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SYMPOSIUM P.RAMLEE: A Sharing Session Series 2023



OUTDOORS IN THE SENSE OF PLACE AND IDENTITY OF LOCAL COMMUNITY: THE SETTING FOR PUBLIC ART

This paper explores and investigates five published articles that report on the findings of research on online and offline interactions, as well as the importance of Public Art and the future of the outdoors in the local community's sense of place and identity. Public art is more than just art displayed in public places. What matters is the necessary attribute, which must be shared by all objects that stimulate our aesthetic feelings and are significant in order to stand out as an important form for the local community. It can be a project that is otherwise so critical of the most conservation tradition in monuments and the monumental, but which sometimes fails to incorporate any concept of "public space" and "Public Art." What this paper also implies, however, is that it may be necessary to rethink what is meant by the term 'public'. This, in turn, will conclude, might have implications for what makes a piece of art of graffiti, mural, and public sculpture. By working through the understanding of space with ideas, the sense of places, and identity through local community images, then will conclude by offering our own definition of visual interpretation and systemizing the conceptual framework of Public Art. The outcome of this study is hoped to provide a better understanding of Public Art as contributing to the local community for the better quality of the public realm.

Keywords: Outdoors, Sense of Place and Identity, Local Community, Public Art

By:

Anissa Abdul Aziz

Dr Rahah Hj. Hasan

Mohd Sharizam Hamzah

Badrolhisham Mohamad Tahir

Profesor Madya Dr Yakup Mohd Rafee

OPEN FOR ALL

Wednesday, 6 September 2023

Venue: Research Hub, Level 1, FACA

Time: From 09:00AM till 12:00PM

SYMPOSIUM P.RAMLEE: A Sharing Session Series 2023



ADAPTING THE LATE TAN SRI PEHIN SRI HAJI ADENAN SATEM LIFE AND PHILOSOPHY INTO STAGE PERFORMANCE CONTEXT

The late Tan Sri Pehin Sri Haji Adenan Satem political journey developing and protecting Sarawak is still fresh in Sarawakian memory. It has never been documented in art form before, especially performing arts. This research highlights the approach and method to create a text for theatre performance based on the life of the great leader of Sarawak. This study uses box to box approach to create a workable treatment for a performance script. This qualitative research involves interviews, data collection, discussion, and creative process that led to the creation of musical theatre performance script. According to the findings, musical theatre is the best method to share a memorable life of Tan Sri Pehin Sri Haji Adenan Satem life. Therefore, this research is crucial to identify the process of writing a play, especially musical theatre, and finally to produce a formula for successful musical writing. In conclusion, this study manage to fabricate a suitable treatment for the musical using box-to box approach.

Keywords: Theatre, Musical, Tok Nan, Adenan Satem, Script

By:
Muhammad Azri Bin Ali
Muhammad Qawiem Bin Hamizan
Profesor Madya Dr. Musdi bin Hj Shanat
Mohd Affendi bin Azizan

OPEN FOR ALL

Wednesday, 6 September 2023

Venue: Research Hub, Level 1, FACA
Time: From 09:00AM till 12:00PM



THE DESIGN ELEMENTS OF THE JATTI MIRIEK'S HEADDRESSES IN MIRI SARAWAK

Jatti Miriek is a minority ethnic group from Miri, Sarawak. This article intends to discuss the principle of design elements of Jatti Miriek's headdresses. Their traditional clothing is to match with distinctive headdresses and other accessories. The headdresses worn by the male and female of the Jatti Miriek are called tekulok and sikong, respectively. The design and method of wearing these headdresses are unique, and this heritage needs to be inherited and preserved. Nevertheless, specific research on Jatti Miriek headdresses had never been conducted and sources for reference are minimal. Therefore, this research aims to document the uniqueness of the tekulok and sikong; unravel the historic and aesthetic values of the Jatti Miriek headdresses. This study used a qualitative method such as field study, interview, and observation conducted in Miri, Sarawak. Data analysis is based on six elements: the design, form, fabric materials, colours, motifs, and accessories of the headdresses. The finding revealed that the distinctive design features of the headdresses are meant for different purposes and symbols. In conclusion, the Jatti Miriek wears their costume that manifests their identity and heritage. It is hoped that the finding from this study will make other people appreciate more about the Jatti Miriek ethnic group.

