

IDEAPHORIA

VOLUME 10



IDEAPHORIA

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DEAN *Preface*

Welcome to the 10th edition of Ideaphoria!

Each issue of our e-Bulletin serves as a vibrant reflection of the creativity, dedication, and innovation that define the Faculty of Applied and Creative Arts (FACA). In this volume, we continue to celebrate the remarkable achievements of our faculty, students, and collaborators who breathe life into our academic and creative ecosystem.

Among the highlights of this edition are the continuation of our flagship initiatives, including exhibitions, workshops, competitions, and community-based projects, which reinforce our commitment to transformative education. Our academic community continues to push boundaries, embracing bold ideas and meaningful engagement that connect us to society both within and beyond the university.

This issue also commemorates several inspiring milestones, collaborative events, successful student showcases, industry partnerships, and thought-provoking public lectures that exemplify the dynamic spirit of FACA.

Through these pages, you will witness the powerful stories behind our projects, the energy of our campus, and the creative excellence that sets us apart.

As UNIMAS continues to grow, so too does our role in shaping a more sustainable, inclusive, and creative future. I am proud of how our faculty members and students remain steadfast in their pursuit of innovation, expression, and cultural relevance. I want to extend my heartfelt appreciation to the editorial team for their unwavering commitment and tireless efforts in producing the 10th edition of Ideaphoria. Your efforts ensure that our shared accomplishments are beautifully documented and shared with our wider community.

Wishing everyone continued inspiration, success, and well-being in all your creative endeavours.

By Dr Louis Ringah Kyan



CHIEF EDITOR *Message*

Greetings and a warm welcome to the tenth edition of the FACA e-Bulletin, IDEAPHORIA.

This milestone issue marks another inspiring chapter in the ongoing journey of the Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak (UNIMAS). As always, IDEAPHORIA is more than a bulletin; it is a vibrant reflection of the creativity, dedication, and collaborative spirit that define our faculty.

Over the past semester, FACA has continued to flourish as a dynamic hub of innovation, artistic expression, and scholarly excellence. Our faculty members have led numerous impactful initiatives that integrate research, teaching, and community engagement. We have also strengthened interdisciplinary collaborations, fostering a vibrant academic environment where ideas thrive and creativity is nurtured.

Our students continue to make us proud, actively engaging in national and international platforms, winning accolades, and gaining invaluable real-world experience. These achievements not only enhance their individual growth but also reinforce the global relevance of the programs we offer at FACA.

This edition highlights significant projects, exhibitions, workshops, and research outcomes that exemplify our faculty's pursuit of excellence. It celebrates the efforts of our academic and creative community, who remain committed to exploring new possibilities in the arts and design fields, making lasting contributions both locally and globally.

At FACA, we believe in merging academic rigor with creative practice, shaping graduates who are both critical thinkers and innovative practitioners. As we align with UNIMAS's vision for the future, our focus remains on nurturing talent, promoting sustainable design thinking, and fostering cross-cultural understanding through the arts.

I want to express my sincere appreciation to all contributors and the editorial team behind this issue. Your hard work and dedication are the heartbeat of IDEAPHORIA, and your commitment ensures the continued success of this publication.

Thank you for joining us in celebrating the remarkable achievements and vibrant community of the Faculty of Applied and Creative Arts through IDEAPHORIA, Volume 10, June 2025.

By Dr Marzie Hatef

LIST OF PROGRAMMES

OFFERED AT FACA

The Faculty of Applied and Creative Arts (FACA) was established in 1994 based on the university's mission of becoming an internationally recognized institution of higher learning and the main choice among students and academicians via excellence in teaching, research and scholarship.

In order to fulfill this mission FACA recognises the importance of technology and management skills in exploring creativity, through programs such as Fine Arts, Design Technology, Arts Management, Music and Cinematography towards the degree of Bachelor of Applied and Creative Arts.

The faculty aims to produce graduates who can promote professional artistic growth in a dynamic and diverse work environment. Towards equipping students with fundamental skills and discipline to create and to explore creative ideas, it is the faculty's objective to integrate the use of technology to enhance curriculum integration based on the concept of amalgamated education and cross disciplines.



UW-6-212-001

Bachelor of Arts in Music with Honours

The music programme prepares students to be at par with the professionals in both the public and private sectors. The application of technology in the field of Music opens up new possibilities. Our program stresses on both theory and practice. We also prepare our students with various skills, from production technology to the art of performing music. Students in this programme will be trained through our latest state-of-the art facilities, and will prepare our graduates for professional careers in the industry.

LIST OF PROGRAMMES

OFFERED AT FACA



UW-6-211-001

Bachelor of Arts in Fine Arts with Honours

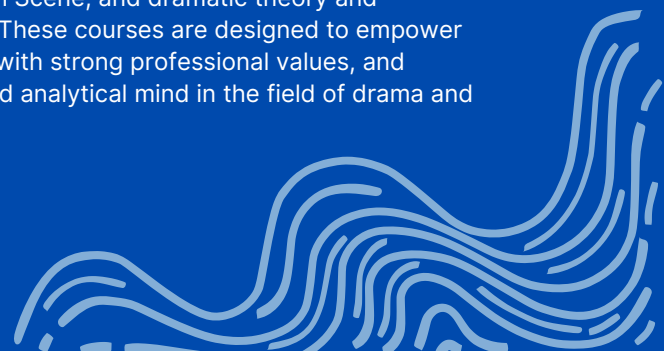
The Fine Arts programme emphasizes on the integration of 5 main disciplines namely painting, photography, electronic arts, print making and 3-Dimensional sculptures. The integration provides choices to students in generating creativity and innovation through the Fine Arts domain. The course curriculum was designed to be multi-disciplinary and contemporary. The educational approach of the program emphasized on the theoretical and practical aspect in providing well balanced knowledge through learning and research process. The theoretical aspect covers studies on media research, history, appreciation, interpretation, and aesthetic, and art criticism. The practical aspect focuses on the exploration of new media and technology, mastery of medium and application of relevant techniques in the studios and fieldwork. Both theory and practical aspects come with management elements that will produce a generation of students who will fulfill the demand of industry and market that is highly competitive and progressive.



UW-6-212-002

Bachelor of Arts in Drama and Theatre with Honours

The focus of this program is experimental theatre that embeds strong roots of local culture and technology. The Drama and Theatre program emphasizes theoretical and practical performing arts knowledge integrated with technology to produce sensitive, critical, creative and confident graduates in the performing arts, specifically in theatre, whom are able to offer idea and produce creative work. This holistic learning approach enables understanding, exploration, analysis of form and structure, management, creative process and production of drama and theatre. Among courses that are offered in this program are stage design, acting, directing, design for directors, scenography, theatre management, stage management, theatre production, Malaysian modern theatre, introduction to Mise en Scene, and dramatic theory and criticism. These courses are designed to empower students with strong professional values, and critical and analytical mind in the field of drama and theatre.



LIST OF PROGRAMMES

OFFERED AT FACA



UW-6-213-001

Bachelor of Arts in Cinematography with Honours

The Cinematography Programme is tailored to provide a comprehensive knowledge on filmmaking through theoretical and practical practises through a series of carefully designed courses. Students will learn the fundamental and principal of a visual storytelling from script- to- screen process with emphasis is on the hands-on practical through the studios practises and on location/field productions. Student will also learn and 6 apply the concept and process of a film production workflow from the pre-production – production – postproduction. Students will acquire a broad range of filmmaking skills and techniques, including scriptwriting, directing, cinematography, editing, and producing. Throughout their undergraduate years, the student will produce a variety of video, television and documentary projects.



UW-6-214-001

Bachelor of Arts in Design Technology with Honours

Design Technology programme offers a unique approach in teaching through practical work and research. The courses offered in this program are designed to educate students to explore and discover new idea and concept through a process of making things, creating new methods and building new theories of design. At the end of the course, students are able to design products and services that are interactive, collaborative and cross-disciplinary, integrated in all areas of specialization. The duration of Design Technology programme is 3 years. Students are required to complete a minimum of 120 credit hours in order to graduate. The uniqueness of this programme; besides learning their specialization courses, they also study other specialize courses. Hence, this programme is expected to produce students that are skilled in various disciplines.

LIST OF PROGRAMMES

OFFERED AT FACA



UW-6-213-002A

Bachelor of Arts in Animation with Honours

This program is designed to achieve diversified methods in student's animation and broader scope of digital media production. Students are exposed to the development of character design, experimental animation, 3D production animation and 2D production. Students are taught areas of content preparation, which is integrated with movies, scripting, storytelling and post-production. The learning environment in the animation program uses the latest available technology. Students are guided to develop on local cultural into potential animation projects. Students are also exposed to knowledge sharing with employers from the industry, which indirectly build students interests to become digital entrepreneurs. Among the potential of graduates are: 3D animator, 2D animator, Storyboard artists, illustrators, previsualization artists, 3D Modeler, vfx artist, and game designers as well as digital content entrepreneurs.



UW-6-210-001

Bachelor of Arts in Arts Management with Honours

The Art Management programme offers a combination of core management subjects specially designed to encompass a wide range of topics in the arts including art policy, financial management, management and the arts, arts event management, marketing and organizational management. The programme also offers various theoretical and practical subjects to broaden understanding in the arts industry in Malaysia. Upon graduation, students will be able to understand, assess and contribute toward the development, evaluation and implementation of art policy both in Malaysia and abroad apart from shaping the views and appreciation towards art and culture.

The background is a solid blue color with intricate white line art. The patterns consist of various swirls, spirals, and wavy lines that create a sense of movement and depth. The lines are thin and delicate, contrasting sharply with the blue background.

HIGHLIGHTS OF STAFF ACHIEVEMENTS AND ACTIVITIES

CELEBRATING EXCELLENCE & TOGETHERNESS

NURUL HIKMAH BEGUM
RINGAH KANYAN



A heartfelt celebration to honour our Dean's List recipients for their outstanding academic achievements and to strengthen the bond between staff and students this festive Aidilfitri season.

Congratulations to all students who made it to the Dean's List; your hard work and dedication truly paid off!

Special thanks and appreciation to PERSENI for your commitment and effort in organizing this meaningful event that brought the FSGK family together.



LIGHTS, BOOTH, ACTION! FACA BRINGS THE SPARK TO BINTULU

NURUL HIKMAH BEGUM

The Faculty of Applied and Creative Arts (FACA), UNIMAS, brought its creative spirit to life at Jom Masuk U Bintulu 2025, held at Boulevard Shopping Mall. The vibrant two-day event attracted prospective students, parents, and members of the public eager to learn more about the dynamic academic offerings at Universiti Malaysia Sarawak (UNIMAS).

Visitors to the UNIMAS booth were welcomed with engaging displays, programme information, and friendly guidance from our passionate FACA team. Lecturers Dr. Louis Ringah, Ms. Aslina, Mr. Tang Hung Moi, and Ms. Nurul Hikmah Begum were present throughout the event, sharing insights into the creative arts programs and inspiring the next generation of artists and innovators.

With its strategic location in front of Seoul Garden, the booth saw steady foot traffic and lively conversations. The event was a success in promoting FACA's mission to nurture creativity, imagination, and artistic excellence. FACA was proud to celebrate its creative journey with the Bintulu community, FACA style!



FACA HITS THE EAST COAST! UNIMAS AT JOM MASUK U ZON TIMUR 2025

NURUL HIKMAH BEGUM



UNIMAS proudly took part in the Jom Masuk U Zon Timur 2025 education fair, held at UNISZA, Kuala Terengganu. The Faculty of Applied and Creative Arts (FACA) and UNIMAS team were represented with vibrant energy and creativity, celebrating the spirit of innovation and artistic expression that defines our faculty and university.

Visitors to the UNIMAS booth had the opportunity to explore various programs and creative outputs, guided by passionate FACA lecturers, Dr. Alexander, Ms. Aslina, and Ms. Nurul Hikmah Begum, who were on hand to share insights and answer questions from prospective students and parents.

The two-day event was a great success, drawing in a steady stream of enthusiastic attendees eager to learn more about the academic and creative opportunities offered at UNIMAS. FACA's presence made a strong impression, reinforcing our commitment to nurturing the next generation of creative talents.



FACA IN ACTION: KUCHING GETS A CREATIVE KICK!

NURUL HIKMAH BEGUM



Lecturers Mr. Tang Hung Moi and Ms. Nurul Hikmah Begum, alongside Animation and Cinematography students, were present throughout the event, offering insights into FACA's programs and guiding potential students through their academic choices. Mystery gifts added a fun element to the booth experience, creating an atmosphere of excitement and discovery.

The event was a great success, highlighting FACA's commitment to creative excellence and its mission to inspire future talents across Sarawak. Let's keep celebrating our creative journey, FACA style!

The Faculty of Applied and Creative Arts (FACA), UNIMAS, made a vibrant appearance at Jom Masuk U Zon Sarawak (Kuching), held at Mydin Petra Jaya. Over two exciting days, the FACA booth drew the attention of prospective students and curious visitors with interactive activities, engaging showcases, and a taste of creative campus life.

Highlights included a live animation demonstration that captivated onlookers, offering a glimpse into the world of digital creativity. On 4 May, the spotlight turned to the Fashion Show, which featured original designs by our Design Technology students, an eye-catching celebration of student innovation and style. Dr. Marzie and Ms. Puteri Ariana facilitated the show, adding a professional flair to the presentation.



