side, motion and acting compositions are much needed to attract the attention of the audience in the middle of the stage. AGI is well known for his unique presentation style. His presentation style follows the atmosphere and form of the poems that he reads at that time, screaming, snarling, and moving his hands instead of just standing stiff.

According to AGI, poets need to do some experiments if they wish to improve their skill. It is paramount for them to keep trying something

new. He opines that *establish* is something bad. Each new poem is an experiment for each poet. Hence, there is a need to looking for new metaphors, new linguistic styles and so on. If a poet stops experimenting, it means that it is the end for him/her.

The combination of verbal-vocal-visual indirectly produces poems that are more unique and diversified in nature. Clearly, it can be concluded that the concept of Tri-V is traceable in connection with two main fractions, namely the context of writing and the context of presentation. The context of writing includes signs of language dimensions, poetic phonology, and poetry creation while the context of presentation concerns the declamation aspects of poetry, tone of voice and theatrical poetry. Figure 1 below is a breakdown of the Tri-V concept through the context of the writing and presentation.

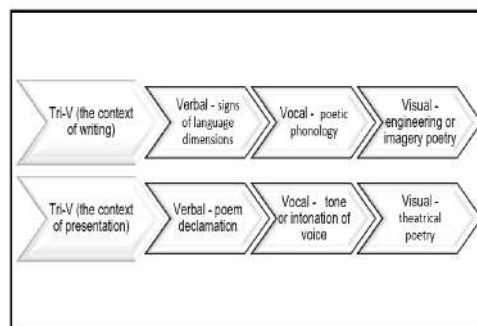


Fig. 1. Tri-V Concept Breakdown

5.1 Analysis of the Tri-V Poem "Tan Sri Bulan"

The poem "Tan Sri Bulan" is one of the Tri-V poems composed by AGI which is rich in symbolism and dynamics. According to Candler (2002), a symbol is a sign whose special significance or fitness represents just what it does represent. This poem benefits all corners and spaces, and it can be read from any angle either vertically or horizontally. Therefore, the recitation or declamation of this poem can be followed through two reciting methods as follows:



Fig. 2. The reciting of the poem "Tan Sri Bulan" vertically (right to left) in the order of numbers.

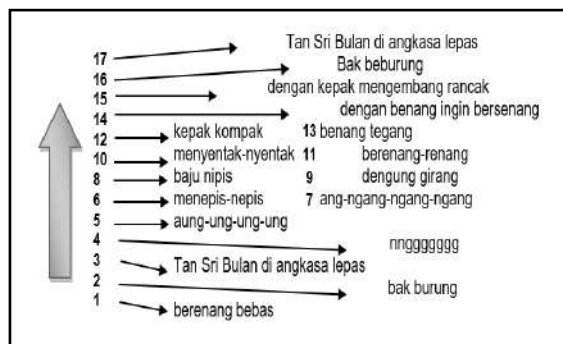


Fig. 3. The reciting of the poem "Tan Sri Bulan" horizontally (bottom to top) in the order of numbers.

Based on the research of two fragments of the reciting methods of the poem "Tan Sri Bulan", clearly the poem can be recited from all directions, angles, and spaces. However, the number of words in this poem is quite limited as opposed to other conventional poems that are rich in vocabulary. Yet, this poem can elevate new techniques in the poetry world as well as add colors to the literary world of the nation. The integration of reading from all directions is an AGI idiosyncrasy that often comes with a unique and diverse range of ideas.

If you examine the connotative and denotative aspects of the poem "Tan Sri Bulan", AGI clearly wants to convey a message of peace and freedom. He describes a Moon Paper Kite that flew high and proudly in the sky as free as a flock of birds in the blue sky with no boundary to go back and forth. This paper kite can be manifested as a multi-racial Malaysian imagery including Malay, Chinese, Indian and other races who live together despite the different dogmas of faith.

On the other hand, the poem "Tan Sri Bulan" is impressed by the synchronization between the meaning and the visual form of the poem. This is due to the fact that the poem "Tan Sri Bulan" provides much freedom in the declamation aspect. Poets who wish to recite this poem are free to choose any two fragments of the reciting method either horizontally or vertically. This concept is parallel to the meaning of the poem that raises the issue of freedom and is supported by a poetic visual that looks like a paper kite flying free in the universe. However, sometimes this freedom is stifled by the rules or methods of declamation style set by the panel of judges in a poetic competition. The appreciation of a

composition should be subjective and should not be bound to any limitations.

6. Conclusion

AGI is a familiar name in the poetry world espousing the Tri-V concept. When he first introduced Tri-V poems (verbal, vocal, visual), he was considered to have created deviations in the world of Malay poetry. Like the poem "Tan Sri Bulan", AGI is not bound by rhyme and grammar. For him, it is the task of his poetry, and AGI creates a visual form of poetry to produce a new idea in the aspect of story presentation. He intends to produce original and lively poems. For him, not all old forms are good, and not all new forms are bad. The content of AGI's poems is not only based on the strength of form, but also loaded with philosophy and thoughts that need to be excavated and understood.

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Evaluation of A2R Application: Usability Testing of The Mahsuri App at Kota Mahsuri

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Abstract

A variety of previous works on Adaptive Augmented Reality are examined in this study to establish the core knowledge elements of the adaptive concept. Model analysis was used to analyse four previous models; components of such a notion were gathered and given as a formal definition. These elements were incorporated in a historic tourism app for mobile devices. According to the findings, such essential features are acknowledged as necessary in developing the adaptive augmented reality idea. All responders were given a Usability test to evaluate the app's Comprehensibility, Manipulability, Engagement, Engrossment, and Total Immersion. The overall score has a high mean, with users responding positively to all five attributes.

Key Words: augmented reality, adaptive, engagement, immersion, evaluation

1. Introduction

Augmented reality (AR) technologies give visitors to museums a customised experience and digital content that fits with the museum's history and culture. Immersive reality technologies have also used different ways to interact with people, like using sensors, devices, or working together. However, developers of AR apps and people who work in cultural heritage do not always have clear rules when using these technologies and ways of interacting with them.

Adaptive augmented reality (A²R) is the latest idea in augmented reality that changes based on the user's needs and the real-time environment. Recent studies relate to A²R in various fields, including cultural heritage, disabilities, and the elderly (Hervás et al., 2013; Tenemaza et al., 2015). A²R concept allows 3D augmented reality to adapt and give users a better experience. Looking at all the advancements and changes happening in the heritage field abroad, Malaysia still has a significant gap and lack of development.

2. Defining A²R Core Elements

Several previous works on adaptive augmented reality have been reviewed to develop the fundamental knowledge components of the adaptive concept. Components of this notion were compiled, and a formal definition was provided using model analysis of four models. The following four models were examined: A²R Museum Augmentation

Model by Damala and Stojanovic (2012), Conceptual framework for Adaptive Multimodal Interfaces in Mobile Augmented Reality by Abidin, Arshad, and Shukri (2017), Conceptual framework for Adaptive Augmented Reality by Tenemaza, et al. (2015), and i-ARA Adaptive Augmented Reality by Hervás et al. (2013).

Table 1. Components comparative analysis

CORE ELEMENTS	EV medium, media, interaction, context (storytelling)	UP biodata e.g age, gender, height, etc	OC service, network, devices
MODEL A ² R Museum Augmentation Model Damala & Stojanovic (2012)	<ul style="list-style-type: none"> Digital multimedia contents Gaze and gesture-based interaction 	<ul style="list-style-type: none"> Bio sensing Visual sensing Audio sensing 	Sensors of AR see-through glasses, Headset, and microphone
Adaptive Multimodal Interaction in Mobile Augmented Reality Framework Abidin, Arshad, & Shukri (2017)	<ul style="list-style-type: none"> User input gesture, speech, touch 	<ul style="list-style-type: none"> Adaptation module 	Devices Sensors: <ul style="list-style-type: none"> Environment changes e.g.: Temperature, noise, GPS Mobile device changes e.g.: battery, orientation, time
Adaptive Augmented Reality Model Tenemaza, et al. (2015)	<ul style="list-style-type: none"> Interaction model Environment model Content model 	<ul style="list-style-type: none"> User model user profile, motion, objective task, knowledge / interest 	Devices Sensors: Context model: this model will contain the information provided by device sensors. GPS, the encompass, the image recogniser, the touch screen, etc.
Context-awareness Adaptive AR Model Hervás et al. (2013)	<ul style="list-style-type: none"> Augmented Object multimedia 	<ul style="list-style-type: none"> User ontology user profile 	Devices Sensors: compass, accelerometer

The core components of adaptable applications in all models provided in Table 1 are the environment (EV) and user personalisation (UP) (Shiratudin & Tenh, 2021). EV is associated with changes in the context of the exhibited materials, such as visual, audio, and interaction features. UP primarily works with the user model, detecting users' bio to adjust to EV and intended situations. Age, gender, and height are examples of bio where adaptability could be utilised. Other components (OC) are dependent on service or device layers. As a result, the following are suggested as A2R core elements:

$A^2R = \{EV, UP, OC\}$ where $EV = \{\text{medium, media, interaction, context}\}$ $UP = \{\text{bio data such as age, gender, height, etc.}\}$ $OC = \{\text{service, networked, devices}\}$ &Whenever sensors are available, the UP adaptive component makes use of such sensors. &Context in EV refers to how creative the storytelling is applied.

3. Evaluation of A²R Core Elements Prototype

The evaluation of A²R application was done with visitors of Kota Mahsuri, Langkawi, using the *Mahsuri app*. The evaluation approach was made by randomly asking visitors to use the *Mahsuri app* and filling in the questionnaire afterwards. End-user perspectives are an important input to evaluate the application.

Table 2. Evaluation questionnaire

Comprehensibility	Q3: I think that interacting with this application requires a lot of mental effort Q4: I thought the amount of information displayed on screen was appropriate Q5: I thought that the information displayed on screen was difficult to read Q6: I felt that the information display was responding fast enough Q7: I thought that the information displayed on screen was confusing Q8: I thought the words and symbols on screen were easy to read. Q9: I felt that the display was flickering too much Q10: I thought that the information displayed on screen was consistent
Manipulability	Q11: I think that interacting with this AR application requires a lot of body muscle effort Q12: I felt that using the AR application was comfortable for my arms and hands Q13: I found the device difficult to hold while operating the AR application Q14: I felt that my arm or hand became tired after using the AR application Q15: I think the AR application is easy to control Q16: I felt that I was losing grip and dropping the device at some point Q17: I think the operation of this AR application is simple and uncomplicated
Engagement	Q18: I liked the activity because it was novel Q19: I liked the type of the activity Q20: I wanted to spend the time to complete the activity successfully Q21: I wanted to spend time to participate in the activity Q22: It was easy for me to use the AR application Q23: I found the AR application confusing
Engrossment	Q24: I was curious about how the story would progress Q25: I was often excited since I felt as being part of the story Q26: I often felt suspense by the story Q27: If interrupted, I looked forward to returning to the story Q28: Everyday thoughts and concerns faded out during the storytelling Q29: I was more focused on the story rather on any external distraction
Total immersion	Q30: The story felt so authentic that it made me think that the virtual characters/objects existed for real

Q31: I felt that what I was experiencing was something real, instead of a fictional story Q32: I was so involved in the story, that in some cases I wanted to interact with the virtual characters/objects directly Q33: I so was involved, that I felt that my actions could affect the story
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Respondents were given a questionnaire to evaluate the application adapted from HARUS (Santos et al., 2015), assessing Comprehensibility and Manipulability and ARI (Georgiou & Kyza, 2017) measuring Engagement, Engrossment, and Total Immersion as in Table 2.