Keywords: Jatti Miriek, material culture, headdresses, traditional clothes, heritage

By:
Dr Faridah Sahari
Nashila Japeri

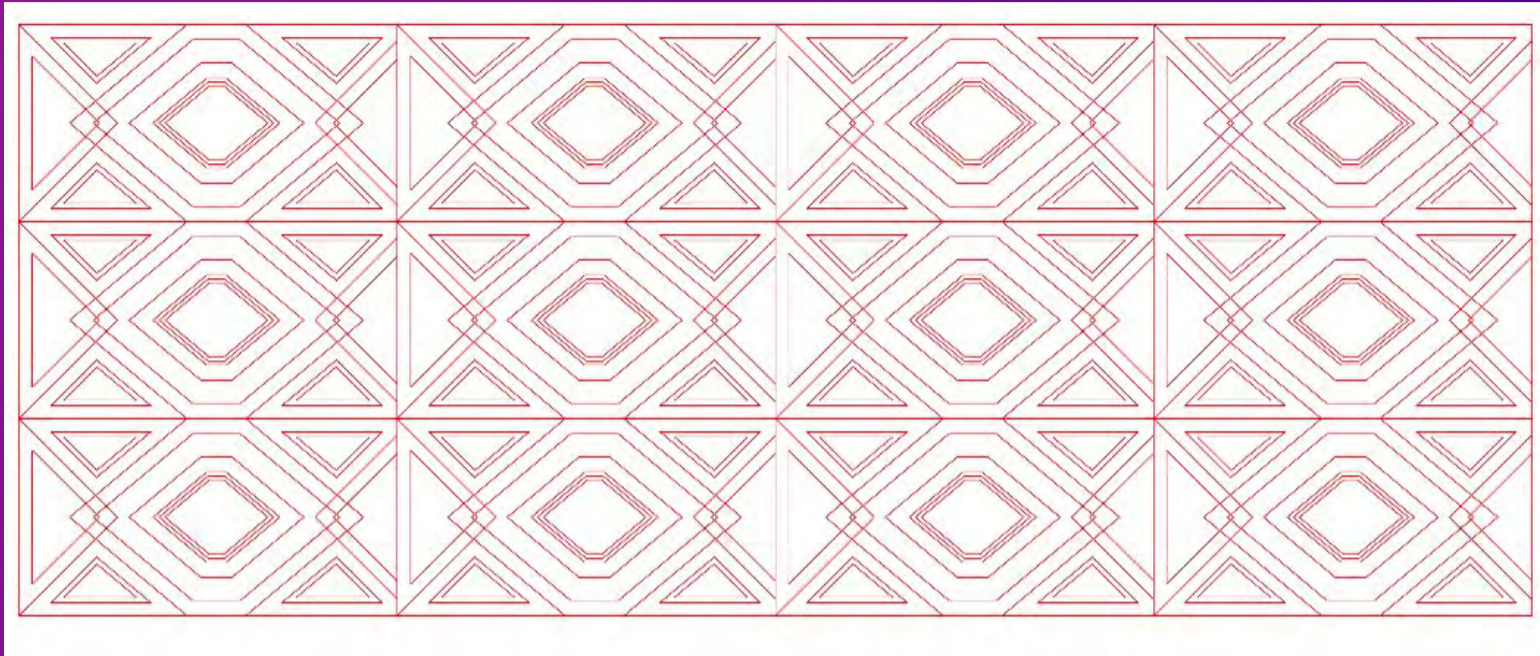
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Wednesday, 20 September 2023

Venue: Research Hub, Level 1, FACA

Time: From 09:00AM till 12:00PM

SYMPOSIUM P.RAMLEE: A Sharing Session Series 2023



THE ISLAMIC PHILOSOPHY AND UNDERSTANDING IN KERINGKAM MOTIF DESIGN

Traditional Sarawak Malay needlework known as keringkam is done on cotton fabric in a square or rectangular shape. The authenticity of this art is still upheld today by Sarawakian craftswomen using age-old methods and equipment. The designs of the motifs that adorned this exceedingly modest head cloth have persisted from the beginning of its production within the Islamic Malay community. Embroidery is still practiced today in Sarawak and Brunei, two countries that have had a long-standing political, social, cultural, and religious link with Borneo since the introduction of Islam in the 15th century. Islam is the dominant religion in these two areas, and its monotheistic practices and philosophy have had a significant impact on both their dress and dress code, which adhere to that teaching and fit with the Malay people's kind and polite dispositions. The findings of this study demonstrate how Tasawwuf (realizing ethical and spiritual ideals) understanding in Islam has been practiced from the time of the early Muslim Malay community in Borneo to the present and is still relevant to all facets of modern Muslim life. This understanding is reflected profoundly in the interpretation of Islamic art principles in the design of Keringkam's motifs.