JOM MASUK U FASHION SHOW

PUTERI ARIANA A. MOHD PUAT
MARZIE HATEF
ASRUL ASSHADI MOHAMAD MORNI

The Jom Masuk U Fashion Show is an exciting and vibrant event that brings together creativity, style, and student talent. Held as part of the larger Jom Masuk U education carnival, this fashion show offers a unique platform for students from various schools and universities to showcase their design skills and fashion sense. The event showcases a diverse mix of traditional and modern outfits, reflecting Malaysia's rich cultural heritage and contemporary fashion trends.

Alongside Kolej Komuniti Kuching, FACA UNIMAS was represented by Dr. Marzie, Dr. Asrul, Ms. Puteri Ariana, and Year 2 Design Technology students. It celebrated the fusion of tradition and modernity, with participants showcasing outfits made from local fabrics, such as batik and songket, creatively blended with contemporary fashion trends. The Year 2 students took up the challenge enthusiastically, designing and modelling their creations with the guidance of their lecturers. The fashion show wasn't just about style — it also served as a platform for students to build teamwork, presentation skills, and self-confidence.

The audience was treated to a colorful display of talent and creativity, with each design telling a unique story. The involvement of experienced lecturers, such as Dr. Marzie, Dr. Asrul, and Ms. Puteri Ariana, made the event even more meaningful, as students gained valuable insights from their expertise. It was truly a memorable and inspiring event for everyone involved.



FACA WRITING WORKSHOP SERIES#1: WRITING WORKSHOP FOR OTHER PUBLICATIONS NON-INDEXED, NON-REFEREED, BULLETINS, MAGAZINES FOR FACA

LOH NGIHK HOON



Facilitated by Dr. Jong Sze Joon and Dr. Marzie Hatef, the workshop will guide participants in drafting short articles (minimum 200 words) that highlight faculty projects, student-led initiatives, and academic achievements. With a target of 20 participants, the session will provide a supportive environment for collaboration, ensuring that each contributor's work is showcased in the bulletin.

The Faculty of Applied and Creative Arts (FACA) is set to host its inaugural Writing Workshop Series, an exciting initiative designed to foster academic and creative storytelling within the faculty. Scheduled for 8 May 2025, from 9:00 AM to 1:00 PM at the INSPIRE Co-Creativity Room, this interactive session promises to be a valuable opportunity for faculty members to craft compelling articles for FACA e-Bulletin Ideaphoria.



The workshop will feature experts from various fields, including Animation, Design Technology, Applied Music, Fine Arts, Drama & Theatre, Music, and Cinematography, ensuring a diverse and enriching experience. Attendees are encouraged to bring their laptops and supporting materials, such as photos of class activities, to facilitate the writing process.

By the end of the session, participants will have a polished article ready for publication in Volume 10, contributing to the vibrant academic and creative landscape of FACA.

ISLAMIC ART EXHIBITION SHOWCASING ARTISTS AND IDEAS OF THE TWENTY-FIRST CENTURY



RAHAH HAJI HASAN

Islamic Art Exhibition

In January 2025, the Faculty of Applied and Creative Arts and the Institute of Creative Arts and Technology (iCreaTe) at UNIMAS co-organized the Islamic Art Exhibition titled “Showcasing Artists & Ideas of the 21st Century” at MAJMA Mall, Kuching, Sarawak. This landmark event featured a diverse collection of works by students, alumni, local artists, and prominent contributors such as Maulana Peter Sanders and Dato’ Dr. Afifi Al-Akiti, a distinguished Research Fellow at the Oxford Centre for Islamic Studies. The exhibition was officially launched by Dato Haji Hilmy Bin Haji Othman, Mayor of Kuching North City Hall. A special recorded speech by Dato’ Dr. Afifi Al-Akiti underscored the profound relationship between Islamic philosophy, Bornean heritage, and contemporary creative practices. His insights elevated the exhibition's academic depth and relevance.

Spanning from January 6 to 20, 2025, the exhibition demonstrated how Islamic art, through both traditional media (e.g., Khat calligraphy, woven textiles) and modern technologies (e.g., AI-generated patterns, VR calligraphy), continues to evolve and inspire. Supported by the UNIMAS Design Grant (2023–2025), the event also featured contributions from institutions including UNIMAS, UiTM, Yayasan Restu, and schools across Kuching and Serian. The exhibition promoted cultural inclusivity by engaging artists of varied backgrounds and highlighted Indigenous Sarawakian voices within broader Islamic narratives. It fostered academic-community synergy by allowing students to apply theoretical knowledge to real-world creative outputs, strengthening UNIMAS’ role as a hub for intellectual and cultural exchange.

More than a visual showcase, the event became a platform for intercultural dialogue and a reaffirmation of UNIMAS’s commitment to bridging Borneo’s heritage with global Islamic artistic traditions through education, innovation, and community engagement.



Honorary Dato Haji Hilmy Bin Haji Othman P.B.S., A.B.S. visiting the exhibition with curator Dr Rahah Haji Hasan



Gift Presentation by (from left) Dr Rahah Hasan, Prof Ir. Dr Siti Noor Linda Taib-Deputy Vice Chancellor-UNIMAS, to the Honourable Dato Haji Hilmy Bin Haji Othman P.B.S., A.B.S.-DBKU, Nazri Bin Madon Directing Manager of Bela Sempurna-MAJMA Mall, Rudzaimir Bin Malek, Deputy Director- DBKU.



Artwork; Calligraphy by Ustaz Zainuddin Bin Mansur

MORE THAN A SUBJECT: WHEN COMMUNITIES CO-CREATE DOCUMENTARIES (2025)

CANDIDA JAU EMANG
ALIFFAZRAIE BIN JALI

Documentary filmmaking has always been deeply rooted in the community. The subjects, stories, and lived experiences that shape a documentary often emerge from the heart of the community itself. Yet, in my years of teaching documentary filmmaking to undergraduate students in the Cinematography Programme, I have come to realise that community involvement can and should go far beyond being a subject of observation. It can become an active, collaborative force in the creative process. For over 15 years, I have guided students through the documentary production journey from the earliest stages of pre-production to the final edit. Each cohort of students brings fresh perspectives, and each project introduces new subject matter ranging from forgotten historical artifacts to the untold stories of marginalised minority groups. These encounters are never routine. Every project becomes a two-way learning experience not only for my students but for me as their facilitator.

One of the most enriching aspects of this journey is witnessing how communities evolve from being mere subjects into creative collaborators. In many cases, community members actively participate in the documentary-making process. They gain first-hand insight into how stories are crafted, how visuals are composed, and how narratives are shaped through editing. This behind-the-scenes exposure fosters a sense of shared ownership and pride. For students, these experiences are transformative. They are challenged to go beyond the classroom to negotiate, listen, empathize, and adapt. These are vital skills that cannot be taught solely through theory; they require practical application and hands-on experience. Working closely with real people and real stories not only sharpens their technical and creative abilities but also nurtures their ethical awareness and social sensitivity. For me, these projects are a constant reminder of the power of storytelling and the privilege of being part of a larger narrative. I am grateful for every opportunity to learn alongside my students and the communities they engage with. Each documentary becomes more than just a film; it becomes a shared journey, a lived experience, and a testament to the potential of co-creation.



The recent production team of Cinematography Students posed for a shot while filming at Kampung Peros for their SULAM documentary project with the community. From Left: Denzel, Eric Bradley, Nelson Lau, Niclaren, and Joyce. Photo credit: Nelson Lau



Filming at the site during the SULAM documentary project



The production team interviews one of the informants during their recent documentary project. Photo credit: student



The student production team is seen here taking a break with one of the informants from Kampung Peros during their recent documentary project with the community. Photo credit: student

FACA TEACHING AND LEARNING DAY 2025

TERRY LUCAS



Align, Assess, achieve (3As): Transforming the Learning Experience Through Outcomes-Based Education by Dr Salmiah Abdul Hamid, Senior Lecturer (Design Technology)

Assessment Design: Strategically Mapping Taxonomies for Impact in the Applied and Creative Arts by Candida Jau Emang, Senior Lecturer (Cinematography) & Ng Sie Ai, Senior Lecturer (Music)

Postgraduate Supervision Simplified: Mastering Processes, Confronting Challenges, and Implementing Solutions by Dr Nur Qasdina Jeeta Abdullah, Senior Lecturer (Drama & Theatre)

Best Practices in MyCoursefile Documentation: Ensuring Quality and Clarity in Your Work by Dr Terry Lucas, Senior Lecturer (Animation)

This workshop represents a pivotal step in addressing the growing demand for progressive educational models, particularly Outcomes-Based Education (OBE). Its relevance is especially pronounced in the applied and creative arts, where traditional assessment methods often fall short in capturing the full spectrum of student competencies.

By emphasizing the alignment of assessment strategies with OBE principles, the workshop ensures that learning outcomes are articulated, measurable, and attainable. This approach not only enhances the validity of assessments but also supports more meaningful learning experiences.

A key feature of the workshop is the integration of updated postgraduate research supervision processes. This reflects a commitment to staying current with evolving academic standards and methodologies, thereby strengthening the quality and rigor of postgraduate education.

Additionally, the session promotes the adoption of best practices in MyCoursefile documentation. This initiative promotes greater consistency, transparency, and efficiency in academic administration, benefiting educators, administrators, and students alike.

Together, these focal areas highlight the workshop's role in promoting institutional excellence and cultivating a culture of continuous improvement in teaching and learning.

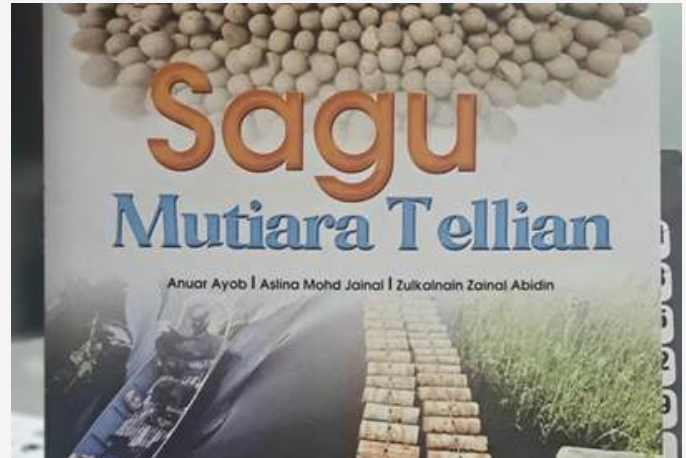


The faculty has organized a full-day workshop dedicated to teaching and learning for all academic faculty members located in the faculty's main meeting room. The event provides an opportunity for faculty and staff to share and learn from one another in the fields of applied and creative arts. Topics included are as follows

FROM 1996 TO 2024- CAPTURING TELLIAN THROUGH THE LENS OF SAGO

ASLINA BINTI MOHD JAINAL
ANUAR BIN AYOB

Sagu: Mutiara Tellian is a result of a visual ethnographic journey that began with photographic documentation in 1996 and continued formally through the GKF3195 Visual Ethnography course at UNIMAS starting in 2011. The project will be published in 2024 by Dewan Bahasa dan Pustaka (DBP) Sarawak. This work combines photography, videography, hand-drawn sketches, field notes, and community narratives, which were collaboratively documented by students and lecturers under the guidance of Anuar Ayob, Zulkalnain Zainal Abidin, and Aslina Mohd Jainal. This long-term commitment reflects the dedication to preserving and showcasing the cultural wisdom, traditional practices, and environmental connections of the Melanau people. Primarily through the lens of sago, regarded as the "pearl" of their daily life. The book stands as both a cultural tribute and an educational resource for future generations. This publication is made possible through the Dana Khas Kerajaan Sarawak, with special thanks for their support in cultural preservation.



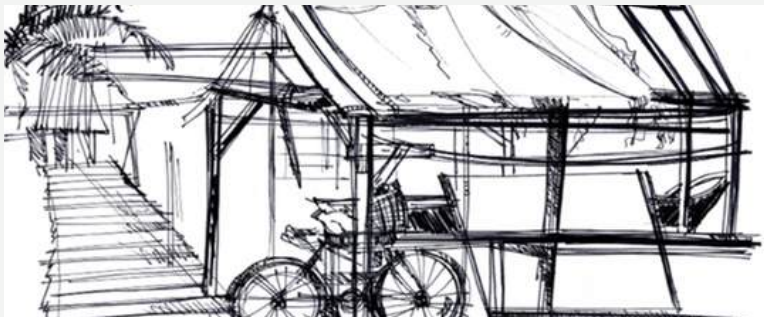
Cover of Sagu: Mutiara Tellian. Published by Dewan Bahasa dan Pustaka (DBP) Sarawak in collaboration with the Sarawak Government.



Researchers photographed with Mr. Osmond and Mrs. Catherine, sago flour (lemantak) manufacturers in Kampung Tellian, Mukah. First documented in 2011 and revisited in 2016.



One of the earliest photographs taken by Zulkalnain Zainal Abidin at Sungai Tellian, Mukah, in 1996. Capturing the daily activities of local children by the river.



A sketch of the house of Tok Rini bin Inyou, a traditional Melanau healer known for bebayoh rituals. Drawn by a student as part of the ethnographic documentation.



