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SHANGHAI JAZZ MUSIC FROM 1930 TO 1949

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Jazz music emerged in Shanghai, China between the late 1920s and early 1930s. This paper documented and analysed Shanghai jazz music that was recorded from 1930 to 1949. Shanghai jazz music recorded and performed within this period was selected through stratified random sampling technique. All samples were analysed in terms of melody, harmony, rhythm and form. The results showed that Western diatonic scale was apparent in the melodies, instead of the usual Chinese pentatonic scale; primary chords were prevalent with minimal use of secondary chords in the harmony; the “oom-pah” rhythm in duple meter was most widely utilized; and the musical form has evolved from the earlier through-composed song form to the later “AABA” form. In conclusion, this research characterised Shanghai jazz music that were recorded between 1930 to 1949. It served to elevate the identity of this music and to prompt further research into Shanghai jazz music spanning from 1950s until present time.

Keywords: Shanghai; jazz music; music analysis; music identity

1. INTRODUCTION

“In its transformation from fishing village to bustling trading port and now business centre, Shanghai has survived wars, foreign takeovers, communism and the Cultural Revolution to emerge as China’s leading city” (Dorai, 2008).

Shanghai is a city located in the east coast of China, and its as a trading port can be traced back to around the 10th to 13th century during the Song dynasty. By the early 20th century, Shanghai was already leading China in wealth, business, industry, finance, arts as well as culture. Famously known as the ‘Paradise for Adventurers’ and ‘Paris of the East’, Shanghai is christened as the world’s fifth largest city in terms of population since the 1930s. In fact, according to the Demographia World Urban Areas, 10th Annual Edition revised at May 2014, Shanghai’s population is estimated to be 22,650,000, and is the 6th largest urban Areas in the World (Koh and Jaques, 2006).

It has been noted that Shanghai’s foray as an international metropolis began with the arrival of the British consul in November 1843. Although Britain took the first step in controlling Shanghai politically and commercially, it was not the only foreign power vesting interests in Shanghai; in 1849, the French acquired similar concessions from the Chinese government, while the American claimed a settlement of their own in Shanghai in 1854 (Wei, 1993).

From 1930 to 1949, there are many people of different nationalities residing in Shanghai, besides the Chinese. Thus, a diverse type of music can be found in Shanghai (Cheung, 2012; Christian, 2004; Edmunds and Yang, 2012; Ho, 2012; Riggs, 1991; Tang, 2004; Atkins, 1999). However, the music can be further divided into two categories: Chinese music originating in China, and Western music originates from foreign countries. Cheung mentioned that both Chinese and Western music developed separately, but were connected with each other in Shanghai. In addition, Chinese music in Shanghai can be further distinguished into smaller but specific categories: instrumental, vocal, and opera.

The term Shanghai jazz music is used in this paper, as the term was used during the first discussion related to Chinese jazz music (Hip Deep: Andrew Jones on the Story of Shanghai Jazz n.d.). Shanghai jazz music is also known through different resources as Chinese popular music, *liú xíng yīn yuè* (流行音樂) or *liú xíng gē qǔ* (流行歌曲) (Lau 2008); modern Chinese pop music (Field 2010); modern songs or *shí dài qǔ* (時代曲); Chinese popular music; yellow music, *huáng sè yīn yuè* (黃色音樂); popular Chinese songs (Hip Deep: Andrew Jones on the Story of Shanghai Jazz, n.d.); and jazz piece in China (Marlow, 2011).

Although jazz music started in Shanghai in the the late 1910s (Marlow, 2011) or 1920s (Field 2010), it was not until 1927 when the first Shanghai jazz music, máo mao yǔ (毛毛雨) composed by a Chinese composer, Li Jinhui, appeared (Siu and Ku, 2009). Moreover, productions of these recordings started to appear from the 1930s. 1949 marked the year where the industry of Shanghai jazz music was relocated to Hong Kong and subsequently evolved into a different type of music (Lau, 2008). This was the time when the Chinese Communist Party, who gained complete political control over China, banned the production of Shanghai jazz music.

Since the emergence of Shanghai jazz music from the 1920s until today, there are not many analytical studies done to justify the identity of this genre. Apart from that, according to the research done by Jones (as cited by Atkins in 2003), there are “few textual records and almost no oral histories of this period that can be relied on”. Furthermore, other than briefly describing Shanghai Jazz music as “a hybrid genre of American jazz, Hollywood film music, and Chinese folk music” (Jones, 2001), or “popular music modelled on big band jazz style”, melodies based on pentatonic scales and lyrics “sung in Mandarin Chinese” (Lau, 2008), or other sources citing similar facts, there are limited musical details that can be found regarding this genre.

This paper focuses only on Chinese jazz music which was composed and arranged by the Chinese people, and performed or recorded in Shanghai from 1930 to 1949. The four musical elements of the Shanghai jazz music that were analysed are the melody, harmony, rhythm and form.

2. BACKGROUND

According to Kennedy (2007), jazz is a term that came into general use around 1913 till 1915. It is a genre that started to develop in the late 19th century in the Southern States of the United States of America and came into prominence at the turn of the century in New Orleans. Field (2010) briefly describes jazz as a form of danceable popular music with elements such as syncopated rhythms, improvisations and catchy lyrics. Jazz consists of various elements taken from various places such as the rhythms of West Africa, the harmony of Europe, and the ‘gospel’ singing from America. Kamien (2011) further elaborates that the influence of West Africa includes the importance of improvisation, drumming, percussive sounds, complex rhythms, and a feature known as call and response. Call and response take place when a phrase of a voice or instrument is answered by another voice, instrument or group. Apart from ‘gospel’ singing, there are also work songs, spirituals, dances and the band tradition by the influence of America.

According to Megill and Demory (1989), the synthesis of jazz started over 500 years from now, when the first Black slaves arrived in Europe from West Africa, transported by Portuguese explorers. They also stated that despite being influenced by music of various countries, jazz has successfully earned itself a place within the American identity.

Looking over the historical span of this music, jazz has evolved into a rich variety of smaller groups called subgenres. Organising these subgenres into a more orderly manner, the blues and piano styles like ragtime, stride and boogie woogie, are known as the foundation or predecessor of jazz (Megill and Demory, 1989). Wright and Simms (2010) cited that these early styles started to exist around 1900 in America, while the New Orleans Jazz (or Dixieland), swing, and bebop flourished before the 1950s. For other jazz subgenres after 1950, the range of developments became wider than ever, and these innovations, including cool jazz, free jazz, and jazz rock, became the prominent subgenres as each has its own distinctive directions. Apart from that, Kamien (2011) stated that jazz after 1950 was meant more for listening than for dancing as suggested by Andrew Field. Although jazz music is very diverse and complex, there are several general characteristics of jazz that can be summarised. Here, only elements of jazz created before 1950 will be discussed.