4. Result

The evaluation process involved 219 people, 110 of whom were men and 109 of whom were women. Most participants (84%) were above the age of 18, with the remainder (16%) ranging in age from 6 to 18. According to the statistics, 186 participants (84.9%) had never used an AR application before, while 33 (15.1%) had prior experience with AR. At the same time, nine (9) persons claim they never use mobile gadgets like phones or tablets, although most do.

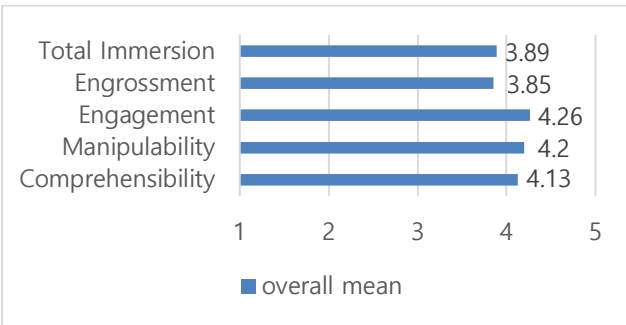


Figure 1. Evaluation Overall Mean Result

The results in Figure 1 shows that the overall score gets an average mean of above 3. All five attributes gathered positive responses from the participants. Participants are somehow engaged with the activities and immersed in the storytelling while using the application. The overall mean value for Manipulability (4.20) and Comprehensibility (4.13) indicating the application is easy to understand and handle.

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Empirical Study about Acceptance of Animation based on Indonesia Traditional Folklore

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Abstract

Indonesia has lots of folk tales and legends as products from past cultures. Folklore and legends were passed down in various ways, including reliefs, books, inscriptions, stories, and so on. In these folk tales and legends, a moral message is conveyed to audiences. Animation is one product as the result of technological advances. Animated films are very popular among various groups because of their uniqueness. This research will discuss Animated films are very popular with various groups because of their uniqueness. This research will discuss how the acceptance of animation work whose stories were taken from Indonesian folklore and legends. The research was conducted using literature studies and observations. The literature study was carried out by taking similar previous research as a reference. Observational studies were carried out by looking at animated films' comments, likes, and dislikes based on folk tales and uploaded to the YouTube video platform.

Key Words: Animation, Animation acceptance, Indonesian folklore

1. Introduction

Indonesia is an archipelago country located on the equator. According to data from the Indonesian Coordinating Ministry for Maritime Affairs and Investment (Kemenkomarves), there are 34 provinces and 17,466 islands in Indonesia. The number of provinces and islands is proof of the diversity of cultures that exist in Indonesia. Indonesia has lots of folk tales and legends as products from past cultures. Folklore and legends were passed down in various ways, including reliefs, books, inscriptions, stories, and so on. In these folk tales and legends, a moral message is conveyed to audiences.

With the advancement of the world and media, Fairy tales and legends from Indonesia are currently not only presented in book form. There are many fairy tales, as well as traditional legends from Indonesia that are made into animated works and displayed on video streaming platforms. In the Animation Writing and Development book, it is explained that the word animation came from the Latin word "anima" which means to animate or breathe life. In English, the word animation is taken from the word "animate" which means ensoul or breathe life, and "animation" which means passion or spirit.

This study will discuss how the audience's acceptance of fairy tales that are displayed using animated media.

Indonesia adalah sebuah negara kepulauan yang terletak di garis khatulistiwa. According to data from the Indonesian Coordinating Ministry for Maritime Affairs and Investment (Kemenkomarves), there are 34 provinces and 17,466 islands in Indonesia. The number of provinces and islands

is a testament to the diversity of cultures that exist in Indonesia.



Fig. 1. Animation based on Indonesian Folklore "Kisah Semangka Emas", from "Riri Cerita Anak Interaktif" Youtube Channel.

The research was conducted using literature studies and observations. The literature study was carried out by analyzing the results of previous research on animation and other digital media used to convey traditional Indonesian folk tales and legends. Observational studies were carried out by looking at animated films' comments, likes, and dislikes based on folk tales and uploaded to the YouTube video platform.

2. Previous Research

2.1 Nusantara Folklore in The Digital Age

This study discusses the children's response and acceptance as an audience towards the use of digital media to convey folk tales and legends from the Nusantara (Indonesia). This research was conducted by collecting and analyzing literacy studies on the delivery of folklore using digital media.

Literature collected in the last 5 years is 15 literacies. These studies convey various kinds of folklore in the form of digital media. This research is also supported by distributing questionnaires to 40 respondents. The results

obtained were that the delivery of folklore using digital media was more effective in being accepted by children.

2.2 An Exploratory Study of Digital Traditional Folklore and Its Acceptance Among Generation Z in Indonesia

This study discusses how Generation Z's acceptance of the digitalization of the fairy tale "Malin Kundang" which is conveyed through digital media. This research was conducted using a mixed method with causalistic quantitative and qualitative. Quantitative respondents, with a total of 400 people, were shown the animation of the fairy tale "Malin Kundang" and data were collected about their opinion regarding their response to the animation media used to convey traditional fairy tales. The results of this study concluded that Generation Z audiences in Indonesia responded positively to the fairy tale "Malin Kundang" which was retold using animated media.

3. Analysis of Acceptance of Animation that raises Indonesian Fairy Tales and Legends on the YouTube platform

There are several content creators from Indonesia who create animated content for Indonesian tales and legends on the YouTube channel, as follows::

1. Riri Cerita Anak Interaktif
2. Gromore Studio Series
3. Dongeng Kita
4. Indonesian Fairy Tales

In this study, the aforementioned YouTube channel, content containing animated fairy tales and legends from Indonesia will be seen by the number of views, likes and dislikes, and the average comments given.



Fig. 2. Screenshot form "Indonesian Fairy Tales" YouTube Channel "Bubur yang Manis" Animation.

The observation content results that promote traditional Indonesian folk tales and legends on average received a very positive response. This can be seen from the fact that no one gave "dislikes" to this animated work, with thousands of likes. The comments given by the audience as a form of response to their opinions on the animated video of fairy tales and legends were on average positive and tend to support animated content that promotes Indonesian fairy tales and legends.

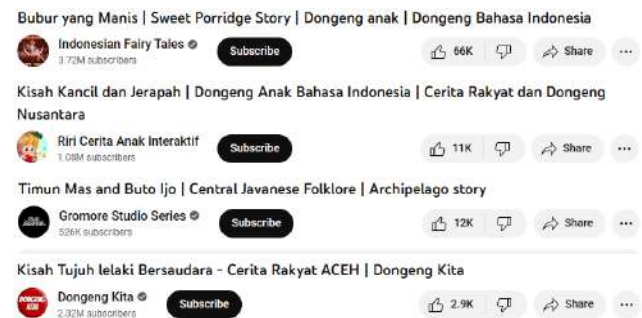


Fig. 3. Screenshot response for content from YouTube Channel

4. Result

The conclusion of this research is that the audience's response to Indonesian traditional fairy tales and legends that are displayed using animation media is well received by the audience. This can be seen from the results of previous research and observations made for this research. This phenomenon can be used as a reference to support and encourage creators to create animated works that adopt the idea of Indonesian fairy tales and legends.

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Aggression of Fear, Element of Surprise and Repression Factors on Influencing Animation Gag: A Viewpoint from Audiences

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Abstract

This article established types of gags and jokes that influence comedy in animation platforms. This article identifies the comedic devices in relationship with variables that can enhance the gag value in animation; among it was character trait and their behavioural. Correlation analysis was used to analyse comedic devices in animation from the view of audiences and how gags impacted each component of the assessment. The findings revealed important comedic devices, impulsion of aggression, surprise elements, along with the character's attitude, mannerisms and dialogue play a major role in comedies. According to the data obtained, various people from diverse backgrounds prefer different genres of comedy, whether related to them or something as classic as old animations. Not many people can accept certain types of jokes depending on their surroundings and cultures; that is why collecting data for the audience is essential before making an animation.

Key Words: Impulsion and aggression of Fear, Repression

1. Introduction and Literature review

Back in the early days, jokes and gags in cartoons were primarily straightforward, with some other physical comedies such as 'Tom and Jerry' or 'The Road Runner Show'. On the other hand, some old foreign cartoons such as 'Koko the Clown', 'Betty Boop' or 'Felix the Cat' have an entertaining and unique way of showing the character comedy throughout the story. This article's main objective of the paper is to identify all gag components used in Old cartoons that successfully increase laughter, and the content defies the law of gravity to create a funny scene. The successful formula has since been recycled due to its effectiveness; however, there are alternatives currently to the trend called "inside jokes" or "relatable jokes" identified from either daily life or meme-based. The relatable can be seen in the most successful 'The Amazing World of Gumball' cartoon series from Cartoon Network; they mostly use meme-based for comedy value as the generation nowadays is exposed more to jokes.

According to [1] Wright (2002) "Gag and comedy known as a joke or an amusing story, especially one forming part of a comedian's act or in a film. Also known as a trick played on someone or an action performed to entertain other people". In a comedy or gag animation, the gag aspect of a character plays a very important role as its purpose is to bring out laughter from the audience. Comedy is a distinction between two contradictory reference frames related in an unpredictable and sudden manner [1]. Hence, there are few components that influence a successful comedy for animation. There are also other factors, specifically in building characters, according [2] the importance of characters in animation, it is an important tool for acting in animation content. This is include

character design's traits, parameter, silhouette, and suggested archetype. Based on previous studies [3] the selection of media also plays significant role, such selection of platform; the television, in this case function of cartoons also influence towards audience seems valid and effective. When creating a comedic content for an animation, we lead the audiences through a path and ends it with an unexpected result which creates an element of surprises. Hence, a good comedian needs to know the type audience. A initial study about their audiences' demographics on the audience came from, age or knowing types of humour the audiences. The comedian needs to know about this so that they can avoid some sensitive content that should not be in their gag.

2. Methodology

Correlation analysis was employed to examine comedic devices in animation from a view of audiences, and how reflections of each component of gag were impacted from the survey. The employment of Pearson's correlation coefficient is the product of the two variables' standard deviations divided by their covariance. The form of the definition involves a "product moment", that is, the mean (the first moment about the origin) of the product of the mean-adjusted random variables; hence the modifier product-moment in the name. ρ represent as population correlation coefficient. In coefficient (1) example where: cov is the covariance, σ_X sigma is the standard deviation of X, σ_Y sigma is standard deviation of Y.

$$\rho_{X,Y} = \frac{\text{cov}(X,Y)}{\sigma_X \sigma_Y}$$

In this research, the approach of Correlation analysis was used to analyse a survey for gag animation for different

types of audience with various age, gender and background history. Different generations have difference influence in types of comedic values. Throughout the generation, gags and comedy evolve throughout the years depending on their audience’s views. Based on Table 1 below are the data of the audience based on their backgrounds and their type of comedy preferences.