Keywords: Keringkam, Kelingkam, Islamic Textile, Borneo Textile, Malay Embroidery, Sarawak Textile

By:
Dr Rahah Hj. Hasan

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Wednesday, 20 September 2023

Venue: Research Hub, Level 1, FACA
Time: From 09:00AM till 12:00PM



Raphael Scott Ahbeng, *Road to Singai*, 2011, Oil on canvas, 67 X 38cm, Unknown Collection, Sarawak, Malaysia.

NATURE AS IDENTITY: VISUAL REPRESENTATION OF NATURE AND ITS ASSOCIATION TO CULTURAL IDENTITY IN THE CONTEMPORARY ARTWORKS PRODUCED BY SARAWAK'S ARTISTS SOCIETY (SAS)

In Sarawak's contemporary visual art discourse, cultural identity is often visually represented in a complex array of symbolism and imagery of the natural world. This approach of representing cultural identity through visual interpretations of nature is influenced by many factors such as the artists' racial background, religion and beliefs, education history, his/her socio-cultural experience in Sarawak, as well as the state of the natural environment that the artists are exposed to. Thus, the main aim of this paper is to investigate the plurality of how nature is often associated with cultural identity within the constraints of Sarawak's contemporary visual art produced by Sarawak Artist's Society (SAS). It is important to elucidate here that the context of 'cultural identity' in this paper is not limited or constricted only to the artist's racial or ethnic background – instead, the context of 'cultural identity' within this paper is much broader and inclusive to other factors that the artists themselves perceives as 'cultural identity'. This paper also aims to visually analyse the thematic changes of the representations, as well as discuss the representation approaches through the theoretical framework of Stuart Hall's theory of representation. By investigating the thematic changes of nature's meanings in representing identity, it can help to establish more concrete theories on the development of Sarawak's visual art and shed light on how Sarawak artists visually signify their cultural identity.

Keywords:

Sarawak's Visual Art, cultural Identity, Visual Representation, Nature, Sarawak Artists Society

By:

Natasha Rusdy Wong

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Dr Faridah Sahari

Wednesday, 20 September 2023

Venue: Research Hub, Level 1, FACA

Time: From 09:00AM till 12:00PM

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PONTIANAK: A STUDY ON NUSANTARA HORROR ICON IN TRANSNATIONAL PERSPECTIVE

The visual depiction of this antagonist in film has sparked international acclaims that resulted in the establishment of the Pontianak genre or images in Malaysia, Singapore and Indonesia. During the reawakening of the horror genre in Malaysia marked by Suhaimi Baba's Pontianak Harum Sundal Malam (2004), this horror icon has made her continuous onscreen stints in more than 20 films in Malaysia alone thus becoming the staple in horror films in the region. Pontianak is a transnational villain in the Nusantara realm where she is etymologically known as Puntianak, Kuntilanak and interchangeably as Langsuir as well. The very first depiction of Pontianak in films was found in the film Pontianak (1957) by Cathay-Keris Films Production and the appearance has been somewhat similar ever since even in Indonesia and Singapore. The transnationality of Pontianak is, however, heavily understudied since the geographical location of contemporary sources are in two different countries albeit of similar cultural proximity. This 'cultural proximity' is the focus of this study to decide the potential of the very much feared entity to be marketed beyond national boundary. Based on literary evidence and survey conducted amongst predominantly ASEAN responders, we delve into the transnational perspective on this Nusantara horror icon and her relevance in reflecting the cultural anxiety of Nusantara.