First, from the aspect of instrumentation, jazz is normally played by a small group called combo (which consists of three to eight players), or a large group named big band (with ten to fifteen players). In a jazz ensemble, a group known as rhythm section comprises of piano, double bass, percussion and sometimes banjo or guitar. Norman (1998) states that the essential functions of this ensemble are to keep time, realise harmony or chords, and execute the rhythmic patterns of specific music styles. In addition, Kamien (2011) emphasises that jazz is preferably played by brass, woodwind, and percussion as opposed to the bowed string family in classical music.

Secondly, as for tone colour, in classical music, each instrument has its own “ideal” sound or tone. However, jazz aims for individuality of personal tone. Apart from that, instrument players often produce various peculiar sounds through creative playing techniques as they attempt to imitate the vocal sound of singers. In jazz, musician employs expressions including growls, bends and slurs as personal interpretation towards music (Tanner et al., 2009). Kamien (2011) opines that distinguishing between the sounds produced by two jazz trumpet players is easier than between two classical trumpeters.

Thirdly, jazz typically contains improvisation that leads to freshness and spontaneity in music. According to Kamien (2011), improvisations may be based on either melody or harmony. Improvisations based on melody happens when the player embellishes, changes the pitches and rhythms of an original melody. For the second method, improvisers create or improvise melodies over a series of repeated harmonic pattern.

Finally, from the perspective of rhythm, there are several distinctive features which can be found. Two of the general ones as cited by Kamien (2011) are syncopation and swing. Syncopation occurs when accents are played on the weak beat of music. The players who normally provide the beat in jazz are the percussionists as well as bassists. According to Tanner et al., (2009), the frequent use of syncopation in jazz music has made it an identifying characteristic in this genre, and that syncopations also determine how much swing a jazz music has. As stated by Kamien (2011), the feeling of swing can be achieved through playing a series of notes unevenly. A simple example of giving a swing feel is to play two equal quavers unequally, such as giving the second quaver note a shorter time value than the first. Apart from the above, Megill and Demory (1989) also gave an additional rhythmic feature of jazz which is known as layback. Layback can be acquired when musicians intentionally delay notes so that they are slightly behind the beat in the music. This feature which is not so often found in jazz music can create the impression of relaxation in a piece of music.

3. LITERATURE REVIEW

According to Field (2010), jazz came into Shanghai in the 1920s. Davis (2009) added that the period Shanghai was encountering jazz was known as the 'Jazz Age'. In *Andrew Jones on The Story* (n.d.), Jones commented that the Chinese jazz age is the era when modern Chinese pop music started to "develop out of the melting pot of Shanghai". According to Field (2010), "Jazz Age" (1918-1929) is a term coined by an American writer F. Scott Fitzgerald to denote the 1920s. Apart from that, Shaw (as cited in Field 2010) claimed that the Jazz Age can be related to a period when jazz rises as a form of popular music.

As music and dances in jazz were of the Western culture, which has never set foot in Shanghai before the 1920s, the local Chinese responded to jazz with a mixture feeling of excitement and fear. While the older generations frowned upon the culture of jazz due to morality issues, Chinese youths easily adapted to these practices into their lifestyle (Field, 2010). John Pal in his memoir *Shanghai Saga* (as cited in Field, 2010) described the influence of jazz towards Shanghai as "turning lazy old opium smokers into spry jazz maniacs raring to go".

Apart from changing the nightlife of Shanghai, jazz also diminishes the boundaries between foreigners or expatriates and local people (Field, 2010). During the early 1920s, Westerners in Shanghai began to appoint jazz orchestras into their establishments. Jazz musicians began to appear in places such as hotels, cafes and clubs to provide entertainment to the public through performing jazz music.

Field (2010) states that jazz was brought to Shanghai through the steamship, as well as gramophone records. However, Jones (as cited in Atkins, 2003) comments that gramophone records were only one of the factors. Instead, “the emergence of jazz music in China was a direct result of colonial commerce in the treaty-port milieu”. To elaborate in another manner, jazz music entered China due to colonialism, and Shanghai, which was part of China, was turned into a treaty port. As mentioned by Cheung (2008), colonialism and treaty port in Shanghai can be related to the incident of Opium War.

Preceding the Opium War and colonialism, the Chinese empire (Qing dynasty) only allowed one port for foreign trading, which was located at Canton (Guangzhou) in southern China (Koh and Jaques, 2006). By 1800, the British were importing opium grown and processed in India in exchange for tea, silk and porcelain from China. The addiction to opium within the Chinese community caused the Qing emperor to ban the aforesaid substance. In 1839, an act of destroying an enormous amount of British opium took place in Canton, and as a result, the British demanded for compensation and more access to the coastal ports in China. However, the demand was turn down by the Chinese, which turned into the Opium War in 1842. As the Chinese were unable to withstand the British forces, the Treaty of Nanking was signed at the same year. Under the terms of the treaty, Shanghai, along with another four ports, was opened, in addition to the cession of Hong Kong to the British. The privilege won by British soon encouraged other countries, such as France and America, to gain their access in Shanghai for self-benefits. Soon enough, each foreign power created their respective settlement in Shanghai (Koh and Jaques, 2006).

4. METHODOLOGY

This paper, exploratory in nature, utilised qualitative method to collect data in order to document and analyse the general characteristic of Shanghai Jazz Music recorded from 1930 to 1949 (Kumar, 2005). The population of this research constitutes of Chinese music with jazz elements composed and arranged by Chinese composers in Shanghai, and recorded or performed between 1930 and 1949. However, the exact number of population remained unknown due to the limited availability of documented resources. Moreover, ambiguity arises in the labelling given to Shanghai jazz music.

For example, in discographies, Shanghai jazz music is grouped together with mass song and children song as Shanghai pop songs or shàng hǎi lǎo gē (上海老歌) which literally means Shanghai old songs. This can be found in the discography of Zhou (2008), which contains 392 tracks.