Table 1. Demographics

				Type of comedy genre				
				Cringe comedy	Music al Comedy	Stand-up comedy	Surreal	
				Count				
Occupation	Government employee	Age	19 - 25	1	0	0	0	
			26 - 30	0	2	3	2	
			31 >	1	3	0	0	
	Non-Government employee	Age	19 - 25	1	1	2	0	
			26 - 30	0	2	0	2	
			31 >	0	0	2	1	
	Other	Age	19 - 25	1	2	2	0	
			26 - 30	0	0	1	1	
			Student	Age	19 - 25	12	18	29
				26 - 30	0	2	1	1

Table 1. Variables between impulsion of aggression/fear, repression contribution and element of surprise in gag

Correlations			
	From the video(a) , we believe that all comedy contains an impulse of aggression or fear.	From the video (b), repression can contribute to a bigger laugh. In all comedy the energy of the comedy is important whether a situation is tragic/funny depends upon the audiences’	Is the element of surprise being important in gag?

			attitude or that attitude is dominated by pity or malice.	
From the video(a), we believe that all comedy contains an impulse of aggression or fear.	Pearson Correlation	1	.479**	.421**
	Sig. (2-tailed)		.000	.000
	N	108	108	108
From the video (b), repression can contribute to a bigger laugh. In all comedy the energy of the comedy is important whether a situation is tragic/funny depends upon the audiences’ attitude or that attitude is dominated by pity or malice.	Pearson Correlation	.479**	1	.340**
	Sig. (2-tailed)	.000		.000
	N	108	108	108
Is the element of surprise being important in gag?	Pearson Correlation	.421**	.340**	1
	Sig. (2-tailed)	.000	.000	
	N	108	108	108
**. Correlation is significant at the 0.01 level (2-tailed).				

A Pearson product-moment correlation was conducted to examine the relationships between impulsion of aggression/fear, repression contribution and element of surprise in gag. A comedy contained an impulsion of aggression or fear is recorded highly positive as an element of surprise in gag, $r(198) = .42, p < .001$, than to repression effect, $r(198) = .34, p < .001$. A complete table of correlation is presented in the Table 2. These explains that the impulsion of aggression or fear in the gag have greater impact as an element of surprise towards the audiences than the repression effect. The effect size of the impulsion of aggression or fear ($r^2 = .17$) indicates that the level accounted (17%) as a surprised element in gag.

3. Conclusion

The results explain that the aggression of fear is higher than the element of surprise. In conclusion, the establishment types of jokes that influence comedy in animation platform and the element surprise and repression similarly significant. In conclusion, the repetition of these elements applied in current settings for comedic devices, and crucial in relationship with variables that can enhance the gag value in animation, among it was character trait and their behavioural. The findings revealed important comedic devices impulsion of aggression, surprise element, along with character's attitude, mannerisms and dialogue play a major role in comedies. This component could be rejuvenated and to be re-used as humor whether narrates as classic as the old animations.

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Entrepreneur-Based Learning Through Digital Comic Development

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Abstract

The emerging of industrial revolution 4.0 at the beginning of the 21st century has made entrepreneurship the main agenda in higher education in Malaysia. The level of employability among graduates is very worrying. The uncertainty of industry's requirement on employee skills are among the issues that greatly disturb the current employment norms. Academic skills need to be provided with entrepreneurial skills based on technical and soft skills. The attributes of entrepreneurship among design and creative technology graduates can be nurtured and applied via digital comic development tasks using an entrepreneur-based learning approach. The findings of the study obtained through descriptive analysis show that the mean value for improving soft skills among students is 4.61, while the mean value for student entrepreneur attributes is 4.45. A quantitative study through a questionnaire survey approach was conducted involving 120 respondents who are also the entire population of 2nd year students who took the Digital Design course for a bachelor's degree program in creative technology with honors at one of the higher education institutions in Malaysia. Learning based on entrepreneurship in developing digital comics was found to be very effective and showed very good results on the student's entrepreneurial attributes and have a high potential to gain student's soft skills.

Key Words: Entrepreneur-Based Learning, Digital Comic, Soft Skills, Entrepreneur Attributes

1. Introduction

The soft skills development module (MoHE, 2006) states that the educational system practiced can be considered successful if cognitive and psychomotor skills are able to be integrated through the learning process. Various learning methods such as student-oriented entrepreneurship-based learning can be implemented to produce students who are creative, active, and have high soft skills. Jardim, J. (2021) stated for most professionals to succeed in the current job market, they need some entrepreneurial skills (ES). Among the attributes of entrepreneur are communication skills, team work, decision-making skills, leadership, high self-confidence and the courage to take risks, creative and critical thinking (Bisanz, A, Hueber, S, Lindner, J and Jambor, E (2020). This entrepreneurial attribute is one of the skills that students really need when they are facing with any uncertainty challenges in the real world. For students majoring in creative arts, the task of developing digital comics in groups is seen to be able to strengthen the level of soft skills and gain entrepreneur attributes among students. The development of digital comics is carried out by using learning methods based on real entrepreneurship process.

In this study, we will examine the effect of applying task on the development of digital comic towards degree of entrepreneur attributes and soft skills among art students in higher education at Malaysia.

2. Development of Student Entrepreneurial Attributes

2.1 Studio Based Learning (SBL)

Studio based learning is a pedagogical approach were promoting learning by doing assignment given to students in studio. Adam S. Carter and Christopher D. Hundhausen (2011) define studio-based learning as a pedagogical technique were promoting learning in interactive way and solving problems given.

In the SBL approach, the instructor commonly assigns the students a task specification that students should be follow. Throughout the project's implementation, instructor will review students work and will guide them to solve problems given in an appropriate way. Students will encourage to think creatively and collaborates with all team member seriously to solve problems given to them. From this reflection, students gain a better understanding of both the immediate problem, and the entire process along the learning (Adam S. Carter and Christopher D. Hundhausen, 2011).

2.2 Entrepreneur Based Learning (EBL)

Entrepreneurship refers to an individual's ability to turn ideas into action (Antonio Pérez Yuste, et.al., 2014). Entrepreneur Based Learning (EBL) is an approach of learning to encourage students thinking as an entrepreneur. Learning was implementing based on problems given in

task and students were instructed to solve that problem individually or in teamwork. Student will urge to collaborates with other groups, communicate, make decision, take risk, thinking in creative way and all entrepreneur attributes being cultivate among students. Entrepreneurship-Based Learning were forming from integration of project-based learning and studio-based learning. Both of learning are applied from the concept of student-oriented learning. Figure 1 shows the concept of entrepreneur-based learning.

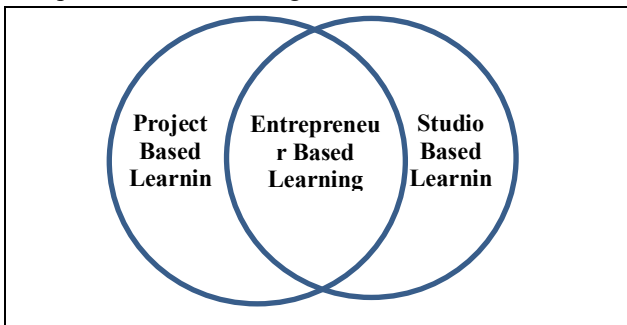


Fig 1: Concept of Entrepreneur-Based Learning

3. A Framework for Entrepreneurship-Based Learning Through Digital Comic Development

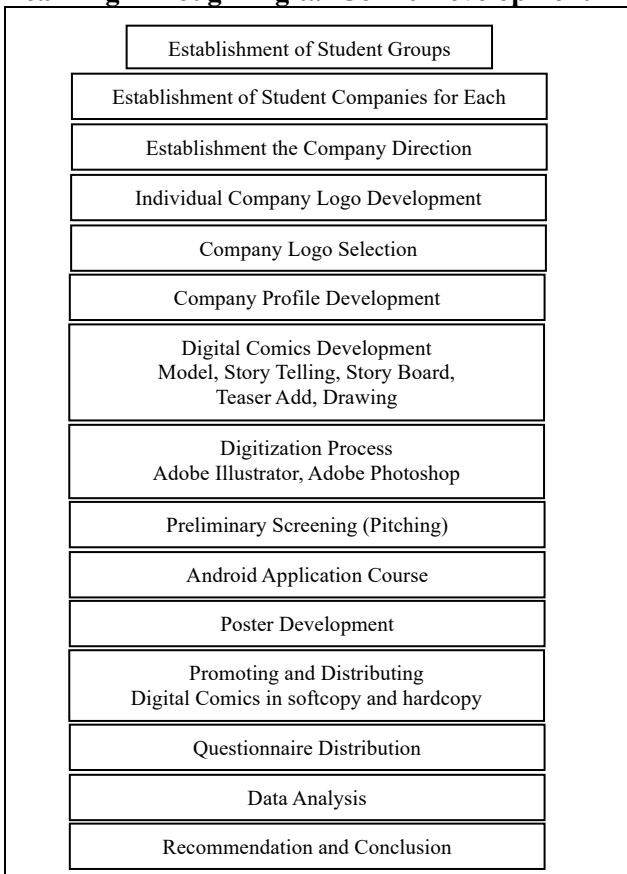


Fig 2: A Framework for Entrepreneurship-Based Learning Through Digital Comic Development

4. Research Methodology

The study was conducted through the implementation of entrepreneurship-based learning. Project-based learning and studio-based learning approaches are used in a combination of these two learning methods. In principle, student-oriented learning is implemented in this study. This study was carried out quantitatively and involved 120 students as a study sample. The level of entrepreneurial skills and soft skills of the students was obtained after the research data was collected and analyzed using the SPSS Ver 21 program. The analysis was done descriptively by considering the examining of the mean value of each survey item.

5. Finding

The findings of the study show that the entrepreneurial characteristics and level of soft skills of students can be improved through the intervention carried out. Table 1 below shows the findings for this study.

Variable	N	Mean	Standard Deviation
Level of Entrepreneurial Attributes Overall	120	4.45	.68440
Level of Soft Skills	120	4.61	.72102

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Brain-Based Approach Element Through Moral Education by Using Curriculum Lukman Al-Hakim

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Abstract

The brain-based learning approach has been widely adopted in education because it can enhance students' comprehension of concepts and usage of tactics based on the principles of brain learning that have been advised. This technique uses the already-existing Moral Education module from Surah Lukman to implement the brain-based teaching strategy in moral subjects. The selection of the Lukman Surah module was made because it fulfills the requirements and preferences of the time and because the advice-giving approach is appropriate for teaching moral education to youngsters. As a result, the brain learning approach's strategy for teaching moral education is centered on logical, reasonable, and empirical brain processes that can assist students in lowering their stress levels while comprehending the information they have been given. Based on the strategy model suggested in the form of literacy research, researchers examine the justification for using the technique of learning approach utilizing the brain in Islamic content in this study, leading to justifications for using this method in the delivery of Islamic subjects.