By:

Mr Aliffazraie Jali

AP Dr Qistina Donna Lee

Dr Teo Miaw Lee

Mdm Candida Jau Emang

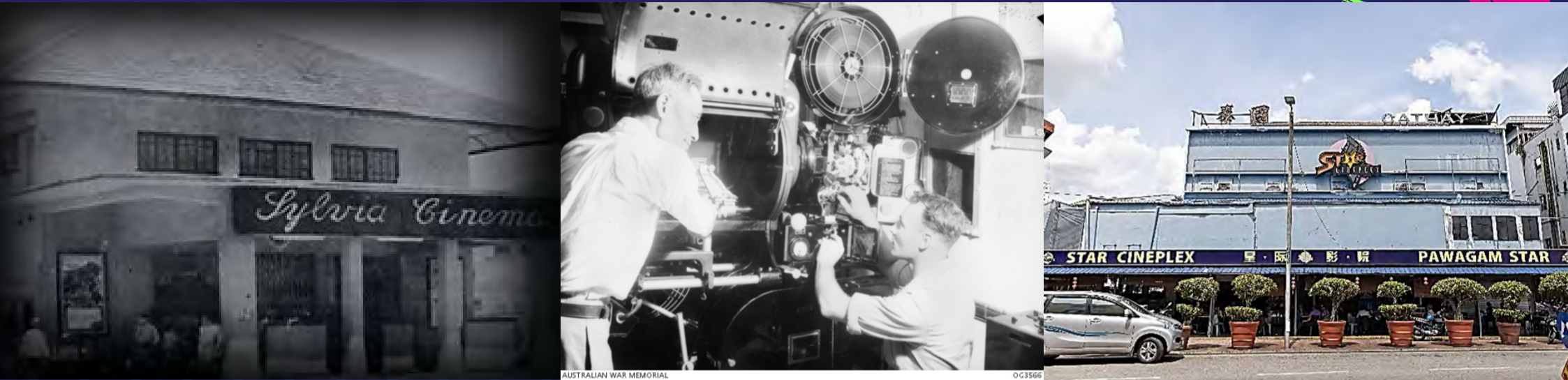
Mr Yow Chong Lee

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Wednesday, 04 October 2023

Venue: Research Hub, Level 1, FACA

Time: From 02:00PM till 04:00PM



REVISITING THE EARLY CINEMA-GOING CULTURE IN SARAWAK THROUGH THE COLLECTIVE MEMORIES OF CINEMA-GOERS BEFORE THE NEW MILLENNIUM

Tracing the historical trajectory of cinema-going culture in Sarawak is not just a matter of documentation; it is a window into the very origins of cinema in this region. This report embarks on an evocative journey, guided by the collective memories of individuals interviewed, primarily from Kuching and Sibul, who vividly recall their experiences before, during, and after the flicker of the silver screen. The roots of this cinematic odyssey take us back to 1933 when Sarawak's very first cinema emerged, bearing the name of Sylvia, the wife of the 3rd Rajah of Sarawak, Charles Vyner Brooke. On the night of November 24, 1934, the Sylvia Cinema, packed with a diverse array of audience members, etched its place in history. Yet, the story does not end there. The impact of Sylvia Cinema transcended across Sarawak as several other cinemas sprung up, significantly shaping the cinema-going culture. More than a mere recollection of events, this study captures the essence of a remarkable cultural phenomenon, breathing life into its history through the narratives of moviegoers gathered through in-depth interviews amongst Sarawakians who experienced this cinema-going culture personally starting in the 70s. Peering through the lens of collective memory, we unravel the intricate tapestry of cinema culture's evolution. It is a story marked by societal shifts, technological marvels, and the far-reaching influence of the world beyond Sarawak's borders. This exploration transcends the mundane trajectory of historical documentation; it unveils cinema culture's dynamic, ever-changing nature, profoundly reflecting Sarawak's past and the broader narrative of cultural adaptation and resilience.

By:
Candida Jau Emang
Dr Teo Miaw Lee
Aliffazraie Jali
Yow Chong Lee

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Wednesday, 18 October 2023

Venue: Research Hub, Level 1, FACA
Time: From 09:00AM till 12:00PM



JUITA VIDEN

FILM BUSINESS IN MALAYSIA: AN OVERVIEW OF FILM DISTRIBUTION

The film industry in Malaysia produces a significant number of films annually, yet the country's film distribution system struggles to operate at its full potential. Currently there is inadequacy in comprehensive records that provide an in-depth documentation of the intricacies of film distributions in Malaysia. This problem significantly hinders the potential success of Malaysian films, impeding the development of a vibrant, sustainable and self-reliant of the film industry. While distribution is a critical element of film production, it remains one of the least emphasized disciplines not only in industry practices but also in film studies. Ironically, film distribution is the biggest revenue-generating mechanism within the film value chain that has the potential to foster the sustainability and expansion of the local film industry. This study aims to provide an overview of the existing practices within local film industry by focusing on three film production companies; Juita Viden Sdn. Bhd., Empire Film Solution Sdn. Bhd., and Apparat Sdn. Bhd. The interviews incorporated discussions on the distribution practices to aid in maximising the financial potential of films within the country. The main finding of this research reveals the influence wielded by exhibitors and distributors in the Malaysian film business.