In this research, stratified random sampling technique was employed in order to eliminate possible bias in selecting sample (Ahmad and Usop, 2011). Stratified random sampling involves dividing a research with large population size into subgroups or sampling frame (strata) based on variables, and then taking simple random samples from each subgroup. Here, in order to identify the stratification variable as time in the unit of years for the analysis in Shanghai jazz music, each stratum contains a period of five years. The rationale behind using such method is that the style of jazz “never remained stable for long” and is a “musical phenomenon always in progress” (Wright and Simms, 2010). Moreover, instead of simply generalising Shanghai jazz music from a period of more than 20 years, a more thorough and detailed analysis will be achieved if the samples are categorised into smaller time frame. Hence, the research plan on the analysis of Shanghai jazz music can be summarised as shown in Table 1.

Table 1: The research plan in analysing the Shanghai jazz music

Strata (Years)	Sample Size (Number of Music Samples)
1927 - 1934	≤ 10
1935 - 1939	≤ 10
1940 - 1944	≤ 10
1945 - 1949	≤ 10

5. RESULTS AND FINDINGS

All 40 music samples selected were transcribed before they were being analysed. The transcriptions were produced in the format of condensed scores with the main melody, melodic accompaniment/counter melody/filler (which are significant), harmony and bass. Each sample is not being individually emphasised in detail here. Rather, an overall elaboration is given to the music drawn from each sampling frame. The general characteristics were identified based on the analysis performed on the music samples in four musical aspects, namely the melody, harmony, rhythm and form of the music.

5.1 Melody

As mentioned by Lau (2008), from the aspect of melodic scale, Shanghai jazz music is in pentatonic scale. According to Giskin and Walsh (2001), the pentatonic scale of Chinese music is a five-tone scale that sounds like a western major scale, but without the fourth and seventh degree. However, the appearance of Chinese pentatonic scale is not visible in all 40 music samples based on analyses through all transcriptions. Through stratified random sampling technique, it is found that the usage of the Western diatonic scale is present in all four of the sampling frames. In the first two strata, the numbers of samples that are in Western diatonic scale are 1 and 6 respectively. Interestingly, the scale of Chinese pentatonic scale is almost absent starting from the third sampling frame (or 1940) onwards, and is replaced by the Western diatonic scale. In the third stratum, it is found out that none of the selected samples is in Chinese pentatonic scale. Lastly, in the fourth stratum (the period of 1945 to 1949), only one of the sample, which is *děng zhe nǐ huí lái* 等著你回來 recorded in 1948, sung by the Chinese vocalist *bái guāng* 白光, is in Bb pentatonic scale.

Besides, phrase structure of Shanghai jazz music evolves according to the time period which is from 1930 to 1949. All ten samples of the first sampling frame, 1930 to 1934, consists of irregular phrases in its melody. However, the structure of the music changes and tends to be regular in its phrasing starting from 1935. Noticeably, majority of the music in the final stratum, 1945 to 1949, is in regular phrase whereby only *yè shàng hǎi* 夜上海 and *wǒ xiǎng wàng le nǐ* 我想忘了你, both recorded in 1946, have irregular phrases.

5.2 Harmony

The analyses showed that the music samples selected in the first stratum, 1930 to 1934, is mainly accompanied by the three primary chords which are I, IV and V chords regardless of its position. Nonetheless, several of the recordings have minimal use of secondary chords (II, III and VI) besides just primary chords.

In the second period, 1935 to 1939, based on the ten selected samples by the researcher, four of the samples have only primary chords throughout the music, while another four has some additional secondary chords in its harmony. Interestingly, from this period onwards, there are incorporations of altered chords, such as borrowed chords and secondary dominants.

As for the third and fourth period, from 1940 and onwards, it is found that all of the selected samples have used various chords, including primary, secondary and altered chords in its harmony. Obviously, through analysis, Shanghai jazz music has changed gradually in terms of its harmony through time, starting from merely simple primary

chords as accompaniment to rich and sophisticated harmonic progression at the late period of Shanghai jazz era.

5.3 Rhythm

Generally, there are three different types of meters which can be found in Shanghai jazz music, which are the duple, triple and quadruple meter. Nevertheless, this genre has a rich variety of rhythmic features in it. Through analysis, it is found out that the most popular rhythm which can be found since the first sampling frame of the research, 1930 to 1934, is the “oom-pah” rhythm in duple meter. Apart from the “oom-pah” duple rhythm, the music in triple meter too has made its appearance in Shanghai Jazz during this time. Through listening, the music that is in triple meter in this period is in ballad style. One such example is *bā jiāo yè shàng shī* 芭蕉葉上詩 which is sung by *wáng rén měi* 王人美 and recorded in 1931.

In the second period, 1935 – 1939, the tango style which is in quadruple meter has started to be heard in Shanghai jazz, reflecting the rise of the tango dance trend of the people living in Shanghai during that time. Besides, the waltz in triple time too has started to exist in this period.

In the sampling frame of 1945 to 1949, the “oom-pah” rhythm has lost its favour in Shanghai jazz music, and this could be due to the rise of popularity of the dance rhythm which are mostly in quadruple meter. Example of these dance styles are the Tango and Rumba. An example of music in rumba style (*xiāng gé lǐ lā* 香格里拉) is shown in Figure 16. Besides that, the swing style, which was at its peak in the Western world during this period, has also begun to emerge in Shanghai as a response to the latest convention of music.

5.4 Form

The form of Shanghai jazz music shows an interesting evolution from the earliest to the latest period. To come up with a simple deduction, the form of this music in the early period tends to be through-composed song form, while in the later period, the music has taken the form of AABA, or also known as the thirty-two-bar popular song form (because each phrase is eight bars long, summing up to 32 bars in length). According to Wright and Simms (2010), through-composed is a form in which new musical ideas are being introduced in every line or stanza and repetition never occurs, as opposed to strophic form. As for AABA form, the first a phrase is being played twice, then followed by a contrasting b phrase and finally returning with the a phrase (Kamien 2011).

Nevertheless, not all Shanghai Jazz music in AABA form is in the conventional thirty-two bars form as several of the recordings selected are in irregular phrases. For example, in yè shàng hǎi 夜上海, although the A phrase is eight bars long, the contrasting B section is irregular in phrase, thus being twelve bars long. In whole, the AABA form of this music is thirty-six bars in length.

Apart from the two types of form as mentioned, there are also other uncommon forms that exist in Shanghai jazz music. In méi guī méi guī wǒ ài nǐ 玫瑰玫瑰我愛你, as opposed to the former two examples, this song takes the AABAA form, with A being sixteen bars long whereas B in seventeen bars length.

In addition, there are also other less frequently used forms in Shanghai jazz music such as three-part song form (ABA) and ABB in xiǎo tiān shǐ 小天使 and mài huā nǚ 賣花女 respectively.