Key Words: Brain-based Learning, Brain Transmutation, Learning Process, Islamic Education

1. Introduction

The Brain-Based Teaching Approach (BBL) is a paradigm in learning to address learning to students and learning outcomes from the perspective of the human brain (Caine and Caine, 1994; 1997 & Caine, Geoffrey, Renate Nummela Caine and Sam Crowell, 1999). BBL entails a particular learning approach that was created based on how a human acquires conceptual information and how they behave, remember things, are motivated, and learn things. Neuroscience research on effectiveness has demonstrated that a more thorough BBL strategy is required to assess the efficacy of the teaching and learning process that takes place (Caine & Caine, 1990, 1991, 2003; Caine et al., 2009; Jensen, 1996, 2000, 2008). The present moral education module is based on Surah Lukman, which is from verses 12 to verse 19, and has led to the investigation of a more directed technique known as BBL. A good father leaving his son a will that emphasizes three concepts, namely the foundation of faith, Sharia, and morals, is one of the foundational pillars of the Surah Lukman phrase. Therefore, in order to obtain the required level of accomplishment as defined by, diversity in terms of practices that are compatible with children's cognitive development must also be recognized (The National Association for The Education of Young Children, 2011). Numerous research has been conducted to examine how

brain-based teaching strategies affect students' motivation. The studies that have been done on the impact of BBL on learning motivation are thought to be significant and useful, however many of them concentrate on the field of scientific and math education. This study's utilization of Islamic material, which is the curriculum for surah Lukman, is one of its main themes. Less effective moral education teaching is determined to be the root of the learning problem among students, which is that students are less motivated. According to, Zaiton Mustafa & Hishamuddin Salim, (2012) the three main influences on students' interest in or adherence to the teaching and learning of Islamic Education are the curriculum itself, the impact of Islamic Education teachers, and the influence of parents. Most students find conventional, passive, and mechanistic instruction to be difficult, especially when it comes to areas that are more significant (Xie, 2021). Students become easily disinterested in their learning process as a consequence of conventional methods of instruction that are teacher-centered and wholly reliant on textbooks. Many educators continue to employ conventional teaching methods, such as assigning exercises without proper demonstrations or justifications. Therefore, strategies in the proper teaching strategy need to be used to increase learning motivation. The Brain-Based Teaching Approach Strategy (BBL) is a teaching method that is applied based on the Brain-Based Learning

Principles established by Sousa (2006), Caine and Caine (2005, 1994) and Jensen (1996).

2. Brain-Based Learning Principle

2.1 Developing a Brain-Based Teaching Method

Several studies have examined the brain's role as the 'primary learning organ.' According to present data, BBL appears to be one of the most effective learning methods, in addition to providing pupils with the opportunity to demonstrate exceptional ability. According to (Caine & Caine, 1990), the ability of the human brain to be transformed according to the function that has been set, demonstrating that learning will occur provided the human brain is not stopped from carrying out the function that has been established.

2.2 Brain-Based Learning Style

Students' learning process are significantly impacted by their learning style. Learning styles vary depending on individual variances in the information that is acquired and processed during the learning process (Tuma, J. M., & Pratt, J. M. (1982). Understanding learning style is the most effective method to conceptualize individual differences (Yunianta & Yusof, 2012). Recognizing learning style demands some identifying of how the brain operates and learns, as well as how the brain functions. The implementation of direct instruction utilizing the available curriculum, which is the Surah Lukman Islamic Education syllabus, can aid to some extent in providing understanding and interest in learning the subject of Islamic Education.

2.3 Component of Brain-Based Instructional Design

The implementation technique in the classroom that has been arranged by (Jensen, 1996, 2008) proposing a model that contains components such as the following:

a) Preparation

Providing students with the learning process through exposure activities to efficient learning strategies, anticipated teacher attitudes, appropriate learning surroundings, as well as pre-exposure to the subjects that students will learn.

b) Globalization

Provide context and background information about the topic to be taught.

c) Early Instruction

Introducing concepts, using tangible experiences relevant to students, and motivating students to participate in activities.

d) Description

Increase student comprehension with a variety of exercises

that stimulate students' cognitive processes.

e) Incubation

Allocate dedicated free time for pupils to process the knowledge they have learnt.

f) Validation

By participating in discussions, debating, giving presentations, and performing in front of others about the subject, students can show that they understand it.

g) Appreciation

Students are recognised when they successfully learn and master all of the ideas that have been taught in the order that has been provided.

Based on the instructional design developed by BBL, it has been discovered that the approach used in general involves consideration of three primary tactics, which are:

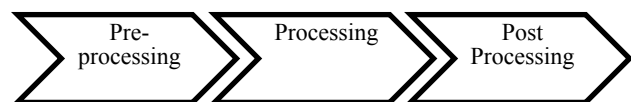


Fig. 1. Brain-Based Instructional Design Strategies

The pre-processing phase necessitates a focus on preparing the brain to undertake and face the upcoming learning process. This involves variables such as creating a positive learning environment, understanding the structure of brain functions, and learning approaches. In terms of the processing phase, it includes activities in teaching and learning classes that can stimulate brain activity and cause it to become more active. This stage is related to concrete encounters that can stimulate the brain's active processing of information. Finally, post-processing includes strengthening operations that are carried out with the goal of refining the brain's building of meaning or right comprehension. Overall, a brain-processing-based approach is a major characteristic of brain-based instructional design. This element is anticipated to create motivation and result in more optimal learning, particularly while studying islamic education subjects.

3. Result

The principles of brain-based learning have been implemented in the technique used to create an immersive, safe, joyful, relaxing, thoughtful, and focused environment ideal for the content to be presented to students through an enriched environment and appropriate cognitive practices. Because the curriculum provided in the content of Surah Lukman has been translated through an oral and verbal manner that is more pleasant according to the level specified by (Sousa, 2006) thinking that this strategy is more Appreciate and applaud students in every learning

process, the BBL technique is viewed as more effective and acceptable for implementation for the subject of Islamic Education.

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Jasmine Floral Patterns VS Body Size Illusion

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Abstract

Clothing has been one of the necessities and with clothing a desirable look can be achieved. Further, the desire for perfect body figures is what most human seek for and this desire is ubiquitous across the world. However, the fast lifestyle has created fast foods, which have affected the body size and shape of a human. One intangible approach to tackling apparel's different body shape requirements is placing the right size and pattern on a specific body type. Thus, this paper is on advising types of design patterns – acting as optical illusions – that can affect viewer perceptions of body size. The overall approach is to create patterns by manipulating the Jasmine flower in creating design patterns to aid viewers' perceptions of body size. The developed pattern using the Jasmin flower was tested on four different male and female body shapes. These body shapes were created using a 3-dimensional avatar approach, and the data collection was created with a moving avatar (3D models) walking while wearing the proposed pattern. The study uses a quantitative method of magnitude estimation to collect the data. The study confirms the idea of different placement of patterns in triggering the illusion of visual perception of body shapes.

Key Words: Textile, Design, Visual, Communication, Patterns.

1. Introduction

Clothing and fashion are necessary and play an essential part in confidence and visibility in the fashion world. The right set of clothing will help the wearer be more composed and ready, while the wrong type of clothing will create a messy and unsuitable look for the wearer. When wearing clothes, textile patterns will play a role in how confident and stylish a person will look.

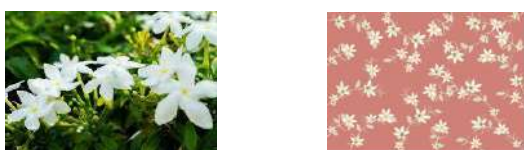


Fig. 1. Manipulating jasmine flower into textile patterns

There is speculation that wearing big-sized floral motifs makes the body look bigger, and wearing smaller-pattern floral motifs will make the body seem slimmer. This paper will answer the doubts about patterns creating an illusion.

2. Manipulative Textile Design Pattern

2.1 Hasbullah's (2018) previous study on how lines create illusion

This study aims to look further at Hasbullah's findings in her thesis. This study is determined to understand the illusion of the small floral motif according to the body needs of adults. The designed pattern will be tested on

different body types. The data collection gathered from the specific method will be later transferred into a product by creating a pattern guideline for different body shapes using small floral motifs.

2.2 Method

The method used was psychometric Scaling and the magnitude estimation techniques. Psychometric Scaling is a mind measuring strategy to evaluate body shapes' width or size when a pattern is applied. Magnitude estimation act as a tool to assess the human perception of illusion. Perception judgement is an estimation of 'ness' of the stimuli attributes per image. "Ness is used to characterised customer perception. In this paper, the "nesses" we seek were for wideness and thinness in customer perception. The experiment uses the Jasmin flower as the stimuli. Participants were university Malaysia Kelantan's students consisting of graduates and undergraduates student and all willingly volunteered to participate in answering the questions. The participants were given a link attached to a software -QuestionPro, to choose their perception of body size width. The questionnaire was on an online platform and conducted on 100 youth ages 18-40 years old.

2.3 Pattern Construction

The Jasmin flower was manipulated into an overall pattern, and the colour has been adjusted to personal liking. This phase is to see whether patterns using small flowers will

create an optical illusion on the three-dimensional avatar/ models.



Fig 2. Manipulated pattern swatches from jasmine flower.

The pattern fig.2 was then placed inside a golden triangle. This process is a continuation of a study made by Hasbullah (2018) on the manipulation of textile pattern motifs. In her paper, she has conducted the same method. The method was where the patterns created were to be inserted inside a golden triangle, followed by the placement of designs on the 3D models.

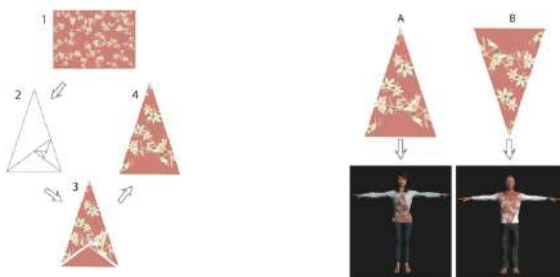


Fig 3. Manipulated pattern swatches from jasmine flower and the insertion process onto 3d animated models.

The golden triangle consists of six different triangles inside the big triangle. Please refer to fig 3 (left). There are two versions of the golden triangle. This is because the female body is perceived better with a triangle pointing at the top, while the male body is perceived better with an inverted triangle as the pattern placement. Please refer to fig 3 (right).

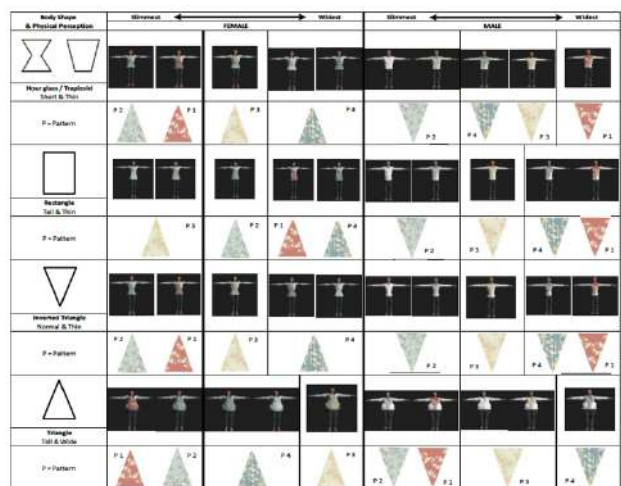
3. Method

There was four female, and four male models and each model were inserted with four patterns. In magnitude estimation, subjects are required to estimate the magnitude of a stimulus by sliding the scale and assigning numerical values to the stimulus. One hundred students were approached in the computer classroom at the university in Malaysia. The participants and the lecturer were informed prior, and the students were given a say to participate or not. The conduct was done after the class had ended, and this gave the students the opportunity to exit the classroom

and not participate in the questionnaire. The participants were briefed at the beginning on how to answer the questionnaires, which were by sliding on the images that seemed widest to their eyes. A link to QuestionPro software was passed to the participants, and they are welcome to ask questions throughout their answering, and after finishing the questions, they may exit the classroom.