Group photo with the Premier of Sarawak during the official ceremony for the Anugerah Buku Terbaik Premier Sarawak on 23 May 2025. A total of 13 authors were honored and received the Dana Khas Kerajaan Sarawak in recognition of their contributions to Sarawakian literature and cultural preservation.

JAN – MAY 2025

PRESERVING DAYAK HERITAGE IN MOTION: MOTION CAPTURE FOR TRADITIONAL DAYAK DANCE AT FACA, UNIMAS

JONG SZE JOON

From January to May 2025, Dr. Jong Sze Joon and her team at the Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS), undertook a groundbreaking cultural preservation project utilizing Motion Capture technology to record traditional Dayak dances, specifically from the Iban, Bidayuh, and Orang Ulu communities. Supported by the Fundamental Research Grant Scheme (FRGS), the project blends heritage with innovation. Focusing on the elegant and expressive traditional Dayak dance performed by renowned expert dancers, the team captured every intricate movement—fluid hand gestures, precise footwork, and symbolic poses using a high-resolution Optical Motion Capture system in a studio environment.

This project had three core goals: to digitally preserve the dance for future generations using Motion Capture Technology, to explore creative applications in Real-time animation, Virtual Reality (VR), and interactive media, and to enhance dance education through accurate motion data. After recording, the data was cleaned, refined, and mapped onto digital avatars, creating vivid, authentic animations. These digital assets are now ready for use in virtual exhibitions, games, and educational tools related to culture and heritage. By bringing ancient traditions into the digital world, this project ensures Dayak dances are not only remembered but reimaged, shared, and celebrated across generations and platforms.



EMPOWERING RURAL COMMUNITY THROUGH DIGITAL INNOVATION: INSTALLATION OF ID-SYSTEM AT PA' UMOR, BARIO

DORIS MAYING

What began as a visual research initiative in Bario in 2018 and was further developed in 2022 has culminated in a significant milestone in rural digital transformation. On 22–23 February 2025, the Faculty of Applied and Creative Arts (FACA), UNIMAS, led by Ms. Doris Maying, successfully installed the iD-System at Lepo Informasi Pa' Umor (LIPU), Bario. This marks the second installation, following the initial success in Kampung Pa' Lungan, with the new site introducing iD-VENTURE, a thematic concept that promotes immersive rural tourism. The iD-System project, supported by the Sarawak Digital Economy Corporation (SDEC) through the Translational Research Grant, aims to bridge tradition and technology by providing rural communities with digital tools to showcase cultural heritage and promote eco-tourism. At LIPU, the system features curated digital content highlighting Kampung Pa' Umor's unique traditions, historical narratives, natural beauty, and community life.

The installation prioritised sustainability and long-term use, with the team conducting in-depth system testing to ensure functionality under rural infrastructure conditions. This approach underscores a commitment not only to innovation but to empowering local communities through practical and enduring solutions. A formal handover ceremony was held to commemorate the achievement, where Ms. Doris Maying officially presented the iD-System to Ketua Kampung Samsons Bala Pelaba, in the presence of community representative Mr. John Pasan. The event signified the community's readiness to embrace digital innovation as a pathway to sustainable development. More than a technological installation, the iD-System represents a model for community-driven digital transformation. It demonstrates how collaborative research, cultural stewardship, and rural engagement can work together to enhance heritage preservation and tourism. The project reaffirms UNIMAS' role in leading inclusive and culturally grounded innovation in East Malaysia.



The FACA UNIMAS team and community representatives at Lepo Informasi Pa' Umor during the installation of the iD-System in Bario, 22–23 February 2025.



The Dean of the Faculty of Applied and Creative Arts, Dr. Louis Ringah Kanyan, and the Deputy Dean of Community and Industry Engagement, Dr. Hakimi Halim, visited Lepo Informasi Pa' Umor and shared memorable moments with members of the Pa' Umor community.



Some Highlights during the installation process of the iD-System and Digital Posters, working alongside the community

FEBRUARY 2025

AN INTERESTING ENCOUNTER WITH THE BAGAU COMMUNITY OF TATAU, BINTULU SARAWAK

EMMANUEL OSAKUE

On April 15, 2025, a ceremony was held to mark the completion of the CraftBagau project, a project initiated by Dr. Louis, the Dean of the Faculty at FACA UNIMAS. The program, supported by FACA and FEB staff, has been graced by the Minister from the Sarawak ministerial cabinet and the Vice Chancellor of UNIMAS. It is essential to say that I have not seen a community as friendly and accommodating as the people of Bagau. There were about 100 people residing in the longhouse. The hospitality and friendliness are unparalleled. Everyone in the longhouse lives like one united and friendly family. Food was prepared by the ladies and served to every occupant of the longhouse. Everyone ate the meals together as one big family. Similar stories were shared, which indicated the meaning of “be your brother’s keeper.” Everyone was eager to know me, relate to me, and invite me to come to their homes. Delicious refreshments marked the few I could visit.



I also had an opportunity to address the community after Dr. Louis’s address. My discussion focused on the importance of adding value to every creative endeavor. The community is exceptionally talented in crafts, especially weaving. I encourage them to revisit them always to emphasize the importance of living comfortably with their creativity. They should be able to sell their products at a profit. Finally, judging from the way I was welcomed to that community, I have promised to revisit them in June during the upcoming Gawai ceremony.

STORIES BEHIND 365 DRAWINGS - AZIZAN PAIMAN'S REFLECTIONS ON MALAYSIAN CONTEMPORARY ART

NANA ZHENG



AZIZAN PAIMAN



Stesen Jana Kuasa Dari Sumber Alam, SJKDSA (2022). Image courtesy of Azizan Paiman.



Screenshot of the Performance 'Tok Mudim's Last Campaign' (2019); Video credit: Kapallorek Art Space, available on YouTube.

On March 21, 2025, I had the privilege of interviewing Azizan Paiman, a renowned Malaysian artist and senior lecturer at Universiti Teknologi MARA (UiTM) Perak, whose works offer a distinctive commentary on Malaysia's evolving sociopolitical landscape. Widely recognized for his international appearances at prestigious events such as the Fukuoka Asian Art Triennial and the Venice Biennale, Azizan refers to himself as a "back-dated reporter," visually chronicling Malaysia's cultural and political changes.

Malaysia: 365 Days of 2008: One of his notable works is the "Malaysia: 365 Days of 2008", a satirical diary published in 2009 by Wei-Ling Gallery (ISBN: 9789834233280). It comprises 365 watercolour and ink drawings, each depicting a major event or political statement from 2008, a landmark year when the Malaysian government lost its parliamentary majority for the first time. The drawings are illustrated daily over a Hijri-Gregorian calendar, featuring Islamic sayings, which create spontaneous yet impactful juxtapositions. The inspiration struck during a personal moment in Kuantan, following a year abroad.

Mafia dalam Senirupa (2017): Azizan's performance "Mafia dalam Senirupa" critiques power and taste within the art world. Symbolized by a hammer, he questions how influential individuals, curators, critics, and academics, manipulate narratives and marginalize artists they disapprove of. The performance was dedicated to his late friend, Ise, an artist known for the "Parking Project," whose work was once publicly ridiculed by an academic. Azizan's metaphor, "you can't trust a chair," suggests that institutional authority in the art scene must be challenged.

Tok Mudim's Last Campaign (2019): Another compelling work is the performance "Tok Mudim's Last Campaign", created around Malaysia's general elections and filmed at the PBUY Store in Ipoh. The title references the traditional Malay figure Tok Mudim, who performs circumcisions—a metaphor for the transformation and control imposed on Malay identity and figurative art. This work critiques the post-1969 shifts in the National Cultural Policy, where Islamic values reshaped local visual narratives. Azizan symbolically cuts and reassembles the Tok Mudim costume, reflecting how cultural narratives are deconstructed and repackaged. The three editions of this work are now held by institutions in Singapore, legal professionals, and financial collectors.

SJKDSA at the Venice Biennale (2022): Azizan represented Malaysia at the 2022 Venice Biennale with his installation, Stesen Jana Kuasa Dari Sumber Alam (SJKDSA). Organised by Port Ipoh under the theme of indigenusness, the work highlights influential historical figures from Perak such as Yusof Ishak, Rafidah Aziz, and Michelle Yeoh. Rather than focusing solely on Orang Asli narratives, Azizan expanded the definition of indigeneity to include broader cultural roots and political figures.

5 MAY 2025

FIELD TRIP REFLECTION: EXPLORING ETHNIC HANDICRAFT ENTERPRISES IN SERIAN

MARZIE HATEF
QISTINA DONNA
SALMIAH ABDUL HAMID
ALIFFAZRAIE JALI

As part of the project entitled “Marketing Ethnic Sarawak Small and Medium Enterprise Handicraft Products on a Digital Platform,” a refreshing and insightful field trip was conducted to Serian, Sarawak. This visit provided a valuable opportunity to engage directly with ethnic craft entrepreneurs and observe their unique products and current marketing practices.

The trip's objective was to gather firsthand data on the promotional channels used, ranging from traditional word-of-mouth to limited use of social media platforms, such as Facebook and WhatsApp. Many entrepreneurs expressed interest in enhancing their digital presence but lacked the technical knowledge to do so effectively. Based on these findings, this workshop aims to educate a user-friendly, cost-effective digital marketing platform that incorporates social media integration, product showcase features, and online payment options.

Additionally, training modules tailored to the technological capabilities of the entrepreneurs will be developed to support long-term digital engagement. The Serian trip not only provided critical insights into the existing marketing gaps but also highlighted the immense potential of digital platforms in empowering rural handicraft communities.



MARCH 2025

FUSING TRADITION WITH TECHNOLOGY: BRIDGING HERITAGE AND FASHION INNOVATION

MARZIE HATEF



A recent academic visit to ESMOD Kuala Lumpur offered valuable insights into the integration of digital technologies in contemporary fashion education. The purpose of the visit was to validate research findings, observe applications of digital fashion tools, and engage with professionals who are shaping the future of fashion pedagogy. The highlight of the visit was the opportunity to interact with the vibrant academic team at ESMOD Malaysia, who demonstrated a deep commitment to bridging cultural heritage with digital innovation.

Among the most impactful moments was an in-depth interview with Andrea Guérot, a French fashion designer and educator currently leading the Fashion Design Course at ESMOD Kuala Lumpur. With over 20 years of experience, Andrea shared expert perspectives on the evolving role of technology in fashion design. She emphasized the growing importance of 3D software such as CLO3D and Browzwear, which streamline prototyping processes while minimizing material waste. Andrea also discussed Adobe Substance as a powerful tool for digital textile creation, further enhancing design efficiency and realism.

Andrea advocates for a hybrid approach to design, combining traditional hand-sketching techniques with digital tools to retain creativity while accelerating workflow. She noted how digital fashion enables hyper-realistic simulations, on-demand customization, and new forms of aesthetic exploration. However, she also acknowledged current limitations, including the challenges in replicating digital designs in physical materials, high software and hardware costs, and a slow pace of adoption across the industry.

Sustainability emerged as a key theme. Andrea supports zero-waste practices and views virtual prototyping as a sustainable solution that reduces fabric consumption and carbon footprint. She also raised critical ethical concerns regarding data privacy, intellectual property, and AI-generated content in fashion—especially within NFT-linked and metaverse-based applications. The discussion covered the rise of digital fashion markets, including collaborations between luxury brands and virtual platforms, virtual runways, avatar fashion, and AI-powered design. Andrea envisions a future shaped by blockchain, AI, and XR technologies that will redefine retail, customization, and smart textiles.

This visit enriched the ongoing research by reinforcing the potential of digital innovation to transform fashion education while preserving cultural identity. Andrea's expert contributions provided critical depth to the study, advancing its aim to explore sustainable and technologically integrated design education practices.

RAISE3D PRINTER: BRIDGING DIGITAL DESIGN AND REAL-WORLD CREATIVITY AT THE FACA WORKSHOP

MUHYIDDIN BIN MOHAMMED
CHAIRUL RADUAN

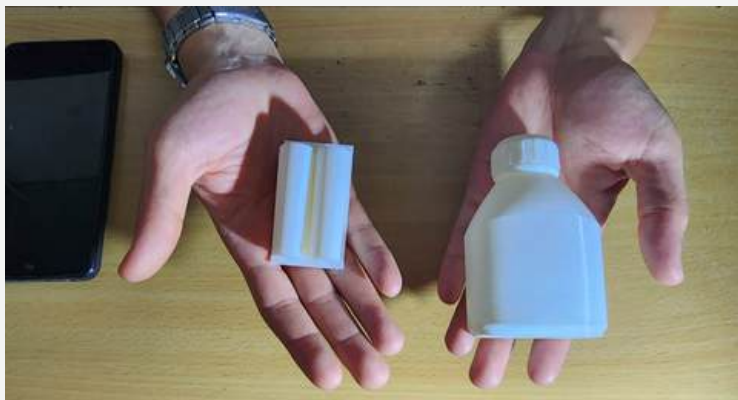
HERMAN BIN TAMBENG @ TABENG

Embracing hands-on innovation, the Faculty of Applied and Creative Arts (FACA) has been making the most of the Raise3D printer, providing students and staff with the tools to bring their creative ideas to life through real, tangible projects. Housed in the faculty workshop, this printer is available for both staff and student use, offering a hands-on experience with modern fabrication technology.