6. CONCLUSION

The documentation and characterization of Shanghai jazz music is crucial in preserving the identity of this music genre. This paper discovered that all 40 of the recordings have at least one vocal solo in it. In other words, there was no music of instrumental jazz that was found in Shanghai from 1930 to 1949. This genre is actually more specifically labelled under the category of song instead of just the broader term of music. From the instrumental aspect, it has been noted that a significant number of the selected samples actually contains the unique feature of unison playing between the vocal and other instruments, in which instruments such as the flute or violin playing the same melody as sung by the main vocalist at the same time.

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UNIVERSAL DESIGN: BEYOND USABILITY AND AESTHETIC STUDIES FOR PRAYER CHAIR

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User-usability effect and aesthetic recognizes to fortify value in product creation in assisting the product to be more valuable. The contribution of usability and aesthetic factors enable to increase the potency of the product to be utilized for the target market segment of individual preferences. This paper focuses on the design aspect concerning the aesthetic-usability effect. An appropriate technique of designing the product, which compromises by many types of users in retaining the functionality, size, proportion, space for approach, reach manipulation, is discussed. Performing a prayer using a chair is a critical necessity for those who are no longer able to stand for a longer period of time. Little attention is given to these issues is the main caused of neglected targets for their comfort in the practices of prayed. The researchers agreed that the pleasant appearance of the products able to contribute to positive aesthetic-usability feeling and serve affordance quality with end-users, comparable to less aesthetic outlooks.

Keywords: aesthetic, usability effect, perceptions, universal design, prayer chair

1. INTRODUCTION

Research and development of prayer chair products is considered a marginalised activity. Existing chair products are not intentionally designed for Muslim prayers with disability and the form of the chairs may disturb concentration the other congregation during the prayer due to the size and bulky shape. Therefore, the researchers apply a Universal Design approaches in designing a prayer chair that is versatile and practical for all classes of users. This research briefly discusses and defines aesthetic and usability effect in the context of universal design approach. In general, aesthetic carries a vital role in the way design is used. A common parallel with the intended function and attractiveness of the design can stimulate a positive relationship between end-users and products (Lidwell, Holden, & Butler, 2003). In this study, the researchers were developing a prayer chair (Figure 1), which focuses on the functional-aesthetics. This product is considered as the functional-aesthetic product because of unique and affordance design that enable to stimulate the consumer's senses in immersive experience and to a dynamic effect (Seymore, 2010).

2. BACKGROUND

2.1. *Design considerations for prayer chair*

The Muslim prayer or Solat is a ritual worship, consisting of prescribed recitations (in Arabic) along with specified bodily positions such as standing, bowing, prostrating, and sitting. All Muslims obligatorily must perform five times prayers every day. If someone is unable to perform Solat standing, he should perform it sitting. If he is unable to perform it sitting, he should perform it lying on his back." Allah SWT has mentioned about ability in performing Solat in Surah An-Nisa verse 4:103.

"Whoever has some excuse due to illness and cannot stand during the obligatory Prayer is allowed to pray sitting. If he cannot pray in a sitting posture, he may pray while on his side by making gestures. In such a case, his gestures for Sujud (prostration) should be lower than those for his Ruku` (bowing). This principle is based on Allah's words: (And celebrate Allah's praises, standing, sitting, and lying on your sides)" [Surah An-Nisaa 4:103]

Owing to the aforementioned situation, a Muslim people have given some leeway in performing their prayer positions depending to physical abilities. Therefore, there is a need to design a product or system to assist them. According to Ahuvia (2005), people can intervene over what the system is not capable by suggesting some action and process depending on individual proficiency and experience.

Liu Yong-Xiang and Li Jie (2006) also agreed that the creation of the product should be simple and efficient for beginners and experts. For instance, if the designers are designing a dual- functions product, they must consider about both utilitarian and emotional functions. The utilitarian function basically deals with pleasure and pain consequences. Meanwhile, the emotional functions engage with people experience and particular lifestyles such as living in city or rural areas and education levels. The design must not neglect the aesthetic elements and simultaneously need to fulfil the customary demand. According to Wu (2009), a good seat must adapt human body shape, comfort when in used and custom-designed. In addition to the comfort factor, consumer style design concept also needs to be taken into account. It is important to highlight that the good design is not only based on the shape, colour and form but must embed some cultural influences of the marketplace, for example, the natural resources, the number of users and climate conditions.

It may be assumed, the future market for furniture design, particularly prayer chairs, does not depend merely on the demand for the number of chairs produced, but will rely on the success with which the product meets the needs and preferences of the consumer. These essential factors will help to sustain demand and add value to the product. Designers and product developers must explore, scrutinise and comprehend consumer needs and their emotional engagement with respective product designs. To design a product that can be widely accepted by consumers, the designers must understand consumer preferences and taste (Margolin, 1997).



Figure 1: $\frac{3}{4}$ perspectives drawings of prayer chair

2.2. *How do we measure user effect experience?*

In this study, well-crafted questionnaires are designed by embedding the universal design principles into survey questions. The survey questions analysed and the usability report made base upon total number of problem found and the list of problems that will be fixed in order to gauge consumer common trends across observations. It is important to highlight that the list of attributes in the questionnaire were discussed

and agreed among researchers and peers before disseminating to respondents. These attributes are highly suitable for the interrogation of the actual aesthetic quality of the prototype designed. The participants are allowed to sit on the prototypes. They were also able to observe the prototype material, standard of finish, jointing system, size and much more. Hence, the considered response procedure gives the opportunity to respondents examine the subject evaluation and give opinion without prejudice.

The level of satisfaction has been measured such as how pleasant and comfort when using and utilizing the product. In principle, when measuring users' satisfactions, the elements of satisfaction, error and learnability must be included (Waldemar, 2011). We also discovered how the users learn and adjust product according to the low physical effort concept; for example, allow the user to accommodate body posture position when seating and operating the prototype. The error is also one of the attributes that frequently associated with usability property in which we also seek how frequent mistake do users make and how serious are these failures, and how easily the end users cope from the error? Another component should be considered is learnability which, people acquire new knowledge and skill of new product operation system through study, experience and being thought. According Han, Yun, Kwahk, & Hong (2001), the usability defined as a level of satisfaction of a product, from performance and image impression.