By:
Dr Teo Miaw Lee
Dr Salmiah Abd Hamid
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Wednesday, 18 October 2023

Venue: Research Hub, Level 1, FACA
Time: From 09:00AM till 12:00PM



PERSPECTIVES ON THE APPLICATION OF AUGMENTED REALITY VIDEO TECHNOLOGY AS A METHOD FOR PROMOTING ECOTOURISM IN SARAWAK

Ecotourism products are seen as having the potential to provide a positive impact in terms of the development of the country's tourism industry and can contribute to the local economy and the government. In promoting the ecotourism sector in Malaysia, especially in Sarawak, various initiatives have been established for the industries involved, particularly in this sector. The recent advances in technology and its applications have had an impact on promoting the tourism industry and one of the technology is Augmented Reality. Augmented reality or (AR) is a technology in the spectrum of mixed reality that allows virtual objects to be overlaid onto real life, typically through a mobile phone or tablet screen. This study aims to identify information regarding suitable methods for implementing "Augmented Reality (AR)" videos for promoting ecotourism in Sarawak with a focus on three major cities Kuching, Miri, and Sibu as the main cities in the state." The field study method using observation and interview was conducted by visiting the Tourism Information Centre in three different cities to obtain information on the methods used and the existing support facilities. From the research findings, it was discovered that the Kuching Tourism Information Centre operated by the Sarawak Tourism Board still uses traditional methods to promote ecotourism such as pamphlets, website and displaying promotional videos on provided screens. For the conclusion, the Marker Augmented Reality' method is a suitable approach for generating main maps that can produce 'Augmented Reality (AR)' promotional videos for each tourism location by incorporating relevant tourism information, including attraction activities, accommodation services, and travel information to the location.

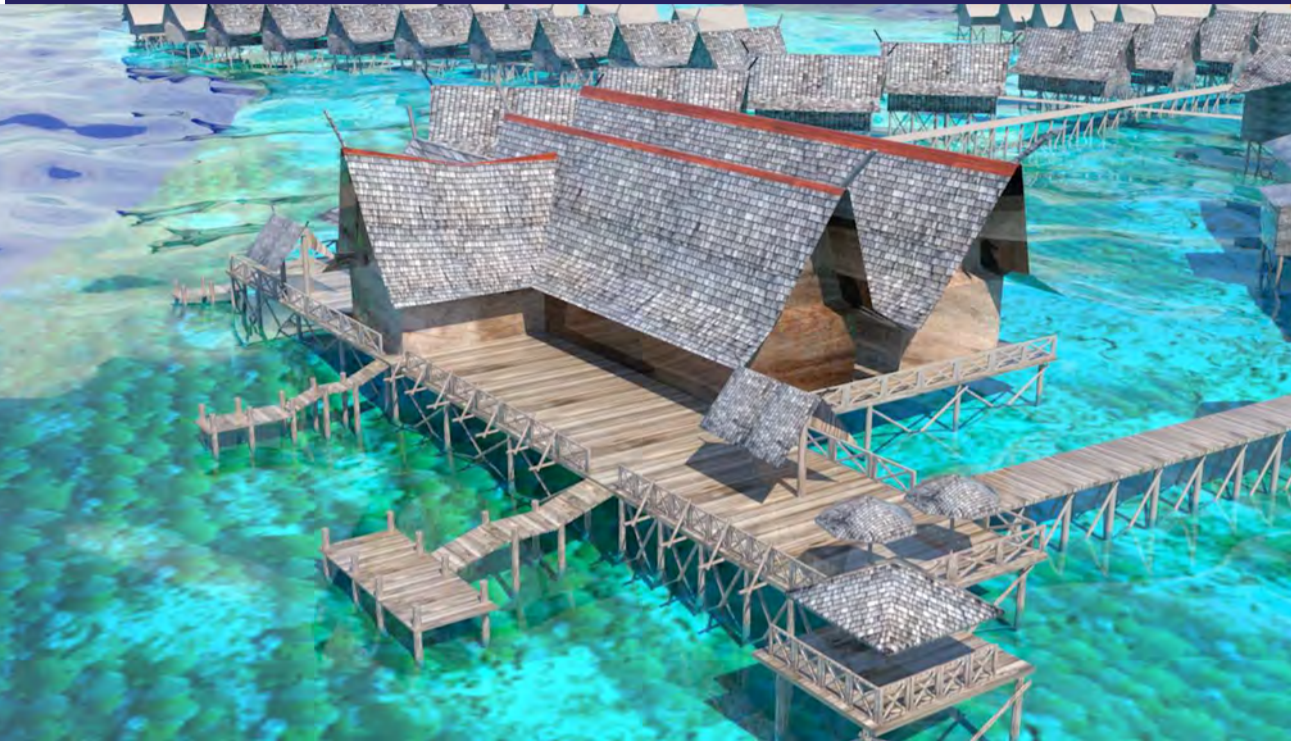
Keyword : Ecotourism, Promotion, Augmented Reality, Marker Augmented Reality,