3. Results & Analysis

This paper analyses the application of patterns made from small floral motifs in the golden ratio's partition. The data is to find the interval scale of perceptual width for 3-dimensional models. The higher the value of the interval scale, the wider the perceived stimuli. This means that the higher the number, the wider a model with the same body shape was perceived among the stimulus. Here are the results. The images below show the image wideness scale from 0-to 4 using the magnitude estimation method. The scale represents the data collected from the questionnaire. **Fig 4.** Pattern guideline for different body shape.



To conclude, a pattern guideline for different body shapes using a small floral Jasmin motif was created. It is justified that the pattern will create an illusion of the wearer's body, and the placement of the design will affect the looks. This study justifies the theory of wearing a small pattern to help a wide-body see less wide.

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Identity of The Suppressed Malays Minority in Southern Thailand.

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Abstract

The long history between Kelantan (Malaysia) and Patani (Siam/ Thailand) has begun since the era of the Malay Langkasuka rule that existed around the 13th century AD. In 1624, the feudal kingdom ruled by Raja Ungu (Purple King) was established including Kelantan, part of Terengganu (Malaysia) as well as Ligor, Patani, Singgora and Beledong in Siam. However, the power of the Malay kings in Siam were split when they were defeated by the Chakri Siamese dynasty in 1785. Since then, the conflict between the Malays and the Siamese has not ended until the end of the Anglo-Siamese Treaty of 1909 or Bangkok Treaty between the United Kingdom and the Kingdom of Siam signed on 10 March 1909, in Bangkok, Thailand. The area around modern Patani, Narathiwat, southernmost Songkhla, Satun, and Yala remained under Thai control, where the South Thailand insurgency would erupt decades later. Thailand relinquished its claims to sovereignty over Kedah (Thai: *Saiburi*), Kelantan (*Kalantan*), Perlis (*Palit*) and Terengganu. To date, there are still series of endless revolts in South Thailand that still claims to hold their rights as a sovereign Malay country. The Malay Muslim community in South Thailand has begun to proclaim their identity as a vessel to claim their existence as Malay Muslim under the Buddhist Thai government. It indirectly signals their inherent roots that they do not want to be identified as Siamese. Therefore, there is a strong urge to preserve their identity on visual appearance (like clothing), religion and the Malay-Kelantanese dialect. This study will reveal samples of the identity of the locals in regards to safeguard their identity as the Malay-Muslim minority in the majority Buddhist country. Through visual ethnography methods through pictorial data taken from prior visits to the Southern Thai, interview and visual analysis showed that the locals made a comeback to regain their identity. In short, it can be summarised that an identity needs to be emphasised when ones' being suppressed. The larger the suppression force, the greater the need to increase their show of existence. Through various documentations shown in social media, it had been witnessed that many celebrations which was not found decades ago were being created due to the response of suppression. Nevertheless, the younger generation show their existence in a more subtle way such as through art exhibition, Eid gatherings and local Malay festival done in the province of Yala. These findings confirm that in the case of a suppression, identity is emphasized in various platforms to show ones' existence as a marginalised community.

Key Words: Identity, Southern Thai Malays, Suppression

1. Introduction

The Malays in Southern Thailand (Kelantan boarder) comprises of the majority Muslim states of Patani, Yala, and Narathiwat. Those who resided in these regions speaks in the dialect which is quite similar to the Kelantanese dialect in Kelantan Malaysia. This may due to the fact that, after the fall of Langkasuka kingdom around 14th century, these regions became part of *Patani Raya* or *Patani Besar* (Greater Patani) in 1390s (Nurul Izzah Mohd Johari, 2020). Greater Patani also consists the states in Northern of Peninsula Malaysia today which are Kelantan and some part of Terengganu. The arrival of Islam in 11th -12th century had spread Islam towards these regions, making Islam as the main religion for this region. Due to this, they have similar culture as their neighbouring countries, that can be seen on their cultural artefacts such as houses, crafts, local food and language. They also use Jawi¹ scriptures for writing that is still being teach in Southern Thailand until today.



Fig 1: A traditional house in Yala



Fig 2: Sketch written in Jawi scriptures exhibit at Yala.

Since Patani had been separated from the Malay Peninsular in 1909 under the Anglo-Siamese Treaty, the Malay region of Patani was being put under the Thai administration, which is from the Buddhist majority. Ever since then, the conflict in Southern Thai between the Malays and the Thai government continues. The conflict had claimed more than 2000 lives until 2004 (Melvin, 2007). In recent interview conducted via a documentary,

¹ Arabic lettering with Malay spelling and definition

most respondents wanted their voice to be heard, “We are not Thais; they are Malays” (Azmi H, 2022).

In this study, a visual ethnography analysis will be used to understand the struggle of the Malay community in Southern Thailand in order to establish their existence.

2. Identity through Artworks

Patani Art Space is situated at Amphoe Nong Chik in Patani. It is run by its creative owner, Mr. Jehabdulloh Jehsorhoh. Its gallery showcases mostly on the Malay artwork themes that comes in various forms of arts installations. His collections combine numerous materials that carry strong message to establish the Malay identity. Significant artwork includes series of tomb stones installation signify the death of Malay culture or identity. The installation also includes a theatrical performance that symbolises the ‘death’ of the Malay sovereignty in that particular region (see Fig 3-6).



Fig 3: Installation artwork of the Malay tombstones representing the death of the Malay sovereignty. Picture from Jehabdulloh Jehsorhoh Fb.

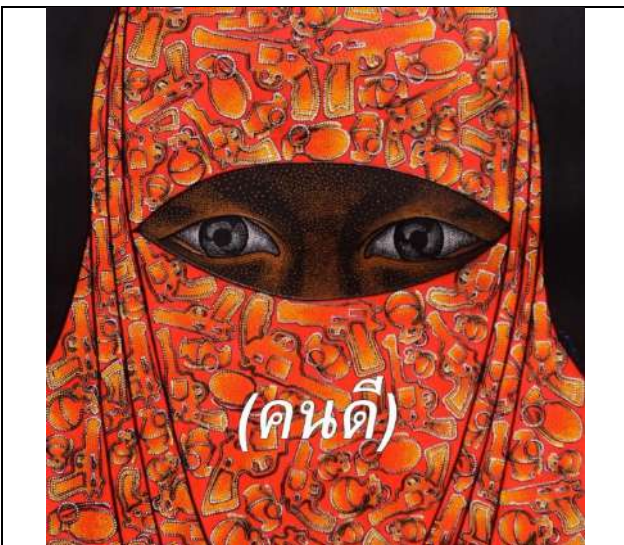


Fig 4: A picture of a person in burqa with motifs made from killing weapons and red represent the colours of blood and war. Picture from Jehabdulloh Jehsorhoh Fb (7.8.2021)

2.2 Identity through Traditional Costumes

The southern Thai Malay traditional costumes are similar to the Malays in the Peninsular Malaysia until now. A few years back, they started to wear them openly in gathering such as on Eid and other Muslim celebrations like *Maulidur Rasul*. The one person who made the revival of the Malay clothing is their chief district administrator called ‘Tok Nebeng’ or in Malay, he is called ‘penghulu’ or ‘Tok Penggawa.’ Mr. Rasmin Nititham who head his village in Yala had turned his house into a gallery, displaying collection of Malay artefacts. He named his gallery *Khunlaharn*. The gallery displays various Malay artefacts ranging from textiles, pottery, wood carvings, food utensils and many more; collected across Southern Thai and Malaysia. Occasionally, he made gatherings for the Malay community in Yala and Patani and they usually clad in traditional costumes. The wearing of traditional costumes is only made a comeback these recent years publicly with huge gatherings especially during Eid.



Fig 5: Picture taken from Rasmin Nititham’s house in Yala, displaying elderly Malay citizen, clad in Malay costumes on bicycle and beca. Picture from: Rasmin Nititham’s Fb (5.1.2023)



Fig 6: Another picture of children wearing traditional batik sarong at Khunlaharn in Yala. Picture from Rasmin Nititham’s Fb (5.1.2023)



Fig 7: Girls wearing traditional costume at Khunlaharn. Picture from Rasmin Nititham’s Fb (5.1.2023)

3. Discussion

3.1 Crippled Identity

In an article written by Irena Novak Popov in 2015, her article reviewed an autobiographical narrative on formation in a traumatized Slovene family in Carinthia. The narratives played in the writings portrays how a culture memory being passed down by the elderly in order to ensure it sustain in the younger generation post Nazi's oppression (Popov, 2015):

"It is our, the elders' duty to transfer our knowledge onto youth, so that it won't be left without any memory of its families." (ibid: 160).

Just like the case of Nazi's oppression, the current generation of Malays in Southern Thailand want their kids to embrace their culture. Therefore, many occasion made relates back with their culture in terms of art, food or clothing. Both examples shown in their display of culture play similar narratives in order to sustain their endangered culture. Mostly in cases when a society is oppressed, the urge to be seen is higher. Making sure that they are noticed through tangible or intangible artefacts is a sign of protest in a subtle way.

The Malay-Muslim community in the Southern Thailand is trying intensely to show that they are different people from the Thais. "We just want to be heard and acknowledged that we want our own rights to be in our special region, we don't belong to Thai," said a man interviewed in a documentary film entitled *Oretulo* (Azmi, 2022). The film showcased a series of interview on Southern Thais people who had migrated to Kelantan due to the conflict. Another source from the film explained why the violence keep happening in the Southern region. "I feel hurt when we are called us Siamese." (old name for the Thais) "... they (the Thais) killed our ancestors. We are not part them, we are different", he said.

Therefore, in both sampled cases, they are trying to embed their own identity due to suppression of stronger political rule upon them. By having cultural setting via gatherings or exhibitions, it builds bond and similar sense of space, tie up with a common culture.

4. Result

In this brief study of the society of southern Thai community, it shows that when they are suppressed, their identity revealed in a greater appearance in its society. There are many examples that can be seen throughout the southern Thai region that populate by the Malays that need to be recognised that they are different and should be treated differently. Their struggles had been visualised in many forms from military confrontation to a collection of artworks. In any way, both demand attention that carries a

clear message. The greater the needs to surface ones' identity, the greater the fight would be to show its existence. It can be a semiotic study for further investigation pertaining to cultural identity in a suppressed society.