3. DESIGN RESEARCH PROPOSITION

3.1. *Proposition and method*

The mixed method procedure applied to obtain feedback on the usability and aesthetic values of subject matter. This procedure refers to quantitative and qualitative methods. The observation technique is applied through analysis of participants' requirements and needs. The participants were asked their preferences when purchasing the prayer chair. The majority opinions will be used as an indicator to capture participant taste and personal desire of purchasing the product. The framework of this research included the execution design experiment, evaluation and user feedback.

Early in the project, the researchers designed and constructed a working prototype (Figure 2) based on design specifications. The design specifications are in accordance with current trends and the popularity of prayer chair forms and shapes in the market today. The initial design concepts are generated in the form of drawings, ideation, technical models, assembly drawings and mock-ups. This provides the researchers the ability to select which drawing to be emphasized and developed. Finally, the final prototype in a full size functional model is created to be used for evaluation and validation.

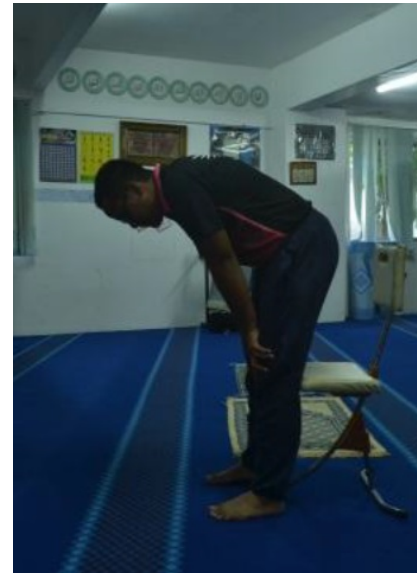
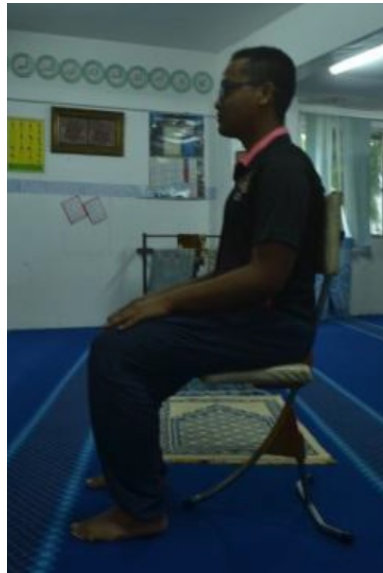


Figure 2: The prototype of Prayer Chair

3.2. Approaches to user: Observation

The most fundamental research skill applied is observation technique. Participants were asked to answer questions based on comprehensive observations, which allowed them to touch, lift and sit on the chair. The observation needs researchers to record participants' feedback systematically, including how participants interact toward the product, environment, events and behaviors (Martin & Hanington, 2012).

For the design analysis purposes, the observational approach distinguished by the degree of formality of pre-structuring of observations and recording methods, and their intended use. The pre-structure imposes upon testing or using the prototype, utilizing checklist, or other form codifying behavior or product. This research is concentrated only on observing product and recorded feedback to questionnaire in order to detect the usage practices and determining the motivational factors to make a purchase decision. A total number of 100 participants are involved in the observation survey.

The value of motivational factors or subjectivity attribute is varied upon consumer experience, prejudice, perception and life's lessons (Bradley, 1994; Chuang, 2001; Petiot, 2003). What can be concluded from the observation during the research session; the majority of participants preferred to have a small size prayer chair, light in weight and it must have an option to adjust the height of the chair.

4. RESULTS AND DISCUSSION

A full-scaled prayer chair is created and the feedback survey is done through disseminating the tailor-made questionnaires based on universal design principles. At this phase, the participants were required to respond the questionnaires based on

emotional response to physical form of working prototype. The physical and emotional attributes of the questionnaires have been formulated into adjective syntax by describing, identifying, or quantifying the meaning, features and characteristics of the subject evaluation. The researchers agreed that the actual prototype able to embark an impactful feedback such as opinion about form and aesthetic during the observation and assessment. Although, this work offers general validity, the database obtained is important to assist in completing the experiment and provide more relevant first hand data on a prayer chair for consumers.

Figure 3 illustrates the feedbacks of the survey based on the Universal design principles' attributes. The attributes of the questionnaires etymologized from the Universal Design keywords and reflects the characteristics of usable and physical descriptions of the product. The assessment of the universal design factors of the prayer chair consists of seven factors known as equitability of use, flexibility in use, simple and intuitive use, perceptible information, tolerance for error, low physical effort and last but not least, size and space for approach and use. As shown in figure 3, majority participants provided positive responses to the universal design factors questions. Most participants provided high score and positive feedback to all elements of universal design accepted for simple and intuitive use.

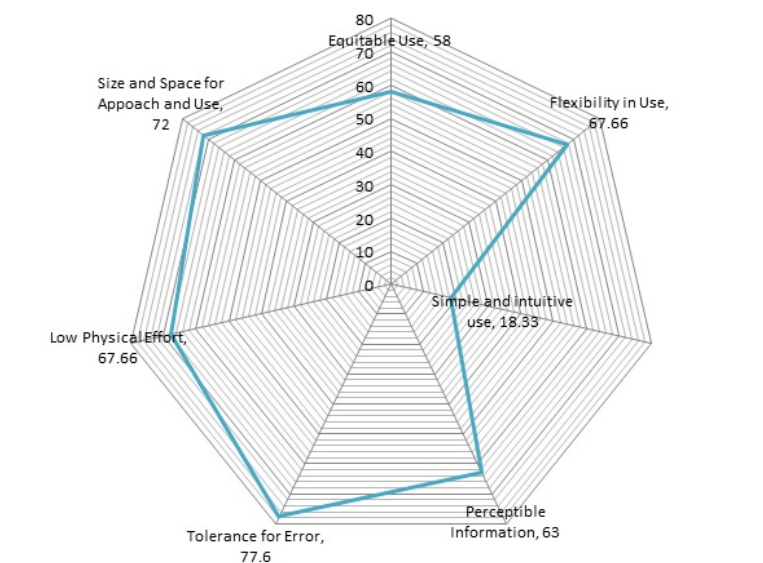


Figure 3: Universal Design elements in the Prayer Chair

In general, 58% of participants agreed the prayer chair design is feasible and marketable to marginalized people with diverse abilities. 67.66% of participants believed the proposed design easily can be adapted to end users due to its ability of the functions and artistic tastes. However, only 18.33% agreed the design needs to be improved, especially the additional features of product such as table and pocket for storage are not really needed for the design.