By:
Mohd Affendi Bin Azizan
Yow Chong Lee
Mohamad Zamhari Bin Abol Hassan
Muhammad Azri Bin Ali

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Wednesday, 18 October 2023

Venue: Research Hub, Level 1, FACA
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PELESTARIAN EKO-PELANCONGAN DALAM AIR DI BORNEO MENERUSI VISUALISASI KREATIF DIGITAL INTERAKTIF

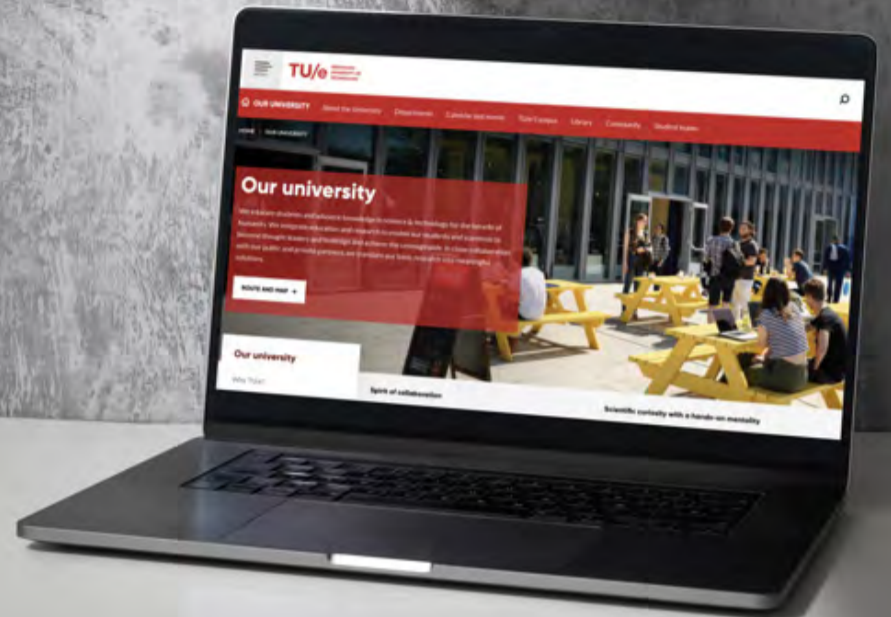
Penyelidikan ini mengkaji keberkesanan fungsi aplikasi teknologi pemetaan lokasi secara interaktif yang memaparkan kehidupan dalam air yang terdapat di Pulau Mabul dan Kapalai, Sabah. Visual lokasi dan kehidupan dalam air yang dirakam dengan kaedah fotografi dan videografi kemudiannya diolah semula dalam bentuk 3D dan dipaparkan menerusi pelantar peranti pintar bagi bagi tujuan pengaksesan informasi secara tepat, pantas dan pintar untuk pengguna masa kini. Pengaksesan informasi ini secara tidak langsung dapat mewujudkan interaksi antara manusia dan peranti pintar yang mencipta tindak balas yang dapat dilihat secara spontan melalui paparan imersif visual di skrin peranti tersebut. Hasil daripada penyelidikan ini, aplikasi peranti pintar yang memaparkan visual sebenar lokasi dalam persekitaran realiti maya dihasilkan bagi mewujudkan pengalaman yang menarik dan realistik kepada pengguna sebelum menjejaki tempat yang ingin dikunjungi tersebut di samping memberikan informasi awal kepada pengguna.