What makes the Raise3D stand out is its Dual Extruder Print System, which allows the use of two different filament materials or colours in a single print. This feature opens more creative possibilities, such as printing with dissolvable supports or multi-material components. The printer operates using Fused Deposition Modeling (FDM) and supports widely used file formats, including STL, OBJ, and 3MF. To prepare designs for printing, users utilize Idea-Maker, an intuitive slicing software that simplifies the transition from 3D models to physical objects. The machine's build volume of 305 x 305 x 300 mm, along with its high-resolution output (up to 10 microns), makes it perfect for detailed prototypes, art installations, and academic research tools. This initiative aligns with FACA's goal of merging creativity with practical skills, giving students the tools to experiment, learn, and innovate.



The Raise3D 3D printer in the faculty workshop – equipped with Dual Extruder and ready for innovative prints. Essential tools stored inside the printer chamber – including spatulas and brushes for post-print finishing.



Sample 3D-printed objects produced using the Raise3D printer at FACA. Printed with PLA (Polylactic Acid) filament, the models showcase both functional and conceptual designs—a custom-fit container (left) and a prototype bottle (right).

AVAILABLE DAILY AT THE FACULTY
WORKSHOP, LOWER GROUND FLOOR



Close-up of the Idea-Maker interface – where digital models are prepared before being brought to life.

A SHELTER OF HOPE: ONE WOMAN'S MISSION TO PROTECT KUCHING'S STRAY CATS

MAWAR SUHAILA AB RAZAK



Pengiran Noorhisham, also known as Joanna, has long held a deep compassion for animals. Her journey began in childhood when she rescued an injured dog. In 2023, she found Artemis, a cat battling parvovirus. Despite receiving care for four weeks, Artemis didn't survive. Later, Joanna rescued Miso, a 13-year-old cat with chronic kidney disease, who her previous owners had cruelly abandoned. Miso lived only a month under Joanna's loving care.

Wanting to teach her son empathy, Joanna adopted Sigma, which led her deeper into the world of cat rescue. Through various groups, she encountered countless stories of cats who were abused, neglected, or seriously ill. It made her question: if Kuching proudly calls itself "Cat City," why are so many cats still suffering?

Moved by this reality, Joanna, my friends, and I founded KATS - Kuching Association for the Treatment of Strays. This NGO is committed to trap-neuter-return (TNR) programmes, veterinary care, rehoming, and public education. Our mission is heartfelt and straightforward: every cat deserves not just to survive, but to live with love, dignity, and protection.



KUCHING ASSOCIATION FOR THE TREATMENT OF STRAYS

MANTERA FILM SHARING SESSION WITH UNIMAS!

NURUL HIKMAH BEGUM



The Cinematography Programme of the Faculty of Applied and Creative Arts, UNIMAS, successfully hosted a vibrant Film Sharing Session featuring MANTERA, drawing an enthusiastic crowd of students and film enthusiasts.

The event was graced by notable industry figures, including actors Syafie Naswip and Jovenea Jim, director Chester Pang, and producer Ahmad Multhazam. Attendees were treated to an engaging discussion that delved into behind-the-scenes stories, cinematic insights, and personal experiences from the local film industry.



The session provided a valuable platform for students to interact with professionals, ask questions, and gain firsthand knowledge about the filmmaking process.

Admission was free, and the event was well-received, marking another successful initiative by the Cinematography Programme to inspire and educate future storytellers.



KAMPUNG PEROS'

JOURNEY TOWARDS SUSTAINABLE TOURISM THROUGH FACA-UNIMAS SULAM CREATIVE COLLABORATION

NOORHASLINA SENIN

Bau, Sarawak – Kampung Peros, a picturesque village in Krokong, Bau, is gaining recognition as a sustainable tourism destination, thanks to a series of impactful collaborations led by Universiti Malaysia Sarawak (UNIMAS) Faculty of Applied and Creative Arts (FACA). Through the Service Learning Malaysia-University for Society (SULAM) initiative, followed by a smartphone videography workshop and an international mural collaboration, these projects have not only enhanced the village's visibility but also empowered the local community to actively promote their heritage and natural attractions.

Through these collaborative efforts, Kampung Peros has been equipped with creative tools and digital skills to continue its journey towards sustainable tourism. The combination of digital storytelling, visual arts, and community engagement has strengthened its identity as a must-visit destination for both cultural and adventure tourism.

In January 2025, UNIMAS students and faculty members collaborated closely with the Kampung Peros community on a 12-week SULAM project, focusing on the development of creative promotional materials to support sustainable tourism. The initiative saw students applying their expertise in digital media, visual arts, and storytelling to highlight Kampung Peros' cultural richness and eco-tourism potential.

A strong online presence is essential in today's tourism industry. Design Technology students assisted the community with creative content creation, social media promotion, and updating the Bung Podad Hiking Trail's Facebook page, as well as creating a new Kampung Peros Tourism Facebook page, which quickly gained traction and attracted a wider audience. The initiative also involved Fine Arts students, who collaborated with local youth to create three murals reflecting Bidayuh culture and the village's natural beauty. One of these murals has even been certified as a Pokéstop or Portal, further boosting Kampung Peros' visibility among visitors.



To further promote the village, Cinematography students produced two documentary films that captured breathtaking landscapes, history, Bidayuh culture and heritage, and heartfelt community stories.



INTRODUCTORY STAGE ACTING AT SEKOLAH SENI SARAWAK MALAYSIA

SYARAFINA ABDULLAH



It was an honour to be invited by the Theatre Arts Department of Sekolah Seni Malaysia Sarawak to facilitate the Introductory Acting Workshop held on 5th May 2025 at the Blackbox. The session, aimed at preparing Form 4 and Lower Secondary students for the upcoming Singapore Performing Arts Festival (SPAF) 2025, was both energising and fulfilling.

From the moment I stepped into the Black Box, I was struck by the students' enthusiasm and openness to exploration. Despite the relatively short duration of the workshop, just two and a half hours, the participants' genuine eagerness, curiosity, and willingness to learn were commendable.

The workshop focused on foundational acting techniques, including body and voice awareness, emotional expression, and, in particular, the truth in acting. We explored physical warm-ups, theatre games, short scene acting exercises, and ultimately, refined students' acting skills for SPAF 2025.

As a facilitator, I found the experience enriching. It reminded me of the importance of cultivating safe, imaginative spaces where young artists can explore identity, empathy, and storytelling. I am grateful to the school for the opportunity to contribute to this meaningful initiative and to play a small part in the students' journey toward SPAF 2025.

I look forward to seeing how their talents will blossom on an international stage.



BORNEO CULTURES MUSEUM



A JOURNEY INTO CULTURE AND IMAGINATION: ANIMATION STUDENTS VISIT BORNEO CULTURES MUSEUM

NATASHA RUSDY WONG
TANG HUNG MOI

On 25th April 2025, first-year Animation students from the Faculty of Applied and Creative Arts (FACA), UNIMAS, visited the Borneo Cultures Museum in Kuching, Sarawak, as part of their coursework for two core modules—Character Design and Layout (GKC1123) and Concept Art and Visual Development for Animation (GKC1153). This field trip served not only as an observational experience but also as a creative and academic catalyst. Students were tasked with selecting an artifact from the museum's extensive collection to inspire an original character design. Engaging directly with cultural items such as ritual masks, ceremonial tools, and traditional attire, students analysed visual elements, symbolism, and historical context. These insights were then reimagined into unique character concepts, each with distinct narratives and visual identities.

In the Character Design and Layout module, students focused on constructing silhouettes, personalities, and design features rooted in the chosen artifacts. Meanwhile, the Concept Art and Visual Development module pushed students to build imaginative worlds around these characters. Themes of legacy, environment, and identity were explored, transforming Sarawak's heritage into rich foundations for animated storytelling. This experience bridged cultural study and creative practice, encouraging students to integrate local heritage into their design processes. Many students expressed that the museum visit deepened their appreciation for Sarawak's cultural diversity and sparked innovative thinking. As one student reflected, "It helped me connect with the roots of our culture. Turning something historical into a story made it feel very personal." The visit exemplifies FACA's commitment to embedding local context within creative education. By merging real-world cultural engagement with academic outcomes, the trip demonstrated how storytelling and artistic expression are enriched through a deeper understanding of history and heritage.



Antu Serega the
Demon by Anson
Hoo Ching How:



Hudo the
Scarecrow by Nur
Amira Tasnim



Mainuuk the
Deathteller by
Branden Juan
Anak Luta





SKETCHING THE WILD: ANIMATION STUDENTS STEP INTO NATURE FOR CREATIVE INSPIRATION

**NATASHA RUSDY WONG
TANG HUNG MOI**

The lush greenery and raw energy of the Jong Crocodile Farm & Zoo became a living classroom for 34 first-year Animation students from the Faculty of Applied and Creative Arts at UNIMAS. As part of an annual outdoor learning initiative, the students embarked on a full-day on-site drawing activity designed to sharpen their observational skills and breathe life into their creative concepts. The visit was organised under two core courses—GKC1123 Character Design and Layout and GKC1153 Concept Art and Visual Development for Animation. The main objective? To encourage students to draw from life, observe real-world references, and move beyond reliance on internet imagery. Led by their course instructors, Ms Natasha Rusdy Wong and Mr Tang Hung Moi, the students wandered through various enclosures, sketchbooks in hand, carefully studying animal anatomy, movement, and environmental textures. From sun-basking crocodiles to curious otters and birds in motion, every moment became an opportunity for learning and visual discovery. One of the major highlights of the day was witnessing the crocodile feeding session, a thrilling moment that not only excited the students but also offered a unique chance to capture dynamic poses and gestures in their sketches. “This visit opened their eyes to the details that only real-life observation can offer—textures of scales, the posture of animals, how light and shadows interact with the environment,” shared Ms Natasha Rusdy Wong, one of the lecturers involved. “These are the things that make their character creation and world-building unique and believable.” In addition to sketching, students gathered references to build personalised mood boards that will later serve as inspiration for the design of original characters and environmental settings. The project encourages them to reimagine what they’ve seen, blending reality with imagination in their assignments.



Lady Peahen by Nuratirah Fathini Binti Lil Kiplee



Mr. Pookie Gaturtle by Taufik Hidayat Bin Mohamad Peridar



Cartel Lolong by Mohammad Azizi Bin Azmi

EARLY DISCUSSION FOR SULAM PROJECT: UNIMAS ARTS MANAGEMENT STUDENTS COLLABORATE WITH KAMPUNG TAMBHEY COMMUNITY

ALEXANDER ANAK CHELUM

A group of students and lecturers from the Arts Management Program, Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak (UNIMAS), made a meaningful visit to Kampung Tambey, Asajaya, as part of the initial engagement session for their upcoming SULAM project (Service Learning Malaysia – University for Society).

The session was held in a warm and welcoming setting, where students had the opportunity to meet and exchange ideas with local leaders and community members. This early discussion aimed to align the objectives of the SULAM project with the needs and aspirations of the Kampung Tambey community. The collaborative project is expected to focus on promoting community-based arts initiatives, cultural preservation, and sustainable creative development.

Throughout the session, both parties shared ideas and expressed a strong commitment toward building a meaningful partnership. The discussion also served as a platform for students to understand real-world challenges and apply their arts management knowledge in the service of society.

This visit marks the first step in what is hoped to be a long-term and impactful collaboration between UNIMAS and the Kampung Tambey community.



Students from the Arts Management Program, along with their lecturers, are engaging in a discussion with representatives of Kampung Tambey to plan the upcoming SULAM project.



A commemorative photo session with the committee members of Kampung Tambey.

CIPTA: A SHOWCASE OF FINAL-YEAR MUSICAL CREATIVITY

EZRA ALFANDY M DUIN



Dylan (final year student) performed his composition at CIPTA at the music programme level.



Students preparing and practicing in the orchestra for CIPTA 2025



Orchestra session (violin POV)



Cetusan Inspirasi Pelajar Tahun Akhir, or CIPTA, is one of the most anticipated annual events at the music programme level in the faculty. This platform allows final-year students to showcase the culmination of their academic journey through their research projects and creative musical works. As part of their final assessment, students present their research findings, which reflect their chosen subject matter, by applying research methodologies such as data collection and analysis to achieve their research objectives. Both external examiners and faculty music lecturers then evaluate their work. CIPTA is also a celebration of musical creativity, where students demonstrate their skills in composing, arranging, and conducting their pieces. Their compositions

are highlighted and performed during the event, often with participation from professional musicians, fostering valuable collaborations between students and industry professionals. Additionally, junior students are actively involved in the music production and performance aspects of CIPTA, providing them with hands-on experience in a real-world, industry-like setting. Each year, CIPTA attracts an audience of friends, family, industry professionals, and students from other faculties, making it a vibrant and inspiring event. Through this initiative, the faculty not only nurtures artistic excellence but also prepares students for professional careers in the music industry.