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Transformation of Literature into A Film Using Adaptation Theory

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Abstract

The existence of the film industry is a good opportunity for the literature field development. The field of literature, which was previously often seen as very dull and challenging to understand, got a new lease of life when the field of the film appeared. The world of the film also creates a special term to transform a literary work into a film form known as adaptation. Applying the theory related to adaptation has dramatically helped to lift literary works that previously could only be enjoyed through oral and written methods into a new approach through digital mediums such as film. Therefore, several processes need to go through to transform a literary work into a film adaptation starting from reading the text, understanding the text, translating the text and transferring the content of the text into audio and visual form.

Key Words: film, adaptation, literature, transformation

1. Introduction

The production of a film adaptation of a literary work is a transformational process that requires close cooperation between the two main parties, the author of the work and the filmmaker. This transformation process gives a broader space to literary works usually produced in written form to be translated into audio-visual form. This available space benefits the literary work's development and facilitates the filmmakers to form a narrative and build a plot they want to apply in the film's production. This narrative and plot that are built into literary works make it easier for filmmakers to transform it into a film. This transformation process requires the application of the theory found in the literature review called adaptation theory to support the process.

Therefore, this study will examine the methods found in the adaptation approach in providing a new space for literary works to be translated into film form so that literary works can continue to be enjoyed by people of various ages and backgrounds.

2. The Adaptation

2.1 The Adaptation Elements

According to the adaptation approach suggested by Linda Hutcheon (2006), adaptation is categorised into two main aspects: adaptation as a product and adaptation as a process. The discussion on the elements of adaptation by her is reinforced with three main modes of understanding adaptation, namely adaptation as 'telling', 'showing', and 'interactive'. This is because the elements in question lead

to the formation of a work adapted from a literary work (oral and written) into a work in digital form (film). These elements also help make it easier for filmmakers to understand and transform literary works in their original form into a new form that requires translation from various angles, including narration (plot), characters and characteristic as well as setting. This transformation requires filmmakers, especially the director to imagine based on verbal and words in the literary works in order to transferred the it into a film.

2.2 The Process

Transforming a literary work into a film adaptation requires both parties to work together so that the product produced can fulfil both wishes. The essential processes in the adaptation involve the narrative aspect, verbal to visual, enunciation and the entire production (Sohaimi Abdul Aziz (2011). The process proposed by him clearly shows that in the production of an adaptation film, the original work must first be understood carefully, especially from the narrative aspect. Then, this process is followed by transferring the verbal aspect to the visual form until it finally produces a work appropriate for the adaptation process. This process can be summarized through the diagram below.



Figure 1: Transformation Process

2.3 The Potential

The transformation of literary works into films in Malaysia is showing more and more encouraging potential. This point was stated by Sudirman Kiffli et al. (2021), who stated that the literary works that have been adapted into a film are from various literary genres, especially from novels. This situation proves that there is a demand by the public for film adaptations of literary works. It is thus noted that the film's production has potentially expanded the horizon of literature. Based on the record by Film Nasional Malaysia (FINAS), the amount of profit collected from films adapted from literary works is gradually growing, as shown below.

Table 1. Gross Profit Collected by Film Adapted from Literary Works in Malaysia

(Source: <https://www.finas.gov.my/en/>)

No.	Title of Film Adaptation	Year of Production	Gross (RM/Million)
1.	Legenda Budak Setan	2010	4.28
2.	Hikayat Merong Mahawangsa	2011	6.50
3.	Ombak Rindu	2011	10.90
4.	Tombiruo: Penunggu Rimba	2017	9.97

3. The Transformation

3.1 Understanding the Literary Text

Changing from a literary work to a film requires a good understanding of the literary work in advance. Understanding the literary text begins with reading the work to examine the narrative aspects of the text. The aspects of the narrative cover aspects of plot, character, characteristics, setting and storyline. These aspects will help facilitate the process of transforming the desired literary work into a film. Moniek M. Kuijpers and Frank Hakemulder (2018: 622) described that highly experienced readers might appreciate foregrounding aspects in a text more because they recognize the significance of these features more readily than readers with less experience. Based on this view clearly shows that understanding a work's content of the literary text provides an outstanding experience for the reader. This understanding will allow the readers to get a better experience of the various perspectives contained in literary work.

3.2 From Text to Film

Transferring a literary work into a film adaptation is challenging because this process requires thorough transfer from various aspects. A good transfer will influence the audience's acceptance of the produced film and will indirectly help improve the reputation of literary works,

writers and filmmakers. This situation is stated by Rohani Hashim (2011), who believes it is easier to adapt a literary work to a film than to produce a new one. His point of view proves that the transformation from literary work to film greatly helps filmmakers to produce a film. However, the process needs to be done carefully to meet the audience's needs.

4. Result

Based on the discussion, this study clearly shows that the transformation from literary works into films by using adaptation theory dramatically influences the development of the film world. Moreover, Literary works are a source that is attractive when transformed into a film and also have a very intimate relationship with movies production. This point has been stated by Shaharom TM Sulaiman (2021), who believes that books, literature and movies are familiar and greatly influence intellectuality, refinement, clarity of soul, appreciation of art and a high sense of humanity. Therefore, the potential to continue to develop literary works in the form of film adaptations is expanding and benefiting various parties, whether from the economic aspect, knowledge and the development of the community's personality.

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Utilizing Makerspace and D.I.Y Websites for Creative Contents Creation and Sharing

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Abstract

A makerspace is a facility or community space where people can gather to create, design, and build projects using a variety of tools and equipment. These spaces often have resources such as 3D printers, laser cutters, CNC machines, and traditional hand tools. The focus of a makerspace is often on hands-on learning and experimentation, and they can be found in schools, libraries, community centers, and other locations. Creative content refers to any form of media that is created to express an idea, emotion or tell a story. Examples of creative content include art, music, film, writing, graphic design, and photography. The term is often used to refer to the work of artists, writers, and other creators who produce such content for a variety of purposes, including entertainment, education, and marketing. The aim of this concept paper is to explore the relationship between makerspace learning and creative contents creation and how the web based D.I.Y websites can be utilized by makerspace user as a tool for learning and sharing creative contents ideas globally which can indirectly flourish creativity and innovation.

Key Words: Makerspace, D.I.Y websites, Creative Contents

1. Introduction

This concept paper aims to explore the importance of makerspace education and the creation of creative content via websites, and how they can foster creativity among users. Makerspaces are community-operated spaces where individuals can gather to work on projects, share tools and knowledge, and learn new skills. They provide access to a wide range of tools and equipment, such as 3D printers, laser cutters, and CNC machines, as well as materials such as wood, metal, plastic, and electronics. Additionally, they offer classes, workshops, and other educational opportunities to help individuals learn new skills and techniques. On the other hand, websites that provide DIY (Do-It-Yourself) tutorials and instructions for individuals to create and build projects on their own, have also become a valuable resource for those looking to learn new skills or complete projects around their home or office. They can provide step-by-step instructions and tutorials for individuals to build physical projects on their own. This paper will examine how the combination of makerspace education and the creation of creative content via websites can foster creativity among users. Through hands-on learning and experimentation in makerspaces, and the access to resources and tutorials provided by DIY websites, individuals are able to explore and develop their creativity

in new ways. Additionally, this paper will explore the potential for makerspaces and DIY websites to provide opportunities for collaboration, mentorship, and networking, which can further support the development of creativity among users.

2. History of makerspace and D.I.Y websites

2.1 History of makerspace

The concept of a makerspace, also known as a hackerspace or fablab, has its roots in the DIY and tech communities of the late 20th century. The first hackerspace, the C-Base in Berlin, Germany, was established in 1995 as a community space for members to work on projects and share knowledge (Yu, 2016). The term "hackerspace" referred to the community's focus on computer programming and technology, rather than the negative connotation of the term "hacker" as someone who breaks into computer systems. In the early 2000s, the concept of the hackerspace began to evolve and expand to include a wider range of making and building activities. The term "makerspace" was coined in 2005 by Dale Dougherty, the founder of Make magazine, to describe a community-operated space where people could gather to work on projects, share tools and knowledge, and learn new skills. The first makerspace in the United States,

TechShop, was opened in 2006 in Menlo Park, California. This makerspace offered access to a wide range of tools and equipment, including 3D printers, laser cutters, and CNC machines, as well as classes and workshops to teach individuals how to use them (Dougherty,2012). This type of makerspace proved to be a model for many others that were opened in the following years. The makerspace movement continued to grow in popularity in the 2010s, with many new makerspaces opening in libraries, schools, and community centers across the United States and around the world. Many makerspaces also began to focus on providing resources and support for entrepreneurs, offering business incubation and networking opportunities (Duchscherer, 2022). Today, makerspaces have become an integral part of many communities, providing access to tools and resources that may not be available to individuals on their own. They are also seen as a valuable resource for education and workforce development, as they provide hands-on learning opportunities and the chance to develop skills in fields such as engineering, design, and entrepreneurship. In summary, the concept of the makerspace has its roots in the DIY and tech communities of the late 20th century, and has evolved to become a community-operated spaces where individuals can gather to work on projects, share tools and knowledge, and learn new skills. They have become an integral part of many communities, providing access to tools and resources that may not be available to individuals on their own. They are also seen as a valuable resource for education and workforce development (Kotakis et al, 2015).

2.2 History of D.I.Y websites

The concept of DIY (Do-It-Yourself) websites has its roots in the home improvement and crafting communities of the late 20th century. Early forms of DIY websites were primarily online forums and discussion boards where individuals could share information and tips on various projects and techniques. These early online communities were often focused on specific topics, such as home repair or gardening, and were primarily used by hobbyists and enthusiasts (Fox,2014). In the early 2000s, the concept of DIY websites began to evolve, with the launch of dedicated websites that provided detailed instructions and tutorials for a wide range of projects. These websites were often focused on home improvement and crafting, and provided step-by-step instructions and diagrams, as well as lists of materials and tools needed to complete the projects. As the internet continued to grow in popularity and accessibility, the number of DIY websites increased dramatically. Many of these websites were created by individuals and small groups, who shared their knowledge and skills online for

free. They also began to expand their content to include more diverse topics such as technology, fashion, and food. In the 2010s, DIY websites continued to grow in popularity, with many large companies and media outlets launching their own DIY-focused websites and channels. Some of these websites also began to include interactive features, such as user-generated content and community forums, to encourage engagement and collaboration among users. The rise of social media platforms such as YouTube and Pinterest also provided new opportunities for DIY content creators to share their projects and tutorials, and a new generation of DIY content creators began to emerge online (Grimes & Fields, 2015). Today, DIY websites are an integral part of the digital landscape, providing a wealth of information and resources for individuals looking to learn new skills and complete projects on their own. They have become a valuable resource for both hobbyists and professionals alike, and continue to evolve and expand to meet the changing needs of their users. In summary, the concept of DIY websites has its roots in the home improvement and crafting communities of the late 20th century, and has evolved over time to provide detailed instructions and tutorials for a wide range of projects. They have grown in popularity and accessibility, and became an integral part of the digital landscape, providing a wealth of information and resources for individuals looking to learn new skills and complete projects on their own. With the rise of social media platforms, DIY content creators also emerged and share their projects and tutorials.