By:
Aslina binti Mohd Jainal
Anuar bin Ayob
Zulkalnain Zainal Abidin

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Wednesday, 01 November 2023

Venue: Research Hub, Level 1, FACA
Time: From 09:00AM till 12:00PM



THE INFLUENCE OF HOFSTEDE'S POWER DISTANCE ON CROSS-CULTURAL INTERFACE DESIGN OF MALAYSIAN UNIVERSITY WEBSITES

In the context of cross-cultural interface design for web site, most studies examining the Hofstede's Power Distance (PD) from cultural model structured in Western approach. In spite of the increase cross-cultural interface design studies, the practical and theoretical discussions of non-western cultural values are weakly grounded. This preliminary inquiry aims a fundamental understanding of Hofstede's PD's influence on the interface design of local university websites. Within the multiracial country of Malaysia, it seeks to address the holistic views of culturally inclusive cross-cultural interface design based on university websites by reflecting non-western cultural values and influenced by Power Distance.

By:
Mr Azwan Abidin

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Wednesday, 01 November 2023

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Time: From 09:00AM till 12:00PM



GALERI SENI UNIMAS SEBAGAI MODEL GALERI PENYELIDIKAN DAN PERANANNYA KEPADA PERKEMBANGAN SENI KONTEMPORARI MALAYSIA.

Galeri Seni Universiti penting dalam memainkan peranannya sebagai penggerak seni kontemporari memandangkan universiti merupakan pengeluar graduan seni yang berpotensi berfikiran kritikal dan berinovasi. Galeri seni Universiti seharusnya menjadi peneraju kepada dapatan baru tentang perkembangan terkini seni dan berfungsi menghapuskan jurang pemisah antara masyarakat dengan universiti. Walaubagimapun peranan ini kurang berlaku di Malaysia dan tiada usaha untuk memperbaiki permasalahan ini, Galeri Universiti tidak boleh wujud sama seperti galeri awam dan persendirian yang lain untuk mempertahankan status quo sebagai hanya untuk berpameran. Untuk itu adalah penting Galeri seni universiti untuk mula memikirkan semula peranannya terhadap mendekati masyarakat sebagai penjana dan penyebar ilmu sebagai galeri penyelidikan yang di kongsi umum untuk kekal relevan.

By:
Mr Badrolhisham bin Mohamad Tahir
Mdm Anissa binti Abdul Aziz
Dr Rahah bt. Hasan

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Wednesday, 22 November 2023

Venue: Research Hub, Level 1, FACA
Time: From 09:00AM till 12:00PM

SYMPOSIUM P.RAMLEE: A Sharing Session Series 2023



A RETROSPECTIVE OF THEATRE COMPANIES IN KUCHING



By:

Dr Nur Qasdina Jeeta Abdullah

Mdm Syarafina Abdullah

Mr Mohamad Azri Ali

The development of theatre in Sarawak began with the arrival of bangsawan from peninsular Malaysia in the early 20th century. Bangsawan performances evolved in Sarawak, personalising them to suit the tastes of the local community. The presence of bangsawan paved the way for local theatre practitioners to establish theatre groups and later companies. Some of the theatre groups were established 40 years ago, and they continue to stage performances to this day. This research aims to investigate the current number of registered theatre groups and companies in Kuching, Sarawak. The qualitative research method was used to collect data primarily through interviews with local theatre practitioners and library research.

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Venue: Research Hub, Level 1, FACA

Time: From 09:00AM till 12:00PM



THE ENGAGEMENT OF PUBLIC PARTICIPATION AS A CO-CREATOR IN PARTICIPATORY ART PRACTICES.

Participatory art practices promote public involvement or participation as part of the entity that will assist the artist to create the artwork. The participative type approach seems challenging the usual practices of the artist, even the artistic outcomes or artform or artwork will be in different contexts. The study was to identify a gap remains in understanding the tendency and purpose from the participant that can lead to their participation. It was focusing on the participants' perception as a co-creator in participatory art practices. Result found that the participation from the public was based on self-inclination and their engagement in the activity contribute significantly to the socially engaged context. Public engagement in participatory art has encouraged the happening of a constructive relationship between the artist and the proposed concept.

By:

Assoc. Prof. Dr Wan Jamarul Imran Wan Abdullah Thani

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Wednesday, 13 December 2023

Venue: Research Hub, Level 1, FACA

Time: From 09:00AM till 12:00PM