The use of the graphic elements such as colour and pattern are not obvious, but an overall they preferred the suggested graphic, disregard of the participants' experiences, knowledge and language skills (63%). For them the design has spoken effectively, regardless of conditions of end user's sensory abilities. 77% of participants agreed that the design minimizes risk of injury and the adverse consequences of unintended events. The participants also agreed that the design can be used efficiently and comfortably and with a minimum of fatigue (67.66%). An appropriate size and reach distance to the height adjustor (pin hole button) of the chair is advantages (72%). Participant claimed that they can adjust the seat height without any problem regardless of body size and posture.

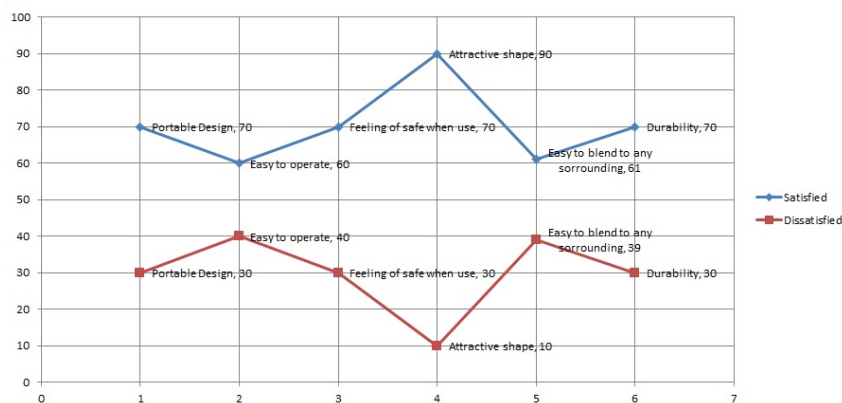


Figure 4: Scatter plot of users' responses toward prayer chair prototype

Figure 4 illustrates a positive wave of scatter diagrams shown in the blue line. The diagram displays values of data which represent the level of Satisfied and Dissatisfied of the features provided. Majority of participant's agreed that the features of the chair such as portable design (70%), safety (70%), durability (70%) and attractive shape and form (90%) are applied in the prototype. They also agreed that the prototype is suitable to be placed in public spaces and private residential due to size and proportion. The outcome of the questionnaires indicates that clear statements of preference in response to their 'pre-conceived ideas' about the prayer chair in general or about the attitude and character of a chair. The ability to think conceptually and apply personal experience and feelings allow them to promote clear interaction with the prototypes and to be able to intuitively read the language of a product without any unnecessary complications.

5. CONCLUSION

In conclusion, the proposed prayer chair is widely accepted among participants. The more this product obtained positive response, the more its ability to attract people to look closer and purchase the product. The positive results also clearly show the responses of participants were reflected individual taste and highly satisfied with the design proposed. This is because most of the attributes of the chart have shown a

higher result score which above medium score. We believed that the prototype is a safe and practical product to be used.

The comfort level, and practical features and functions of the product give more advantage to the prayer chair to compete in the commercial market. The prototype also demonstrates an aesthetically pleasing form in terms of physical appearance, which able to portray a good example of product in its category. The majority of participants' also believed that the prototype with universal design approach and unique features able to influence consumer purchasing the product at any time. In short, this design project has advanced the awareness to participants, bring suggested prototype in commercial ways and has contributed a high impression to them in respects of the physical outlook, practicality, safety and functionality of the product features.

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DEVELOPMENT OF BERAPAK COMPOSITE AS A CORE MATERIAL FOR HIGH RESILIENT SPORTS EQUIPMENT

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The *berapak* (bamboo internal skin) is a material produced from bamboo that has the potential to be made as the alternative materials to replace timber and polymers. Studies by researchers have shown that *berapak* material is suitable for manufactured products with high endurance like bicycle frameworks and automotive components. Research identifying the potential of this material is still at its early stages. Experiments with different types of adhesives have shown variations in terms of strengths and compression levels. There are three samples produced to test the *berapak* material resistance level. The first sample consists of 100% *berapak* material, the second sample is of a carbon fibre composite and the third sample is of a glass fibre composite. Results from the tests carried out indicate there are differences in the resistance level, sample weight and test graphs.

Keywords: *berapak*, composite, potential, resilience

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1. INTRODUCTION

'Berapak' is a term in the Bidayuh which refers to the internal layers of the skin of bamboo or bamboo inner skin, (Figure 1). *Berapak* is usually obtained from a young bamboo and from zollingeri Schizostachyum (buluh leman) genus variety, or also known as pansuh bamboo among the people in Sarawak. It consists of various sizes depending on the size of the bamboo, and the common size that is used to produce the *berapak* by entrepreneurs is 40 cm to 60 cm long, while the width is within 15 cm to 20 cm. The *berapak* size depends on how big and how long the bamboo segment is. Usually, the *berapak*'s thickness is around 2mm. However, it is not consistent because process of peeling the bamboo skin is done manually. This research discusses the results of *berapak* strength using different composites, adhesives, arrangements.

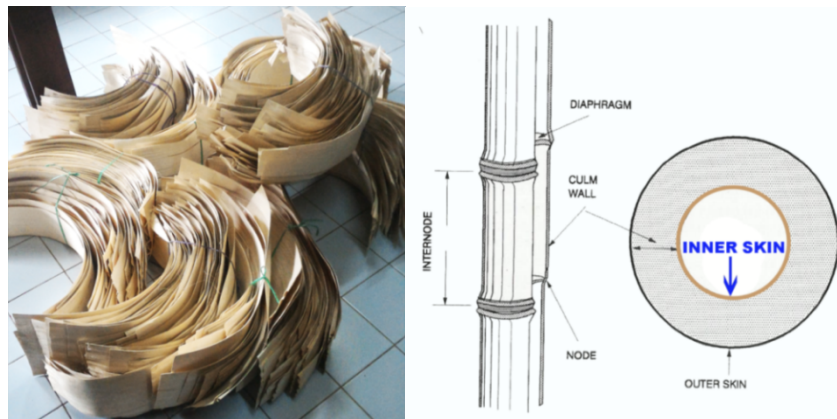


Figure 1: Berapak

1.1 The use of composite materials

Currently composite materials are used in many field, generally composite materials are used to make various items and tools (Idowu et al., 2015). In the automotive field, especially composite materials are widely used in the auto parts division due to its lightweight and durable properties (Ragahavendra, Varada, Ramachandra & Hemachandra, 2010). The properties of this composite material can meet vehicle manufacturing criteria which require minimum weight for oil savings and other factors (Seki et al., 2014). In addition, this material is also used to make vehicle brakes due to its heat-resistant properties and also good grip strength (Ma et al., 2012).