2.3 Creative contents

Creative content refers to any form of media that is created to express an idea, emotion or tell a story. Examples of creative content include art, music, film, writing, graphic design, and photography (Jütte, 2016). The term is often used to refer to the work of artists, writers, and other creators who produce such content for a variety of purposes, including entertainment, education, and marketing. Creative content can take many forms, from traditional mediums such as painting and sculpture, to digital forms like animation and video games. It can be shared through a variety of channels, such as galleries, museums, and online platforms. Creative content can also be used for commercial purposes, such as advertising, branding, and product design. It can also be used to support education, by providing educational materials or by being used as a teaching tool. Creative content creation can be a highly personal and individual process, with creators often drawing inspiration from their own experiences, beliefs, and emotions. It can also be a collaborative process, with creators working together to develop ideas and bring them to life.

Creative content can be created and shared through DIY (Do-It-Yourself) websites, which provide instructions and tutorials for individuals to make their own projects. These websites often feature a wide range of projects and tutorials, covering topics such as home improvement, woodworking, electronics, and craft making. They can be a great resource for individuals looking to learn new skills or complete projects around their home or office. By providing step-by-step instructions, tutorials, and resources, DIY websites can help individuals to create their own creative content. For example, a DIY website may provide instructions for building a custom camera for photography or a tutorial on how to create a custom piece of jewellery. Websites can also provide information about the materials and tools needed for a project, which can help users to understand the process and to be able to create their own version of the project. In addition to providing instructions for traditional DIY projects, such as home improvement and crafting, many DIY websites also offer tutorials and resources for digital creative content creation. This can include instructions for creating videos, animation, and graphic design. By providing access to instructions, tutorials, and resources, DIY websites can support and inspire individuals to explore and develop their creativity in new ways. They can also provide opportunities for individuals to share their own creative content with others through online communities, forums and social media. D.I.Y websites can be a valuable resource for individuals looking to create their own creative content. They provide step-by-step instructions, tutorials and resources that can help individuals to learn new skills and complete projects on their own. They can also provide opportunities for individuals to share their own creative content with others through online communities, forums, and social media

2.4 Investigation on popular D.I.Y websites

Table 1 shows popular D.I.Y and its operation which serve as a sharing tool of creative contents via internet and makerspace as its main physical activities space. These are just a few examples of the many DIY websites that offer a wide variety of creative content for individuals to explore and learn new skills. Each of these websites has its own unique focus and approach, and users can find a variety of different types of projects, tutorials, and resources to suit their interests and skill levels.

3. Relationship

The relationship between makerspaces and creative content is that they both provide opportunities for individuals to express their creativity and bring their ideas to life.

Table 1. Popular D.I.Y websites and its operation.

Websites	Operation
Instructables	This website offers a wide range of tutorials and instructions for projects in categories such as art, craft, home improvement, and technology. It also has a strong community aspect, with users able to share their own projects and tutorials, and receive feedback from others.
Etsy	This website is primarily a marketplace for handmade and vintage items, but it also has a strong focus on DIY and creativity. Users can learn new skills by exploring the tutorials and patterns offered by the website's seller.
Pinterest:	This social media platform is known for its focus on DIY and creativity. Users can explore and save ideas for projects in a wide variety of categories, including art, fashion, food, and home decor.
YouTube	YouTube is a video sharing platform, where users can find a wide range of DIY and creativity-related content, including tutorials, DIY projects, and reviews of tools and materials.

Makerspaces offer the tools and resources for individuals to physically create and build their projects, while creative content provides the means for individuals to express their ideas through various forms of media. Together, they can support and inspire individuals to explore and develop their creativity in new ways. For example, a person interested in photography can use a makerspace to build a custom camera or develop their own film. A musician can use a makerspace to build their own instruments or create music videos. A writers can use a makerspace to create their own books or comics. Makerspaces can also provide the space and equipment for artists to create sculptures, prints, and other forms of visual art. In summary, makerspaces and creative content are two different but complementary ways for individuals to express their creativity and bring their ideas to life. They provide different resources and opportunities to explore, develop, and share their talents and ideas.

4. Conclusion

In conclusion, makerspaces and the creation of creative content via websites are both important resources for fostering creativity and innovation. Makerspaces provide individuals with access to tools and resources that may not be available to them on their own, as well as opportunities for hands-on learning and experimentation. They also provide a space for collaboration and networking, which can further support the development of creativity. Similarly, websites that provide DIY tutorials and instructions offer individuals the opportunity to learn new skills and complete

projects on their own, which can also foster creativity and innovation. The step-by-step instructions and tutorials provided by these websites can serve as a guide, allowing individuals to explore and experiment with new ideas and techniques. When combined, makerspaces and DIY websites provide a powerful resource for individuals to express their creativity and bring their ideas to life. They offer different resources and opportunities to explore, develop, and share their talents and ideas. The combination of hands-on learning and experimentation in makerspaces, and the access to resources and tutorials provided by D.I.Y websites, can help individuals to develop a wide range of skills and techniques, and support the process of creativity and innovation. As a conclusion, makerspaces and creative contents creation via websites are essential resources for fostering creativity and innovation in individuals. They provide the tools, resources, and opportunities for individuals to explore, develop and share their talents and ideas, which can lead to new discoveries and innovations.

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Re-framing Malay Folklore in a Popular Culture World. Case studies of Dewan Bahasa dan Pustaka Hikayat comics

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Abstract

Due to the western media that is starting to rule the world, Malaysian folklore is currently starting to disappear from the face of our nation. Young people today prefer to watch western movies and read stories about the west over our own mythology. In addition, the development of contemporary technology, including tablets, smartphones, and other gadgets, has made young people today more interested in western culture. This paper is concentrated on Malay folklore and those researching the origins and development of popular culture. The conceptualization and content adaption within the modern, quickly evolving technological context in which folklore is currently repeatedly represented. It also examines how comics may be a powerful instrument for tackling some of the most crucial yet challenging problems in the study of folklore in the context of popular culture. The study also discusses the difficulties in interpreting folklore, popular culture, literature, film, and current media

Key Words: Comics, Malaysian Comic Industry, Folklore,

1. Introduction

Folklore is an important aspect of many international comics, as it often serves as the basis for stories and characters. Folklore can include traditional stories, myths, legends, and folktales that have been passed down through generations in a particular culture or society. These stories often feature unique characters and settings, and they can provide a rich source of inspiration for comic creators. Folklore can also be used to add depth and cultural significance to a story, and it can help to create a sense of authenticity and realism in the world of the comic. International comics that draw on folklore include Japan's manga, which often incorporates elements from Japanese folklore and mythology, and Latin American comics, which may draw on the rich tradition of indigenous and Afro-Caribbean folklore. Examples of comics that incorporate folklore include "Naruto", "The Mighty Thor" and "The Sandman" series.



Fig. 1. The Successor (受け継ぐ者, Uketsugumono) volume 19 of the Naruto manga. October 02, 2007 (ISBN 978-1-4215-1654-7).

Dewan Bahasa dan Pustaka Malaysia (DBP) launched an effort in 2005 to reintroduce Malay folklore to the general public by publishing a Folklore series based on popular folklore such as Hikayat Hang Tuah, Hikayat Marakarma, Hikayat Jayapati, and many others. Young readers are not interested in direct translations from thick hikayat books with complicated phrases. An effort has been made to simplify comics in order to bridge the generation gap and ensure the effectiveness of modern visual graphic style storytelling to modern readers.

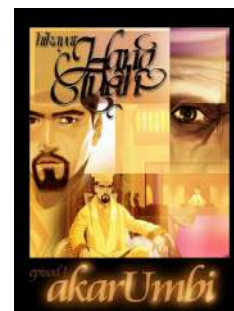


Fig. 2. Hikayat Hang Tuah (Akar Umbi) is volume 1 of the Dewan Bahasa dan Pustaka Hikayat Series. October, 2004.

The visual from the comics play an important role in the presentation. In the effort to attract young readers, the widely accepted manga style has become a benchmark. These characteristics have a significant impact on how folklore-related content can be repurposed.

2. Detachment of folklore in modern society

2.1 The Current Problem in Lore Related Content in Millennial Society

Children in the new millennium are detached from our local folklore due to the fact that there are too many distractions and vast selection in content. In this digital era, there are many things that need to be adjusted, including cultural preservation. Folklore, which was originally delivered in oral form, also requires adjustment using traditional and digital media such as comics and web and mobile based applications to be effectively consumed by the young audience.

2.2 Folklore in International Comics

In this digital era, folklore conveyed through digital media to the public. Comics are an effective way of introducing the culture, providing education in terms of strengthening children's characteristics and strengthening emotional intelligence. Folklore is being introduced successfully in international popular culture content, focusing on local lore as a background subject matter in their storyline. Folklore is borrowed to achieve familiarity in storytelling and promoting cultural elements to international viewers. This can be seen in Marvel comics and Manga.

2.3 Revitalizing Popularity of Folklore Through Comics

Folklore can appear in comics in a variety of ways. One way is through the use of traditional myths, legends, and folktales as the basis for a comic's story or characters. For example, many comics have been created that are based on traditional myths, such as the Greek gods in the Percy Jackson and the Olympians series. Another way folklore appears in comics is through the use of traditional motifs and symbols in the artwork or storytelling. This can include the use of traditional imagery, such as the use of the trickster figure in the comics. Folklore can also appear in comics through the incorporation of traditional cultural practices, such as in comics created by indigenous artists that tell stories of their culture and history. We can see this a lot in Marvel and DC comics.

Table 1. Folklore Character Usage in International Comics.

Publisher	Comic	Name	Origin
Marvel Comics	Mighty Thor	Thor	Norse
DC	Wonder Woman	Wonder Woman	Greek
DC	Shazam	Black Adam	Egypt
Vertigo	Sandman	Sandman	German
Shonen Jump	Naruto	Jiraiya	Japan
Shonen Jump	Yu-Gi-Oh	Tiamat	Mesopotamian

2.3 Sublime Introduction of Lore Through Comic Characters.

The use of comic characters to introduce folklore can be a subtle and effective way to share traditional stories and customs with a modern audience. This can be done by incorporating elements of folklore into the character's backstory, personality, or abilities. For example, a character's powers or abilities might be based on traditional legends or myths, such as a character with the power to control the elements, which is a common motif in many folktales. By making the connection between the character and the traditional story clear, the comic can help to make the lore more relatable and engaging for readers. Additionally, the use of comic characters can also make it possible to modernize the traditional stories or to adapt them to new contexts and settings, making them more appealing to contemporary audiences.

3. Impact and Outcome

3.1 Growth of Local Interest in Folklore Comics

The growth of local interest in folklore comics can be attributed to a number of factors. One major factor is the increasing awareness and appreciation of traditional culture and the importance of preserving it. As people become more interested in their own cultural heritage, they may be more inclined to seek out comics that feature traditional stories and motifs.

Another factor that has contributed to the growth is the increasing availability and accessibility of such comics. DBP with Dawama Sdn Bhd developed an online platform in 2005 to make sure the stories are accessible to the world readers.