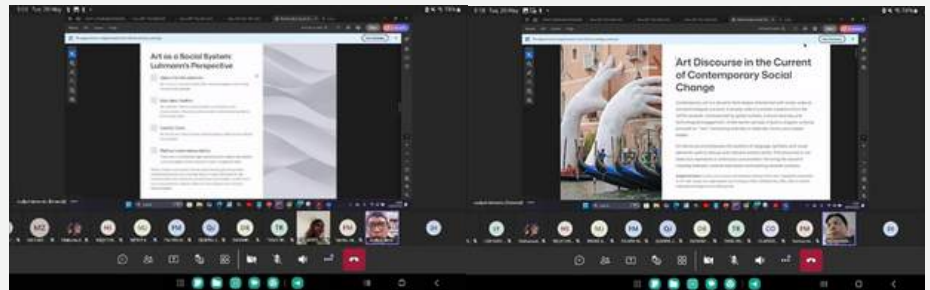


Student performing at Malam Gala CIPTA 2024

ART TALK: RELATION, REPRESENTATION AND RESPONSE - ART DISCOURSE IN THE CURRENT OF CONTEMPORARY SOCIAL CHANGE

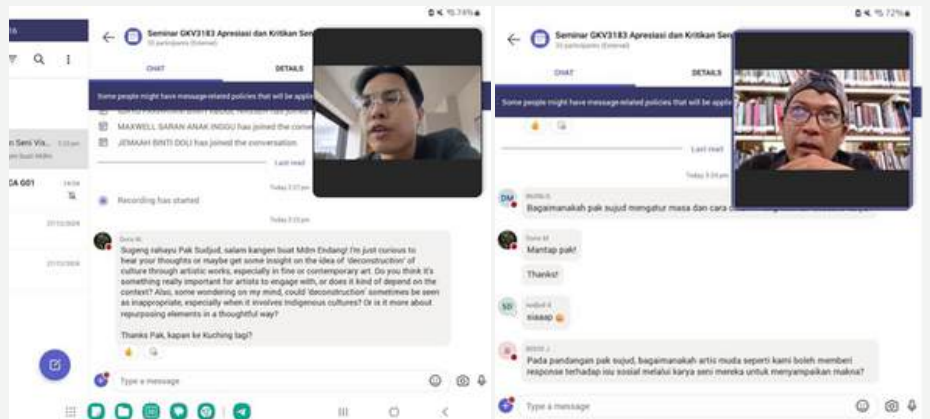
HISHAMUDDIN SIRI
CLARISSA MATHILDA ANAK OMAR

On 20 May 2025, the final-year Fine Art students from the GKV3183 Visual Arts Appreciation and Critique course at FSGK UNIMAS hosted a thought-provoking Art Talk featuring Indonesian curator and academic, A. Sudjud Dartanto. Held online via Microsoft Teams, the session explored how contemporary art can respond to and shape the world around us.



Screenshot of A. Sudjud Dartanto is delivering his presentation via Microsoft Teams.

With the theme "Relation, Representation and Response", Sudjud invited students to reflect deeply on how art connects with social realities, speaks to identity and power structures, and offers critical responses to the world we live in. He challenged us to think beyond beauty and aesthetics, to see art as a form of dialogue, resistance, and community.



Student engagement during the Q&A session.

The Q&A session was lively, with students posing thought-provoking questions on themes such as memory, semiotics, and the responsibilities of artists. Many shared how the talk opened their eyes to the deeper meanings behind their artistic practices.

This session did more than tick academic boxes; it sparked honest conversations, encouraged critical thought, and connected young Malaysian artists with global perspectives. It was a meaningful step in nurturing socially aware, culturally grounded, and intellectually curious art practitioners of the future.



Group photo of participants on Microsoft Teams after the session

INDUSTRIAL VISIT FOR GKR2233 ADVANCED INDUSTRIAL DESIGN 1: EXPLORING FURNITURE MANUFACTURING

FARIDAH SAHARI

Students enrolled in GKR2233 Advanced Industrial Design 1, a course focused on furniture design, recently had the opportunity to visit two locations in Kota Samarahan, known for their training and furniture manufacturing—Kompleks Industri Perabot Pusaka Kota Samarahan (KIPPKS) and Sulaiman Trading. This industrial visit provided invaluable exposure to real-world furniture production processes, enhancing their understanding of design principles in a practical setting.



At KIPPKS, students learned about mass production methods, including the use of CNC machines, automated sanding, and assembly lines. Meanwhile, Sulaiman Trading showcased traditional craftsmanship combined with modern

Additionally, discussions with industry experts, such as Mr. Razif and Mr. Haidil, provided students with knowledge on sustainable practices, cost efficiency, and market demands. This exposure is expected to enrich their design projects, encouraging innovation while considering manufacturability.



Overall, the visit was a successful learning experience, bridging the gap between academic knowledge and industrial application. The Faculty of Applied and Creative Arts aims to continue such collaborations, ensuring that students remain up-to-date with industry trends and technological advancements in furniture design and manufacturing.

During the visit, students observed various manufacturing techniques, machinery, and tools used in the industry. They gained insights into material selection, cutting, shaping, jointing, surface treatment, and finishing processes, which are crucial in transforming raw materials into high-quality furniture. The hands-on experience allowed them to see how theoretical concepts from the classroom are applied in actual production.

technology, precision, ergonomics, durability, and aesthetics in furniture design. Additionally, discussions with industry experts, such as Mr. Razif and Mr. Haidil, provided students with knowledge on sustainable practices, cost efficiency, and market demands. This exposure is expected to enrich their design projects, encouraging innovation while considering manufacturability.





A SHARING SESSION ON BASIC IDEA SKETCHING METHODS FOR INDUSTRIAL DESIGN STUDENTS IN THE DESIGN TECHNOLOGY PROGRAM

AMIR HASSAN MOHD SHAH



Students were introduced to basic sketching techniques using primitive forms. These primitive forms include cylinders, cones, and cubes. Mastery of sketching using primitive shapes is a fundamental skill required for generating design idea sketches.

Several basic sketching tools were introduced to the students. These include marker rendering tools, French curves, and oval templates. After that, students were exposed to basic techniques in rendering light and shadow in sketches. They must first identify the light source before beginning the rendering process using markers.

Next, students need to use four types of markers to achieve a monochrome tone. Each rendering marker has a specific code number. The essential codes required are C03, C04, C06, and C09. The "C" code represents cold colours. These colour codes are suitable for use in idea sketches along with rendering.



Additionally, students were introduced to basic sketching techniques in automotive design. This session focused more on demonstrating basic methods for idea sketching. It served as an introductory exposure for first-year Industrial Design students to the essential components needed to begin sketching design ideas. In conclusion, design ideas should begin with basic shapes.

INSTRUMENTAL FINALS IN THE SPOTLIGHT

KIEW ZHENG WEI

INSTRUMENTAL'S FINAL EXAM FOR MUSIC STUDENTS (SEMESTER 1, 2024/2025) FROM PRACTICE TO PERFORMANCE:



Students of years 1 to 3 combined to sing for the choir and ensemble assessment



The solo moments of a third-year viola player owned her final piece together with her piano accompanist.



Group photo of students and the lecturers after the final exam was done

Months of practice met the spotlight at the Instrumental Final Exam! This past February, the Experimental Theatre buzzed as our talented music students, from first-year to senior students, showcased their semester's work.

Their advanced instrumental studies culminated in vibrant choir and ensemble performances, where students from Years 1 to 3 demonstrated collaborative prowess and refined their collective musical voice. The exam's heart lay in the diverse individual showcases, spanning various instruments and genres, each a testament to hours of dedication and skill. Imagine soloists commanding the stage, pouring their artistry into complex pieces!

These weren't just exams; they were powerful displays of skill, artistry, and the students' ability to fuse music theory with personal expression. A key outcome was this profound leap in their artistic growth. Each performance marked a victory, a significant step in their unfolding musical stories. The final group photo captured the shared pride, relief, and unbreakable bond of our thriving music community. Congrats to all who performed!

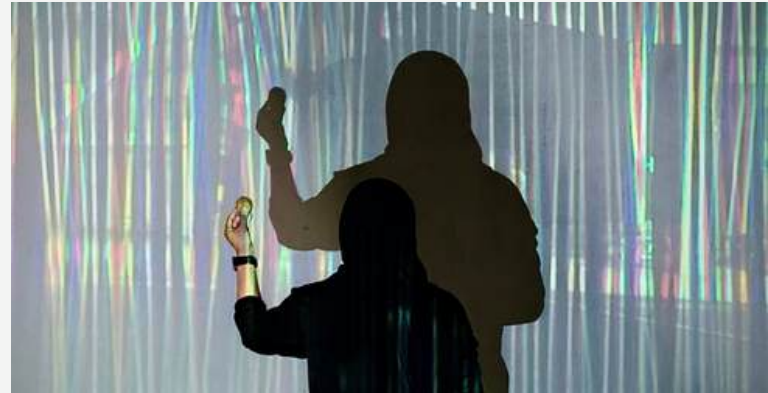
EMOTION IN MOTION THROUGH INTERACTIVE INSTALLATION

ASLINA MOHD JAINAL
ANUAR BIN AYOB

For the Final Project in GKF2123 Interactive Media Art, students collaborated in groups of three to create immersive interactive installations themed “Emotion in Motion”. These projects challenged students to integrate visuals, sound, and interactivity using basic coding to craft responsive artworks. The installations invited audience participation through touch, motion, and digital interaction, reflecting strong applications of human-computer interaction (HCI) and user experience (UX) principles. The final showcase transformed FACA’s walkway to Petary into an engaging digital art trail. Students successfully demonstrated creativity, teamwork, and technical execution, receiving enthusiastic responses from visitors throughout the exhibition.



Layers of digital light cascade as the audience becomes part of the projection.



Interaction becomes colour in this artwork that transforms hand gestures into moving rainbows.



Leaf pattern projection with the shadow of a person



Audiences engage and connect under the glow of interactive installations



A mesmerizing close-up of swirling emotions in digital form.



Silhouettes with flowing blue projection.

STORIES THE SEA TOLD US (GKF2134 UNDERWATER IMAGING FIELD TRIP)

ASLINA MOHD JAINAL

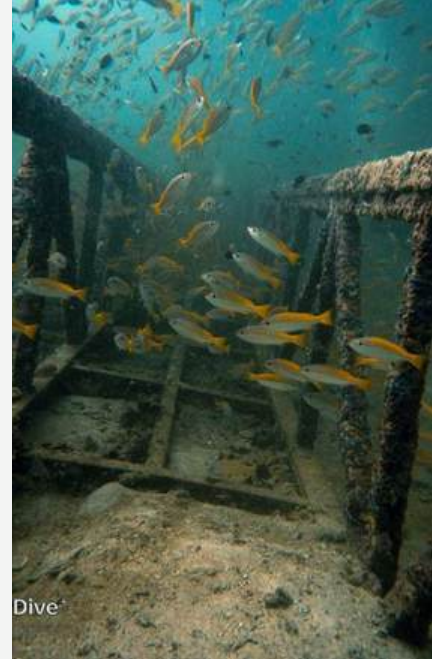
ANUAR BIN AYOB

ZARA UENI BINTI MOHAMMED AZADDIN

For the students of GKF2134 Underwater Imaging 2025, the ocean was not just a site; it was a living entity. It became a storyteller. During their field trip to Taman Laut Pulau Payar, Kedah Darulaman from 2 to 11 May 2025, each student entered the sea not only to dive, but also to listen, observe, and capture. Guided with patience and expertise by NAUI Instructor Fuad Osman and the dedicated team from Nudi Dive Centre, students were taught not only the technical foundations of SCUBA diving but also how to move mindfully through the ocean. With cameras in hand and hearts full of awe, they documented their very first underwater photographs. The images speak not only to marine life but also to the quiet wonder of first encounters. These photographs became the students' first pages in an ongoing visual dialogue with the ocean.



"Held by waves, the softest guide, a quiet heart the sea won't hide." - Regina



"Silent stairways beneath the sea, where fish dance in gentle harmony, Rush and memory cradle the calm. As ocean whispers lull the world to peace." - Emmelyn



"To be with the ocean is like being at home. Life feels calmer, more peaceful" - Zara Ueni.



"For hearts can float and souls can dive, and in the deep, we feel alive." - Syaleena.



"Soft move with gentle grace, a quiet world, a secret place." - Fiona



"Moving boldly through the silence where others fear to go." - Afie



"My heart, calm as the ocean floor. Perhaps... this is what it means to fall in love." - Eva.



"In the hush of the sea's green breath, schools of gold weave silent hymns, and coral towers keep the love" - Clarissa.



"Not everything lovely is meant to be touched." - Mizashafiq Gamsari



"In the hush of the deep, colors speak where words cannot." - Britney



"It lies quietly on the ocean floor, as if sculpted by the sea itself." - Ting Fei Fei



"The blue shell shines so bright, Lying quietly in the ocean's light, Like a flower, it slowly opens wide." - Wen Zhe



"It was small and so gentle. Being adrift alone in the ocean with no one around, a gentle hint of life." - George



"Beneath the ocean, I saw them—so close, so calm. Their colors, their quiet moves... it felt like the sea was letting me in on a secret." - Eustacia

SULAM MURAL PROJECT BY FINE ARTS STUDENTS AT KAMPUNG PEROS HELPS IN ENRICHING COMMUNITIES THROUGH ART

DORIS MAYING
DR HISHAMUDDIN SIRI

During Semester 1 2024/2025, the Fine Arts final-year students, through the course GKV3343 Visiting Artist Workshop, carried out a community-based mural project in Kampung Peros, Bau, as part of the SULAM (Service-Learning Malaysia) initiative alongside their peers from the Design Technology and Cinematography programmes. The project aimed to beautify public spaces, promote local identity, and raise community awareness about the importance of art. Consisting of two visits, the students had a great collaboration with the Youths of Kampung Peros, working together on ideas and producing the murals. Murals were painted at three key locations: the public toilet areas, the stage at the Community Hall, and the canteen. Each location feature's themes are relevant to the Bidayuh community, such as Bung Podad, Bidayuh beadwork motifs, and traditional Bidayuh foods.