1.2 Potential and advantages of bamboo composite materials

The factors that enable bamboo to be developed as a composite material are low cost and its properties can be harder than glass when made into composite material (Saravana & Mohan, 2010). The advantages of this bamboo composite material have been used as a substitute for wood (Huang, Hse, & Shupe, 2015). This action can help reduce the volume of timber raw material production decreasing today (Saxena et al., 2008). The success in producing this composite causes bamboo fiber to be known as natural glass fiber (Osorio, Trujillo, Van Vuure & Verpoest, 2011). In addition, bamboo also has high mechanical strength, cheap and has a lot of raw material. Many raw material factors enable this material to be developed, (Boukehili & Nguyen-Tri, 2012).

2. EXPERIMENT ON ADHESIVE, COMPOSITE AND ARRANGEMENT

2.1 Processing material with composite element addition

The *berapak* that has gone through the basic processes of straightening, compressing and cutting the *berapak* according to the sample size, will be processed with different composite elements (Figure 2). The researcher provided eighteen samples which used different composite materials, adhesives and arrangements of the *berapak*. The composite materials used are carbon fibre and glass fibre. In addition, the adhesive materials used are Kangaroo 508 QD high solid PVA, bond Duro adhesive 820 and adhesive Contact adhesive 505.



Figure 2: Processing material with composite element addition

The adhesive materials suitable for wood and plywood are using. Codings were used in every sample to avoid confusion in data gathering (Figure 3). The first sample group

namely A1, A2, A3, B1, B2, and B3, used Kangaroo 508 QD high solid PVA glue. Samples A1, A2 and A3 were arranged in parallel, while samples B1, B2 and B3 were arranged by cross. Samples A1 and B1 were 100% *berapak*, while samples A2 and B2 had composite carbon fibre. Samples A3 and B3, on the other hand, used composite fibre Glass. Sample 2 used Duro bond 820 glue and the third sample used Contact adhesive 505. However, the composite material used and the way they were arranged were similar to sample 1.

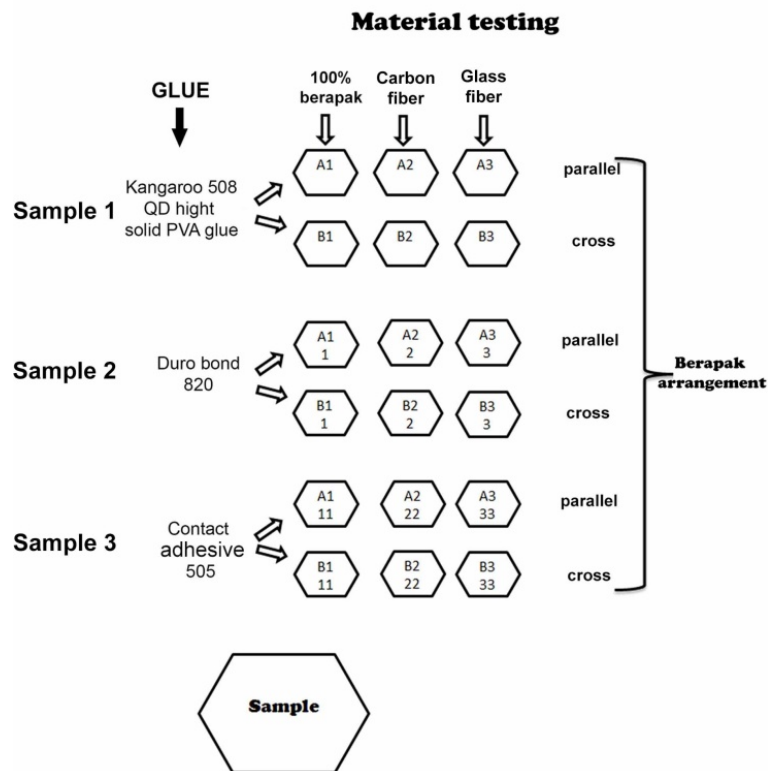


Figure 3: Material testing

2.2 Sample size

Every sample had the same measurement which was 30 cm long, 10 cm wide and 1 cm thick (Figure 4). The Samples were tested to identify the strength of the composite material used.

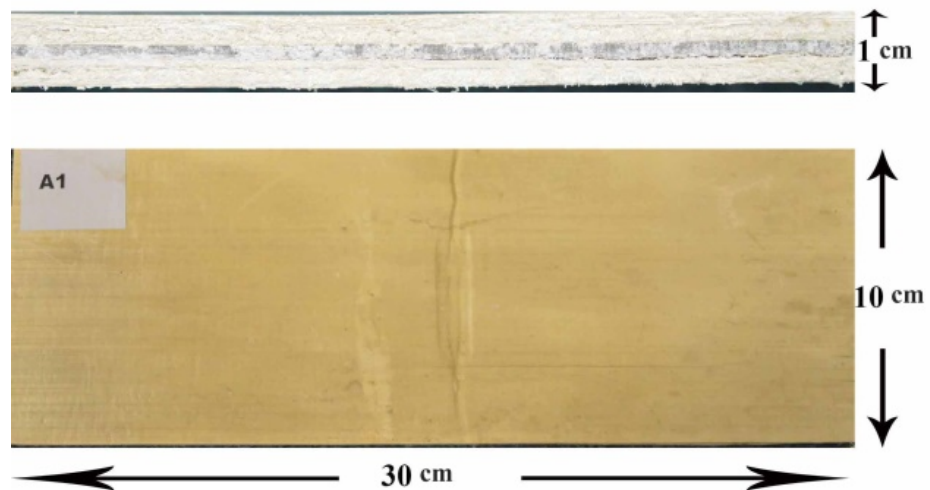


Figure 4: Sample size

2.3 Adhesive test result

Table 1 shows test results carried out on adhesive usage. The test was done to identify an adhesive suitable for *Berapak*. Varied results were obtained in the test.

Table 1: Adhesive test result

Suitability level	Adhesive type	Drying time	Result
Most suitable		Two day	
Suitable		Two day	
Unsuitable		Two day	

2.4 Discussion of finding

The results showed that the kangaroo adhesive 508 QD high solid PVA is the most suitable as the *berapak* material can stick well. On the other hand, though the Contact adhesive RS810 adhesive for material 3 was also found to be suitable, the drying time is longer. The hand Duro bond adhesive 820 for material 2 however, is unsuitable for gluing *berapak* as it takes a much longer time to dry and does not stick well on *berapak*.