Table 2. List of Folklore Comics introduced by DBP

Folklore	Category	Name
Hikayat Hang Tuah	Legend	Hang Tuah
Hikayat Merong Mahawangsa	Legend	Merong Mahawangsa
Hikayat Syahmardan	Mythology	Barongan
Hikayat Marakarma	Mythology	Rasaksa Bota
Hikayat Barongan	Mythology	Barongan

In general, the growth of local interest in folklore comics reflects a growing appreciation for the importance of preserving traditional culture and storytelling, as well as the increasing accessibility and availability of comics that feature traditional stories and motifs. The comics medium

provides a fun and engaging way for people to learn about the stories and customs of their ancestors, and it has become an increasingly popular way for people to connect with their cultural heritage.

Recently, local comics and animation have adapted Malay Lore in their content. Character like Bawang Putih Bawang Merah, Tanggung and Badang are reintroduced in Malaysian local content. This effort expanded toward background design in the usage of Kris weapon, Tanjak building and Wau vehicle. It is a clear impact of the effort to introduce back Malay lore in the early 2005.

3.2 Problem

The Folklore stories and character have a wider audience but the designs and visual representation are heavily influenced by Manga stereotypes. Costumes, facial traits and style does not represent Malay identity and design thus making it an eclectic piece of artwork. The manga style is characterized by its distinct visual language, which often includes large, expressive eyes and detailed backgrounds. However, the use of the manga style and storytelling techniques in comics that feature folklore can make traditional stories and motifs more relatable and engaging for contemporary audiences.



Fig. 2. Manga Japanese Style Influence in Local Malay Character. Saka Bayang Comic by Myle Ismail

4. Result

Safeguarding folklore through comics can be an effective way to ensure that traditional stories and customs are not lost over time. By incorporating folklore into comics, creators can help to preserve and promote traditional culture for future generations. One way that comics can help to safeguard folklore is by documenting and illustrating traditional stories and myths in a visual medium. This can make the stories more accessible and understandable to a wide range of people, including those who may not be familiar with the traditional oral storytelling methods.

Another way that comics can help to safeguard folklore is by providing a platform for marginalized or endangered communities to share their traditional stories and customs. Comics can help to raise awareness of the importance of preserving these cultures and can also help to promote cultural understanding and tolerance.

Additionally, comics can also help to preserve and revitalize traditional art forms, such as traditional drawing and illustration styles. By featuring these art forms in comics, creators can help to keep traditional techniques alive and encourage new artists to learn and continue the tradition.

Overall, comics can be a valuable tool for preserving and promoting traditional culture and folklore, ensuring that they are passed down to future generations..

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Advertising in Malaya from 1942-1945: How it looks?

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Abstract

Malaysia is a country that has experienced a lot of colonization and from here it gets a lot of foreign influence, especially from the Portuguese, Dutch, British and Japan. This influence can be seen from various aspects such as culture, language, social and lifestyle, that then makes this country a colorful country. Apart from those things, external influences greatly influenced the print media in Malaysia especially during the British and Japanese colonial era, many of their special restrictions and elements were absorbed. For example, during the Japanese occupation of Malaya around 1942-1945, advertisement produced in Malaya were printed and distributed throughout the country with thick propaganda elements. Advertising is one element that can be seen as a significant difference between eras. The advertising of products produced during the Japanese occupation in Malaya has deep Japanese characteristics to instill love and respect for the Japanese nation as saviors.

Key Words: Printed media, Advertising, Propaganda

1. Introduction

The Second World War (WW2) was the event of a power struggle to occupy a new part of the world between the great powers and has caused great damage. This war took place for four years between 1942 and 1945. The countries that participated in this war included two main groups, the axis powers consisting of Germany, Italy and Japan, while the allied party included Britain, the United States, China and the Soviet Union. The battle took place simultaneously and resulted in many casualties reaching millions. Among other things, the purpose and motive of this war is to expand the power over the colonial land and prove their ownership. This is evident if seen in Malaya for example, before the WW2, Malaya was under British control and was officially confirmed as their colony through the Anglo-Dutch Treaty of 1824 in London. This agreement left an impact on the Malay Islands Group because it gave the British and the Dutch an opportunity to establish their respective influence. Malaya was involved in the WW2 when the Japanese army landed in Kota Bharu, Kelantan in December 1941 and finally the whole of Malaya including Singapore fell into Japanese hands in February 1942.

Many things in Malaya have been influenced by Japanese culture after 1942, among them is advertising design. Advertisement design is a display that gives information about a product, in other words it promotes the product. In addition to promoting products, advertisements are also often used to influence consumers or society towards certain current styles, for example related to government policy, the latest fashion, healthy eating, holidays and etc. Print advertisements that existed in the early stages were usually printed or drawn on large-

sized paper and panels to be displayed in public, in addition to some being placed in the local newspapers. Posters and printed illustrations also became propaganda material in western countries such as the United States, Germany and the Soviet Union.

2. Advertising in Malaya

2.1 The history of advertising in Malaya

In Malaya, print advertisements began to spread and were used in the local print media since the 19th century by Abdullah Munsyi in the book *Hikayat Abdullah* (1849) which describes the experiences and important events of his time. During the colonial era, British control the local printed media to ensure the materials and contents issued not encourage people to against their administration. The advertisement also cannot exceed the guidelines set by the British. After 1942 printed media in Malaya changed drastically, newspaper like *Malai Sinpo*, *Semangat Asia*, *Suara Timur* and *Fajar Asia* introduced by the Japanese as a medium in spreading the propaganda and the idea of looking at Japan.

2.2 The use of advertising in Malaya

Print media in Malaya had a big role in society at that time. Besides loaded with the current information related to government and society, it also contains advertisements for local products and imports products from European countries and China. Print media is also used as a dissemination tool to raise the spirit of the struggle of the local community, especially in terms of the rights of the Malays, Islam, customs and some opposition to colonialism, especially through newspapers written in Jawi. Eventhough the newspaper at that time not widely access but its bring abig role in society.

3. The Japanese Influences

3.1 Malayan Military Administration

The Japanese invasion in Malaya placed the administration under the Malayan Military Administration (MMA), this included press and printing affairs. Japanese elements were widely absorbed through printed materials to ensure that the society in Malaya at that time created their culture as a process of forming nationalism and a model of modernization. The content of the printed material produced in this period is flavored with Japanese propaganda, directly giving them an advantage in depicting their greatness.

3.2 Advertising during 1942-1945

Advertisement published during those years are related to product's marketing and promotion. There are five examples of advertisements for the products found in *Semangat Asia* around 1943 and one of them (Fig. 3.) are special edition during the birthday of Japanese Emperor, General Hirohito.



Fig. 3. Milton's Tea, *Semangat Asia* (Special Edition)



Fig. 1. Anna Sabon Badan, *Semangat Asia* (January 1943)



Fig. 4. H.M. Ali shoes and slippers, *Semangat Asia* (Special Edition) February 1943, Jilid 2



Fig. 2. Turf Chemical Industries, *Semangat Asia* (May 1943)

4. Conclusion

It is really concerning that lacks of fascinating content causing today's generation apathetic on history. It is anticipated that the study's findings would appeal to younger generations' interest in understanding history, particularly in terms of visual production. Furthermore, past studies that advocate undertaking ongoing studies are another aspect that motivated you for this research.

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Kelantanese Dialect As An Element In Malaysian National Cinema

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Abstract

National cinema is a product of a nation. As a national product, national cinema highlights national characteristics such as ethnicity, culture, clothing, heritage, dialects, and other national factors of the nation presented to the audience in a visual form. Presently, the usage of a certain dialect in a national cinema is present, therefore it is an issue worth studying regarding the position of a dialect presented in Malaysian national films. Thus, the focus of this writing is on the dialect spoken through the dialogue expressed by the characters in the film. Since Malaysia is rich in the diversity of state dialects, this writing will only be focused on the Kelantan. The dialect of Kelantan is examined and discussed through the film *Duan Nago Bogho* (2023). This discussion summarizes that the state dialect or in this writing the Kelantan dialect is an added value to Malaysian national cinema. Kelantan dialect can bring and give identity to Malaysian national cinema.

Key Words: National Product, Malaysian National Cinema, Dialect.

1. Introduction

A country produces its national film. As a national product, national cinema emphasizes national traits including ethnicity, culture, clothing, heritage, language, and the essence of the nation to be given to the public visually. It is crucial to study the position of a particular dialect as it is currently evident that it is used in national cinema. In Malaysia, this topic relates to national films. The reason for this is that more Malaysian movies, dramas, and telefilms are using the state dialects. The dialect used in the language that the film's characters communicate is what this writing work is focused on. The Kelantan dialect is brought up in this paper as a topic of debate because Malaysia is home to a wide variety of state dialects. Through the film *Duan Nago Bogho* (2023), the Kelantan dialect is researched and discussed.

Sabri Yunus directed *Duan Nago Bogho* (2023). On January 19, 2023, this film will be screened in theatres in Malaysia. I did get the opportunity to watch this film on

January 13, 2023, before the big screening in the cinema. The screening took place on January 13 and 14, 2023, on Friday and Saturday nights. The Kelantan National Department for Culture and Arts organized this screening. It was held at the National Department for Culture and Arts Kelantan auditorium in Kota Bharu (N. Faizal Ghazali, 15 January 2023).



Figure 1: VIP pass for exclusive screening of *Duan Nago Bogho* (2023)

2. Malaysia 'New Wave' National Film Framework

My concept for the national film of Malaysia 'New Wave' has been developed in earlier articles. To categorize and distinguish Malaysia's national films from

those of other nations, a framework was developed. The framework of the national film of Malaysia 'New Wave' mentions two contents: commercial and cultural (Fatimah Muhd Shukri, 2021). But the cultural content is what I want to emphasize.

Iconography and language are the two key elements that make up cultural content. As for the iconographic aspect, there are iconographic characteristics such as culture, clothing, and setting or location. Concerning the language aspect, it encompasses both native and foreign tongues as well as the national and ethnic languages used daily (Fatimah Muhd Shukri, 2021). In connection with that, I want to discuss the usage of dialect as one of the components that complete and distinguishes a national cinema as a product of the nation.

3. Discussion

Duan Nago Bogho (2023) portrays the values and heritages of Kelantan. This film highlight 'Mak Yong' as one of Kelantan's heritages.



Figure 2: *Duan Nago Bogho* (2023) poster.

One of the key characteristics that distinguish a national cinema is its language. The national language, ethnic language, accent, or dialect, as well as the language used by people of the high, middle, and lower classes (Cooke, 1999).

Malaysia also has a variety of official languages, which benefits its national cinema. The national language of Malaysia, ethnic languages, and regional dialects are among the languages spoken by the Malaysian population.

4. Conclusion

To conclude, *Duan Nago Bogho* (2023) predominantly used the Kelantan accent when communicating. Only the speaker, his community, and those who have been exposed to the language may understand the accent of this state, which is part of the national tongue. The ability to speak their native tongue is granted to Malaysians as a unique nation made up of many different races, ethnicities, and races. Along with Terengganu, Penang, Kedah, Melaka, Perak, Perlis, Sabah, and Sarawak, other states that speak this dialect include Kelantan. In light of this, *Duan Nago Bogho* serves as the ideal case study for examining national cinema in terms of the language used.

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