The project involved two phases, with the initial visit purposely for community engagement and cultural research. Then, the students and the lecturers made a follow-up visit for mural execution with active involvement from residents, especially the youth community. Through the project, students have the opportunity to collaborate closely with the Bidayuh community at Kampung Peros, conducting interviews and mural painting sessions, and gain valuable experience in teamwork, project management, and community art practice. Challenges such as unpredictable weather and logistical issues were addressed through proactive planning and safety measures. The project concluded with a final presentation and forum at UNIMAS, where its impact on students, the university, and the community was discussed. These murals now stand as symbols of local pride and potential tourism interest, strengthening the bond between the university and Kampung Peros.

2ND VISIT



1ST VISIT



CAPTURING AND CRAFTING NARRATIVES THROUGH PHOTOGRAPHY EXHIBITION

SITI SHAHIDA KAMEL
HISHAMUDDIN SIRI

The GKV 1033 Basic Photography course's final project provided first-year Fine Arts students with valuable hands-on experience curating and exhibiting an exhibition. This hands-on program linked academic learning to real-world artistic processes, allowing students to directly engage with the professional aspects of exhibition preparation, photography, and collaboration. During the preparatory process, students encountered teamwork, discipline, and professionalism. Every phase, from the selection and printing of the works to the meticulous mounting and spacing of the images in the gallery, demonstrated their acute attention to detail essential for art presentation. The painstaking attention to detail, precise spatial utilization, and clear expression of creative objectives proved to be the cornerstone as the exhibition progressed. The exhibition provided students with an ideal platform to promote their work to a substantial audience, granting them the unique opportunity to display their photography beyond the classroom setting. This experience reflected the methodologies of professional photographers and curators, highlighting preparation, organization, and adaptability. By showcasing their creative endeavors in a public setting, students gained a significant understanding of the commitment and professionalism required in the domains of art and photography.



GKT1193 TYPOGRAPHY COURSE ASSESSMENT HIGHLIGHTS CREATIVITY, COLLABORATION, AND PROBLEM SOLVING

26 MAY 2025

SALMIAH ABDUL HAMID
NOORHASLINA SENIN

It was a vibrant day filled with colour, creativity, and bold expression as students from the GKT1193 Typography course presented their group projects as part of their alternative assessment. Under the guidance of lecturers Ms. Salmiah Abdul Hamid and Ms. Noorhaslina Senin, 40 students worked in pairs to transform typographic theory into visual storytelling. The task was simple yet challenging: reimagine the work of legendary typographers and bring their influence to life through posters, tote bags, and T-shirts. The showcase room came alive with striking visuals, strong concepts, and a clear sense of personal voice. Each project demonstrated not only design skills but also a deep understanding of research and interpretation. What stood out most was not just the impressive outcomes, but the learning journey. Students were evaluated on their creativity, teamwork, problem-solving skills, and ability to learn through trial and error.

From initial concept sketches to final presentations, the experience encouraged risk-taking, critical thinking, and reflection, the hallmarks of meaningful design education. More than just an evaluation, the showcase was a celebration of design as process. It highlighted how typography can educate, inspire, and empower through one idea, one letterform at a time.



Feedback session from the lecturer of GKT1193 Typography course, Ms Noorhaslina



Lecturers share feedback as students reflect on their showcase presentations.



Happy faces of GKT1193 Typography students with their tote bag designs



Our exchange student from France, Mathilde Richard, and her duo, Siti Hanan Wafiyah Binti Jefri, are presenting bold type ideas with pride.



Zuzana Licko's inspired design by the duo of Sharifah Aishah and Mathasa

Heartiest Congratulations

UNIMAS
FACULTY OF APPLIED & CREATIVE ARTS

DR LOUIS RINGAH KANYAN

for your appointment as the Faculty Dean



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Heartiest Congratulations

UNIMAS
FACULTY OF APPLIED & CREATIVE ARTS

DR JONG SZE JOON

for your appointment as the Faculty's Deputy Dean (Research and Commercialization)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Heartiest Congratulations

UNIMAS
FACULTY OF APPLIED & CREATIVE ARTS

DR ALEXANDER PETER CHELUM

for your appointment as the Faculty's Deputy Dean (Undergraduate)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Heartiest Congratulations

UNIMAS
FACULTY OF APPLIED & CREATIVE ARTS

DR HISHAMUDDIN SIRI

for your appointment as the Faculty's Deputy Dean (Student Affairs and Alumni)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Heartiest Congratulations

UNIMAS
FACULTY OF APPLIED & CREATIVE ARTS

DR HAKIMI HALIM

for your appointment as the Faculty's Deputy Dean (Industry and Community Engagement)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Thank you

PROF. DR MUSDI HAJI SHANAT

for your dedication and leadership as the Faculty's Dean



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Thank you

ASSOC. PROF. DR QISTINA DONNA LEE ABDULLAH

for your dedication and leadership as the Faculty's Deputy Dean (Research and Commercialization)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Thank you

DR SALMIAH ABDUL HAMID

for your dedication and leadership as the Faculty's Deputy Dean (Undergraduate)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Thank you

DR ABDUL RIEZAL DIM

for your dedication and leadership as the Faculty's Deputy Dean (Student Affairs and Alumni)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Thank you

DR LOUIS RINGAH KANYAN

for your dedication and leadership as the Faculty's Deputy Dean (Industry and Community Engagement)



FACULTY OF APPLIED AND CREATIVE ARTS, WHERE YOUR CREATIVE JOURNEY BEGINS

Congratulations

Dr Asrul Asshadi bin Mohamad Morni

for the promotion to

Pensyarah Kanan Gred DS13

from

Dean and Faculty Members



Where Your Creative Journey Begins | #unimasfaca

Congratulations

Ts. Aliffazraie bin Jali

for the appointment as

Programme Coordinator of Cinematography Programme
(3 March 2025 - 2 March 2027)

from

Dean and Faculty Members



Where Your Creative Journey Begins | #unimasfaca

Congratulations

Mr Muhammad Azri bin Ali

for the appointment as

Programme Coordinator of Drama & Theatre Programme
(1 March 2025 - 28 February 2027)

from

Dean and Faculty Members



Where Your Creative Journey Begins | #unimasfaca

Congratulations

Miss Natasha binti Rusdy Wong

for the appointment as

Programme Coordinator of Animation Programme
(20 January 2025 - 19 January 2027)

from

Dean and Faculty Members



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Congratulations

Appointment as Expert Panel
(Social Science and Humanities Cluster)
(3 February 2025 - 2 February 2027)



Professor Dr Hasnizam bin Abdul Wahid



Professor Dr Musdi bin Hj Shanat



Professor Madya Dr Wan Jaemural Inram bin Wan Abdullah Thani



Professor Madya Dr Qletina Donna Lee Abdullah

from

Dean and Faculty Members

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Congratulations

Associate Professor Dr Faridah binti Sahari

for the promotion to

Professor Madya Gred DS14

from

Dean and Faculty Members



Where Your Creative Journey Begins | #unimasfaca

Congratulations

Dr Jong Sze Joon

for the award of

CERTIFIED OFFICER IN QUALITY ASSURANCE OF HIGHER EDUCATION TIER 1: QUALITY ASSURANCE LANDSCAPE AND OUTCOME-BASED EDUCATION

from

Dean and Faculty Members



Where Your Creative Journey Begins | #unimasfaca

Congratulations

Miss Doris anak Maying

for the appointment as

Programme Coordinator of Fine Arts Programme
(9 October 2024 - 8 October 2028)

from

Dean and Faculty Members



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Congratulations

Mr Ezra Alfandy M Duin

for the appointment as

Programme Coordinator of Music Programme
(1 October 2024 - 30 September 2028)

from

Dean and Faculty Members



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Congratulations

**Professor Dr Musdi
bin Hj Shanat**

for the appointment as

Visiting Professor

by

**Yunnan University,
China**

from

Dean and Faculty Members



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CONGRATULATIONS

Dr. Mohd Najib Abdullah Sani
DEPUTY DIRECTOR

For the appointment as a
Visiting Professor
at
Jingdezhen University, China.
(July 2024 - June 2027)

from
UNIMAS University Industry Centre Staff



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Community-Driven University For a Sustainable World

Welcome Back!

Congratulations on the completion of your study leave!



Mr Muhammad Qawiem bin Hamizan
Drama and Theatre Programme

Sincerely from,
Dean and Faculty Members



Madam Syaryfah Fazidawaty binti Wan Busrah
Animation Programme

Sincerely from,
Dean and Faculty Members



Mr Muhyiddin bin Mohammed
Design Technology Programme

Sincerely from,
Dean and Faculty Members

PUBLICATION LIST 2025

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The background is a solid blue color with intricate white line art patterns. These patterns consist of various swirling, circular, and wavy lines that create a sense of movement and depth. The lines are of varying thickness and density, filling the entire frame.

***SHOWCASING
STUDENT
EXCELLENCE:
ACHIEVEMENTS AND
ACTIVITIES***

RUI FACA 2025

ALEXANDER ANAK CHELUM

RUI FACA 2025 was a two-day arts and cultural event organized by Year 2 Semester 1 students of the Arts Management program at UNIMAS under the Advanced Arts Event Management course (GKP2194). This event is a rebranded version of FACA Fest, aiming to provide hands-on experience in real-world event management through a Project-Based Learning (PBL) approach.



Students from the Arts Management program setting up for the RUAI FACA 2025 exhibition and concert at DeTAR Putra UNIMAS



Performance by Insomniacks band during the highlight event “Malam Kita” on 11 January 2025

Held on 10–11 January 2025, RUAI FACA celebrated creative expression and youth engagement through performances, workshops, and a grand showcase titled Malam Kita. The event included a public mini-concert at Panggung Gemilang, a Mini Fun Workshop on Music Composition. It culminated in a large-scale evening concert featuring UNIMAS music students, local bands like E-Square, and an exceptional performance by Insomniacks. With the theme “Ba Ruai Kitai”, the event emphasized the spirit of community, creativity, and appreciation of the arts from the youth’s perspective.

It successfully drew participation from students, staff, and the public, thereby strengthening cultural awareness and showcasing the students' professional-level event planning capabilities.



Participants engaged in the “Mini Fun Komposisi: MELODI” workshop facilitated by Dr. Laura Pranti Tutom

EKSPRESI KAMI: A JOURNEY THROUGH 3D NARRATIVES

AWANGKO HAMDAN BIN AWANG ARSHAD



Ekspresi KAMI showcased the dynamic creativity of GKK2163 3-Dimensional Studio students at the FACA Gallery, UNIMAS, from January 20 to March 20, 2025. The exhibition celebrated the students' exploration of visual narratives through individually crafted sculptures, reflecting diverse themes of identity, culture, and imagination. Drawing on various inspirations and materials, each piece demonstrated a unique approach to form and storytelling. The exhibition emphasized creativity, appreciation, medium, and inspiration, inviting viewers to engage with contemporary sculptural practices. Ekspresi KAMI successfully created a platform for emerging artists to share their voices, transforming the gallery into a vibrant space of expression, experimentation, and dialogue between the creators and the audience.

EKSPRESI

KAMI

KREATIVITI, APRESIASI, MEDIUM, INSPIRASI

STUDENTS' ACTIVITIES - REQASENI GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

On 9 May 2025, a group of students visited the reQaseni Gallery, an institutional art space managed by UiTM's Faculty of Design. The visit aimed to interview the gallery's curator and gather insights into its role as a platform for academic and artistic exchange. The gallery emphasizes experimental and interdisciplinary art, reflecting the faculty's commitment to nurturing innovation in visual arts, design, and multimedia.

The gallery also serves as a networking platform, connecting students with industry professionals and academic peers through curated shows. Students were particularly impressed by the diversity of media on display, ranging from traditional paintings and sculptures to digital installations and mixed-media works. A standout piece featured a multimedia project that blended augmented reality (AR) with conventional batik motifs, exemplifying the fusion of heritage and technology championed by the faculty.

Members noted how the gallery's emphasis on academic rigor and experimentation mirrors the strategic goals of the Faculty of Design. The opportunity to witness peer-generated art from bold abstract canvases to socially charged installations sparked discussions on the role of galleries in validating student voices and preparing them for creative careers. The reQaseni Gallery offered a case study in institutional art management and educational curation.



STUDENTS' ACTIVITIES- OYA MELANAU HERITAGE GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

On May 10th, a group of students and researchers visited the Oya Melanau Heritage Gallery, a cultural institution dedicated to preserving the heritage of the Melanau community in Oya, Dalat, and Mukah. The visit included a meeting with Haji Hendi bin Suhai, Deputy Chairman of LAKMO, who provided insights into the gallery's founding and its mission to safeguard Melanau traditions.

Established under the stewardship of LAKMO, the gallery serves as a repository of Melanau cultural identity. Its exhibits feature artifacts, tools, and informational displays tied to the community's customs, including traditional musical instruments, medicinal practices, indigenous games, and culinary heritage. A focal point is the documentation of Kaul, a ceremonial festival central to Melanau spiritual life. During the tour, Haji Hendi emphasized LAKMO's efforts to digitize records, collaborate with elders for the preservation of oral history, and engage youth through workshops.

Artifacts like handcrafted sape (traditional lute) and ceremonial attire underscored the community's artistic ingenuity, while displays on Kaul rituals highlighted its spiritual depth. The gallery's model, combining artifact curation, community engagement, and educational outreach, illustrates how local institutions can counteract cultural erosion. For students, it highlighted the interplay between tradition and modernity, particularly in marginalized communities.

The Oya Melanau Heritage Gallery stands as a testament to the vitality of indigenous cultural stewardship. By documenting traditions and fostering pride among younger generations, LAKMO ensures the Melanau legacy endures. The visit not only enriched the group's academic perspective but also deepened their appreciation for Malaysia's diverse cultural tapestry.



STUDENTS' ACTIVITIES - NATURE INSPIRATION ART GALLERY (NIAG), KOTA KINABALU

SHAIK AZAHAR SHAIK HUSSAIN

A group of students visited the Nature Inspiration Art Gallery (NIAG), located in Kota Kinabalu, Sabah, with Mohd Fairuz serving as the representative for Group G during the gallery visit. During their excursion, the group met Miss Penny Chong, a warm and welcoming staff member who provided helpful information about the exhibited artworks. Established in 2014 at the University College Sabah Foundation (UCSF), NIAG showcases creations by students, fine art lecturers, and local artists. The gallery emphasizes Sabah's rich natural and cultural heritage while promoting environmental awareness through artistic expression. Beyond mere exhibition, NIAG actively preserves Sabah's cultural and ecological legacy, playing a pivotal role in promoting local art and supporting emerging community artists.

The visitors were particularly drawn to the gallery's nature-themed concept, which inspired an appreciation for how art can illuminate critical environmental and cultural issues. The calm and creative atmosphere contributed to an experience that was both enjoyable and educational. Overall, the visit significantly enhanced the group's knowledge, stimulated their creativity, and deepened their interest in local artistic practices and gallery management.



STUDENTS' ACTIVITIES - G13 GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

On 6 May 2025, a group of students from the Arts Management program conducted an educational visit to Gallery in Kelana Jaya, Selangor, as part of their GKP3333 Strategic Management coursework. The gallery, renowned for its focus on contemporary local and regional art, offered the students valuable exposure to visual arts practices and institutional operations.

During the visit, the group engaged with gallery manager Mr. Kenny Teng, who elaborated on the institution's mission to promote Malaysian contemporary art and provided detailed explanations of selected exhibited works. A gallery staff member further enriched the experience by analyzing Aimman Hafizal's painting, noting its unique blend of traditional batik aesthetics from a distance and intricate, cartoon-inspired details upon closer inspection, as exemplified in The Fungiverse collection.

The visit provided the students with practical insights into gallery operations, spanning curation strategies to audience engagement techniques, thereby enhancing their understanding of art's significance in fostering cultural development and economic growth.



This experience not only enriched their academic journey but also aligned closely with their objectives in studying strategic management within the creative sector. The firsthand exposure to G13 Gallery's innovative approaches underscored the intersection of artistic vision and strategic governance, equipping the group with relevant case studies for their ongoing assignments.



STUDENTS' ACTIVITIES - GALERI PUTEH IN KUALA LUMPUR

SHAIK AZAHAR SHAIK HUSSAIN

On 8 May 2025, Group C representatives Elizabeth Nessa Anak Pawi and Sazelyn Yiu Ai Lyn (Faculty of Applied and Creative Arts, UNIMAS) visited Galeri Puteh as part of their Strategic Management research. The visit centered on understanding the gallery's operational model and social impact, featuring an interview with co-founders Encik Nizam Abdullah and Puan Mimie Abdullah.

Galeri Puteh operates as a dual-purpose platform: Commercial space for art sales and exhibitions and social advocacy engine amplifying local artists' welfare and visibility. The gallery curates works that address societal themes (cultural identity, environmental justice, community narratives), positioning art as a catalyst for public discourse. The co-founders emphasized their mission to balance commerce with social responsibility.



Key strategies of this visit include:

- Artist Empowerment: 70% revenue share for artists (exceeding industry standards)
- International Outreach: Showcasing works like Bunga Rindu to attract global collectors
- Community Programs: Free workshops for underrepresented artists
- Strategic Partnerships: Collaborations with NGOs for thematic exhibitions

Puan Mimie noted, "Our pricing model ensures artists thrive, not just survive" a policy reflecting their artist-centric ethos. Galeri Puteh redefines commercial galleries by embedding social justice into its business DNA. Its artist-first model proves that ethical management and financial viability can coexist—an invaluable lesson for future arts managers. The visit provided Group C with actionable frameworks for balancing profit and purpose in creative industries.

STUDENTS' ACTIVITIES - ARTAVERN GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

A group of students recently visited the ArtAvern Gallery, located on Level 3 of the HSL Tower, along the Kuching-Samarahan Expressway, to explore its role in nurturing contemporary Malaysian art. The gallery, renowned for its innovative curation and support of emerging artists, offered the group valuable insights into Sarawak's vibrant art scene. The visit included an interview with Angelina Bong, a renowned Sarawakian poet and visual artist celebrated for her multidisciplinary work in acrylic, mixed media, ink illustrations, and recycled materials. During the interview, Angelina Bong shared her artistic journey, including her participation in the 3rd Delphic Games (2009) in South Korea, where she represented Malaysia in poetry. She emphasized ArtAvern's role as a platform for risk-taking and innovation, particularly for underrepresented artists. Her works often incorporating recycled materials, reflect her conviction that art serves as a medium for environmental advocacy and cultural storytelling.



The gallery's curatorial approach, she explained, prioritizes artistic dialogue over commercial appeal. Exhibits are designed to challenge viewers while creating a supportive ecosystem for emerging talent. Angelina also highlighted the gallery's workshops and community events, which encourage public participation in art creation and critique. The layout of ArtAvern, minimalist yet immersive, allowed visitors to engage deeply with each artwork. Descriptive labels and QR codes linked to artist interviews added layers of context, enhancing the educational value of the visit.



The visit left the group inspired by the creativity and technical skill on display. Members noted how the gallery's focus on recycled materials transformed everyday objects into thought-provoking art, challenging perceptions of waste and beauty. Angelina's passion for mentoring young artists also resonated deeply, highlighting the importance of spaces like ArtAvern in cultivating the next generation of creatives. ArtAvern Gallery exemplifies how grassroots art initiatives can shape cultural identity and inspire social change. By championing local talent and sustainable practices, it not only preserves Sarawak's artistic heritage but also redefines it for modern audiences. The visit underscored the transformative power of art spaces that dare to prioritize creativity and community over convention.



STUDENTS' ACTIVITIES - DATIN AMAR MARGARET LINGGI PUA GALLERY,

SHAIK AZAHAR SHAIK HUSSAIN

On 13 May 2025, a group of students visited the Datin Amar Margaret Linggi Pua Gallery in Kuching as part of their cultural preservation case study. Located on Jalan Tunku Abdul Rahman, the gallery showcases Iban art and heritage, offering insights into traditional craftsmanship and modern museum management. Guided by curator Janet Rata Noel, the students explored exhibits featuring pua kumbu textiles, wood carvings, and ceremonial artifacts, each representing Iban spiritual and artistic traditions.

The curator explained the gallery's mission to preserve and promote Iban culture through community collaborations, educational programs, and digital archiving. Students observed interactive displays, including weaving demonstrations and multimedia presentations of oral histories, which highlighted the gallery's innovative approach to cultural education.

Key takeaways from the visit included:

1. Community involvement is essential for authentic heritage preservation.
2. Multimedia storytelling enhances engagement with younger audiences.
3. Strategic funding and partnerships help sustain niche cultural institutions.

The gallery's blend of tradition and modernity provided the students with a model for effective cultural management. They left with a deeper appreciation of Iban heritage and the role institutions play in preserving indigenous traditions.



STUDENTS' ACTIVITIES - THE AUTISM ART GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

On 9 May 2025, a group of students from the Faculty of Applied and Creative Arts visited the Autism Art Gallery at the Kuching Autistic Association as part of an academic assignment. The visit aimed to explore how art empowers individuals with autism and to learn about the gallery's initiatives from Madam Kimberly Sim, the Head of Administration.

The gallery serves as a creative platform for autistic artists, showcasing vibrant paintings that reflect their unique perspectives. Madam Kimberly explained how these artworks are turned into functional merchandise, such as tote bags, T-shirts, and water bottles, to increase awareness and generate funding. The gallery operates as an NGO, supported by the London Stock Exchange Group Foundation and corporate sponsors, with proceeds used to purchase art supplies and fund workshops.

During the visit, Madam Kimberly shared inspiring stories of artists who gained confidence and purpose through their work, challenging stereotypes about autism. The students were deeply moved by the emotional depth of the artworks, recognizing art as a powerful form of non-verbal expression. To show their support, the group purchased merchandise, including a mug featuring a whimsical cat design, appreciating both its affordability and the meaningful impact it would have. The experience left the students inspired, highlighting the importance of inclusive spaces that nurture creativity and self-expression for individuals with autism.

Key takeaways from student's viewpoints:

- Art provides autistic individuals with a voice and a sense of achievement.
- The gallery's merchandise model sustains its operations while promoting awareness.
- Community and corporate support play a crucial role in empowering neurodiverse artists.

The visit reinforced the students' understanding of art as a tool for social inclusion and personal growth.



STUDENTS' ACTIVITIES - GALLERY D'LEBOK DANA

SHAIK AZAHAR SHAIK HUSSAIN

A group of students visited Gallery D'Lebok Dana, a charming mini-gallery in Kampung Semerah Padi, Kuching, dedicated to preserving Malaysia's cultural heritage. The gallery, run by P. Ramlee enthusiast Abg Bollhasan bin Abg Alli, showcases rare memorabilia from the legendary artist's career, along with vintage collectibles like gramophones, brassware, and classic film magazines. The students were fascinated by the carefully curated exhibits, which included original vinyl records, handwritten scripts, and personal artifacts belonging to P. Ramlee. Abg Bollhasan shared stories behind each piece, explaining how they reflected Malaysia's golden age of arts and entertainment. The collection also featured traditional kebaya blouses and antique copperware, offering a glimpse into mid-20th-century Malay craftsmanship.

A highlight of the visit was seeing well-preserved film posters and vintage record players, which demonstrated P. Ramlee's influence as a multi-talented artist. The students learned about the challenges of maintaining such a collection, as Abg Bollhasan recounted his years of effort in sourcing these rare items. The experience left the group with a deeper appreciation for cultural preservation. They recognized how galleries like D'Lebok Dana play a vital role in educating younger generations about Malaysia's artistic legacy. The visit also highlighted how passion-driven projects can keep history alive in a rapidly changing world. The students departed inspired, realizing that preserving history is not just about the past, it's a way to shape cultural understanding for the future.



THE OWNER OF GALERI LEBOK DANA, ABANG BOLHASSAN ABANG ALI

STUDENTS' ACTIVITIES - GALLERY DES ARTISTES

SHAIK AZAHAR SHAIK HUSSAIN

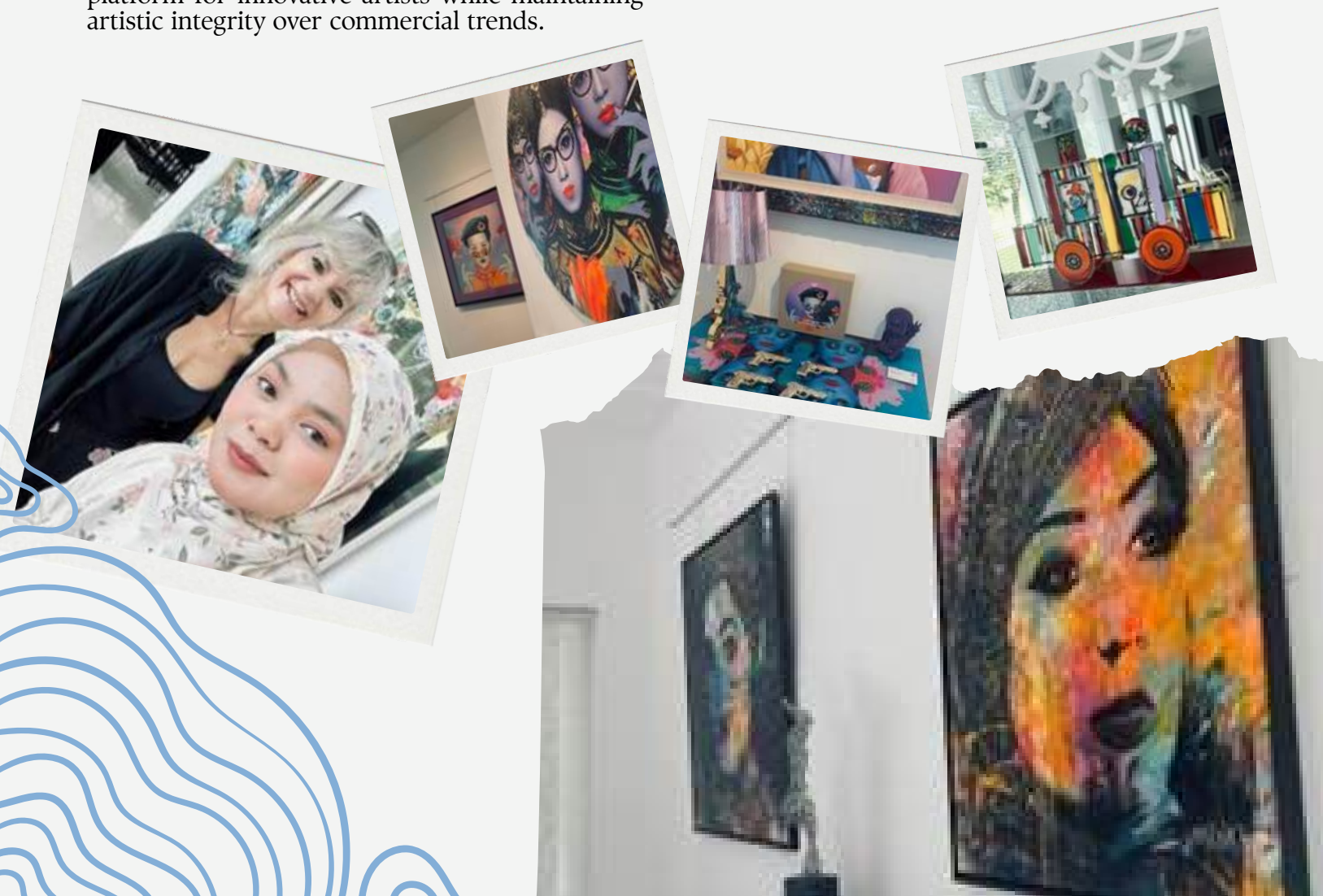
A group of students visited Gallery des Artistes, a contemporary art space in Kuala Lumpur known for its vibrant fusion of pop art and modern Western aesthetics. The group, led by representative Izzalyqa, interviewed founder and director Edith Ho, gaining insights into the gallery's artistic vision since its establishment in 2018.

The gallery specializes in bold, cross-cultural works featuring experimental mediums, dynamic colors, and thought-provoking themes. Edith explained how her European experiences, particularly in France, shaped the gallery's focus on international and Malaysian artists who push creative boundaries. The intimate, private setting fostered a unique connection between viewers and artworks, differing from commercialized art spaces. Students were captivated by the diverse exhibits—from whimsical pop art to abstract modern pieces, including textured acrylic paintings and sculptures made from repurposed materials. Edith emphasized the gallery's role in bridging global and local art scenes, providing a platform for innovative artists while maintaining artistic integrity over commercial trends.

The visit left the group inspired by how niche galleries can drive cultural exchange and challenge artistic norms. Key takeaways included:

- The importance of creative risk-taking in contemporary art
- How intimate spaces deepen viewer-artist connections
- The balance between global influences and local identity in curation

For the students, Gallery des Artistes served as a compelling example of how small-scale galleries can significantly impact art discourse by prioritizing innovation and cultural storytelling. The experience reinforced their appreciation for spaces that nurture experimental art beyond market pressures.



STUDENTS' ACTIVITIES - SARENG GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

On Tuesday, May 6, 2025, a group of students visited Sareng Gallery to interview its director and learn about effective gallery management strategies. The group was warmly welcomed by Mr. Syukur Ali, the gallery director, and Ching Ting, the gallery manager, who shared valuable insights into sustaining success in the competitive art industry. During the visit, Mr. Syukur Ali discussed the gallery's Corporate Social Responsibility (CSR) initiatives, including a recent lecture program featuring artist Sabri Idrus. The event offered art collectors and enthusiasts an insight into Idrus's creative process and his experiences as an artist-in-residence in Fukuoka, Japan.

Additionally, the students learned about the gallery's upcoming "Historical" themed exhibition, set to launch in late May. The exhibition will showcase works by 17 diverse artists, highlighting Sareng Gallery's commitment to fostering artistic collaboration and cultural dialogue. The visit proved highly insightful, emphasizing the importance of innovation, artist-gallery partnerships, and social responsibility in strengthening an institution's reputation. The students were particularly impressed by the unique visual styles and compelling narratives of the exhibited artworks, which reflect the gallery's ability to collaborate with visionary artists.

The experience left the students with a deeper appreciation for the business and creative strategies behind successful art galleries, reinforcing the vital role such spaces play in nurturing Malaysia's art scene.



STUDENTS' ACTIVITIES - HOAN GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

Hoan Gallery, located at La Promenade Mall in Kota Samarahan, is a prominent arts space dedicated to showcasing Sarawakian art from both past and present. Founded by artist Hoan Kee Huang, the gallery opened in 2021 as a passion project aimed at preserving and promoting Sarawak's rich fine arts heritage. With a vision to become a leading institution for local fine art, the gallery's mission focuses on supporting Sarawakian artists by exhibiting and selling their works.

On Friday, May 16, 2025, our four-member group visited Hoan Gallery for an interview session. We were warmly received by Mr. Hoan Kee Huang, the gallery director, along with another staff member. The gallery staff generously accommodated our visit, and we sincerely appreciated the time they dedicated to our interview.



STUDENTS' ACTIVITIES - PICTORIAL GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

On May 7th, a group of students visited the Pictorial Gallery at the Kuching South City Council Building to study Kuching's historical and social transformation. Established in 2003, the gallery preserves the city's visual heritage from the British colonial era to modern times through photographs, maps, and artifacts.

The gallery is divided into two sections:

- Wing A displays Kuching's historical development, including infrastructure changes and key events.
- Wing B highlights social progress, featuring traditional trades, festivals, and multicultural community life.

During the visit, the students interviewed Miss Lillian, an administrative officer, who explained the gallery's role as both an exhibition space and an educational resource. She emphasized efforts to update exhibits to engage younger generations while preserving Kuching's heritage. The visit enhanced their understanding of urban development and cultural preservation, demonstrating how visual storytelling makes history accessible. It also provided insights into balancing progress with heritage conservation, an essential theme for their urban studies coursework.



STUDENTS' ACTIVITIES - KLUANG DAYS' GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

As part of their Strategic Management studies, a group of students visited Kluang Days Gallery to examine its unique blend of art, business, and community engagement. Hosted by founder Anson Lim, the tour focused on the gallery's travel sketching exhibition and adjacent artists' studio, offering insights into its innovative operational model.

Kluang Days Gallery redefines traditional art spaces by combining exhibitions with a café and working studios, creating an inclusive environment for both artists and visitors. Anson's vision centers on democratizing art appreciation through unconventional displays, such as travel sketches paired with location-based narratives.

During the interview, Anson explained her strategy to "make art approachable" by merging a gallery with a café, attracting casual visitors while maintaining artistic integrity. She highlighted challenges in balancing commercial sustainability with creative goals, relying on partnerships with local businesses and schools for outreach. A resident artist shared how the gallery supports creatives through studio access, promotions, and collaborations, fostering a vibrant artistic ecosystem.

The group noted how the gallery's multi-functional space optimizes resources:

- The travel sketching exhibition showcased plein-air (outdoor) art, emphasizing participatory experiences.
- The café serves as both a revenue stream and a community hub.
- Storytelling curation (e.g., sketches with location narratives) strengthens branding.

Academic Takeaways of this visit are as follows: Niche branding helps cultural enterprises stand out. Community engagement ensures long-term viability. Hybrid spaces expand audiences without diluting artistic value.



STUDENTS' ACTIVITIES - ARTICLE SARADISE GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

Saradise Gallery has established itself as one of Kuching's premier art spaces, showcasing the diverse talents of both Sarawakian and international artists. During our recent visit, we had the privilege of speaking with Ms. Si Kok Leng, the gallery's senior manager, who shared valuable insights about their mission. At its core, Saradise Gallery is committed to providing a crucial platform for local Sarawakian artists to express their unique creative visions.

The gallery serves as an important cultural hub, exhibiting works by both established and emerging Sarawakian artists and designers. This dual focus makes it particularly significant for promoting local culture, arts, and design while educating the public about diverse artistic perspectives.

We visited Saradise Gallery to gather information for an assignment and were thoroughly impressed by the welcoming atmosphere. The staff provided friendly, helpful service, patiently answering our questions and explaining the gallery's operations and its dedication to supporting Sarawakian artists.

Our experience at the gallery was both enjoyable and inspiring. The contemporary artistic ambiance captivated us, and we left with a profound appreciation for the richness and vibrancy of Sarawakian art. We're deeply grateful for the opportunity to have engaged with this important cultural institution.



STUDENTS' ACTIVITIES - BROOKE GALLERY

SHAIK AZAHAR SHAIK HUSSAIN

On Friday, 16 May 2025, a delegation from the Faculty of Applied and Creative Arts at Universiti Malaysia Sarawak (UNIMAS) visited the Raneé Museum and The Brooke Gallery.

The group began their tour at The Brooke Gallery, where they examined historical artifacts and information about the Brooke family's administration of Sarawak. They then participated in an interview session with Ms. Salliza Sideri, Head of Museum and Education at Brooke Museums, who provided comprehensive insights into the gallery's history, operations, and strategic management approaches for institutional sustainability and development.

This educational visit yielded valuable information about The Brooke Gallery at Fort Margherita, which will inform the group's academic project. The experience also offered direct exposure to the gallery's heritage preservation methods and educational programs.

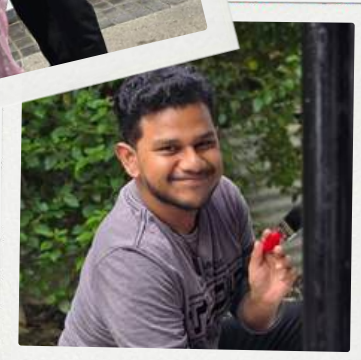


STUDENTS'S LIFE

CHA XING XUAN

My campus life at the Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak (UNIMAS), has been vibrant and enriching. I have been actively involved as the Exco of Social and Communication for PERSENI (Persatuan Mahasiswa Seni Gunaan dan Kreatif UNIMAS) for the 2024/2025 session, served as the Director of the Animation Program for the Child Sexual Abuse Advocacy Through Visual Storytelling (SULAM) initiative at UNIMAS in 2024, and worked as a facilitator for the French Animation Film Festival 2024 held at Pustaka Negeri Sarawak. One of my most memorable experiences was participating as a student delegate at the "Kreatif East" industry collaboration event on 14th and 15th May 2025 at Plaza Merdeka, Kuching, where my classmates and I gained valuable insights into the Malaysian animation industry and its current trends; I was especially honored to meet Mr. Hassan Muthalib, the father of Malaysian Animation.

Over the past three years, one of the major challenges I have faced has been improving my skills in post-production, particularly in editing and motion graphics. Although I was not initially strong in technical areas, persistent practice and the motivation to explore new techniques helped me overcome these difficulties. What I love most about FACA is my Animation Studio; everything I've learned about production pipelines and animation is stored on my studio PC, which has greatly enhanced my learning journey. I am also deeply grateful to my lecturers for granting me creative freedom, which made the learning environment even more engaging and innovative.





My name is Stefanie Munai Anak Henry Ilon. Campus life has provided me with invaluable opportunities to grow through hands-on design projects, collaborative teamwork, and meaningful community engagement. Throughout my three years at UNIMAS pursuing the Design Technology programme, I have developed a diverse skill set by working on a variety of design concepts, ranging from graphic design to fashion. I also took part in a SULAM program, where I collaborated with others to support a local village initiative. Additionally, my experience assisting backstage as part of the crew in several fashion shows has given me practical, behind-the-scenes insights into the fashion industry. Among the many meaningful memories, I'm proud to mention my participation in the Sarawak Ethnic Elegance: Sustainable Fashion Design Competition, where my team created a garment inspired by Sarawak's cultural heritage, combining traditional elements with modern design. Another highlight was leading the SULAM project in Kampung Peros, where we developed award-winning promotional materials to support the community's tourism.

Both experiences taught me valuable lessons in teamwork, leadership, and using design to celebrate and empower local communities. What I love about FACA is that it provides many opportunities for students to grow outside their comfort zone. Based on my own experience as a design student under FACA, I've gained valuable skills in various design areas, including producing 3D models through CAD classes, developing and designing apps and websites, and improving my sketching and moodboarding skills. While majoring in fashion, I learned and adapted various fashion design skills, including pattern making, textile design, and more. One of my most memorable experiences alongside my education at UNIMAS was an industry collaboration event, "Kreatif East," held on 14th and 15th May 2025 at Plaza Merdeka, Kuching, where I served as a student delegate representing FACA.



STUDENTS'S LIFE

MOHAMAD FAIZE BIN RAHMAD

My name is Mohamad Faize bin Rahmad, and I am a student of Arts Management. Being the Vice President of Perseni and the Artistic Director of CIPTA has been a truly special part of my journey. I've had the opportunity to work with amazing people, host fun and meaningful events, and proudly represent my course. One of my favorite memories was co-hosting the REKA Summit and the Sounds of Borneo concert. It was a dream to be on stage alongside such talented individuals and learn directly from industry professionals. Balancing academics, leadership, and creative projects hasn't always been easy, but I've learned to stay grounded, ask for help, and grow through every challenge.

I've made mistakes along the way, but they've taught me patience, teamwork, and resilience. What I love most about FACA is how it feels like home. The creativity, energy, and kindness of everyone around me make every project meaningful, and the support from lecturers and friends has been a constant reminder that I'm never alone, something I'll always carry with me, even after graduation.





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