3. STRENGTH TESTING

3.1 Mechanical strength test material

The aim of the test was to determine the strength levels of the *berapak* using different composites and arrangements. After that, three samples were chosen according to the categories to produce products. The testing processes used the Mechanical testing machine with a 3-point bending format (Figure 5).

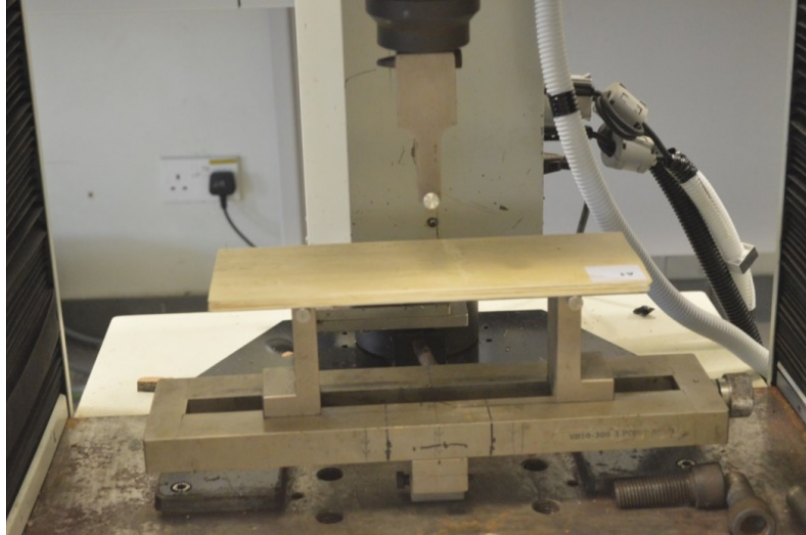


Figure 5. Mechanical strength test material

3.2 Testing result

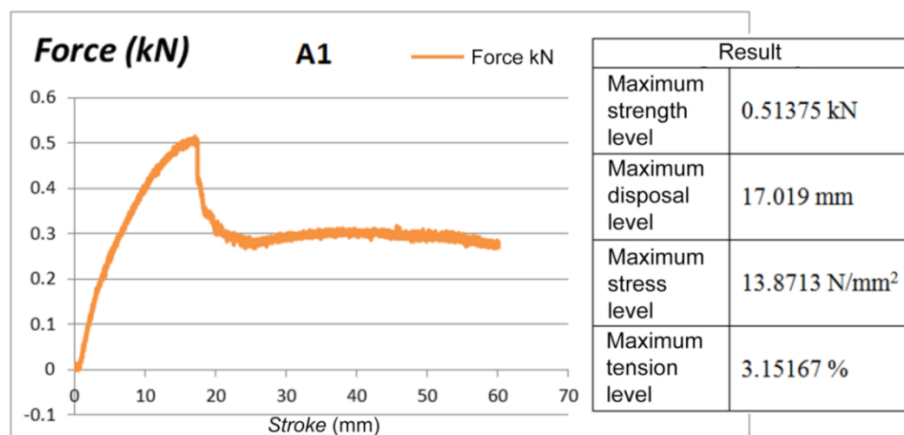
Table 2 shows test results from all the samples that were tested. Sample for material 2 was not tested because the adhesive used failed at the first level. In conclusion, based on the test results achieved the researcher found material 1 had a higher resistance level compared to material 3. Overall, the lowest resistance level for material 1 is 0.41438 kN which is the B1 sample, where the *berapak* was arranged using the cross method, while the highest resistance level, is 0.78281 kN, which is sample A3, where the *berapak* arranged in parallel.

This resistance level difference proved that the samples arranged in parallel were stronger compared to the samples which were arranged by cross pattern. However, the data achieved depended on the sample size produced namely, 30 cm × length 10 cm broad × 1 cm thick. While material 3 is also lower in its resistance level, between 0.20625 kN, which is B111 sample, the *berapak* arrangement method is cross and the highest resistance level is 0.3375 kN which is the B333 sample.

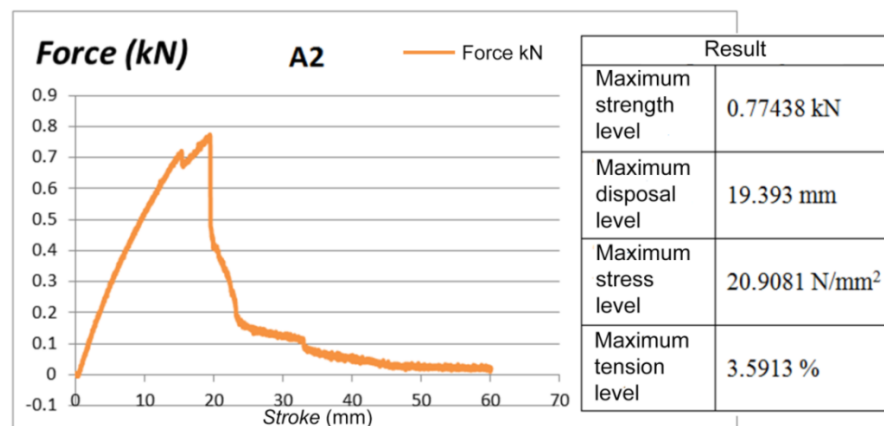
Table 2: Berapak resistance level

100% berapak		Carbon fibre		Glass fibre	
A1	0.51375	A2	0.77438	A3	0.78281
B1	0.41438	B2	0.50063	B3	0.6675
A111	0.24844	A222	0.30187	A333	0.3075
B111	0.20625	B222	0.21375	B333	0.3375

Results from the test on A1 sample indicated that its maximum strength level was 0.51375 kN. However, this value decreased drastically to lower than 0.3 kN. The maximum disposal level was 17.019 mm; the maximum stress level was 13.8713 mm² / N; and the maximum level of tension was 3.15167 % (Figure 6).

**Figure 6: Testing result A1**

Test towards A2 sample found that the maximum strength level was 0.77438 kN. Nevertheless, it decreased drastically to below 0.2 kN at 22 stroke per mm. The maximum disposal level was 19.393 mm; the maximum stress level was 20.9081 mm² / N; and the maximum level of tension was 3.5913 % (Figure 7).

**Figure 7: Testing result A2**

Test on sample A3 indicated that the maximum strength level was 0.78281 kN, and decreased slightly to below 0.7 kN. The maximum disposal level was 14.808 mm, while the maximum stress level was 17.6133 mm² / N, and the maximum level of tension is at 2.74222 % (Figure 8).

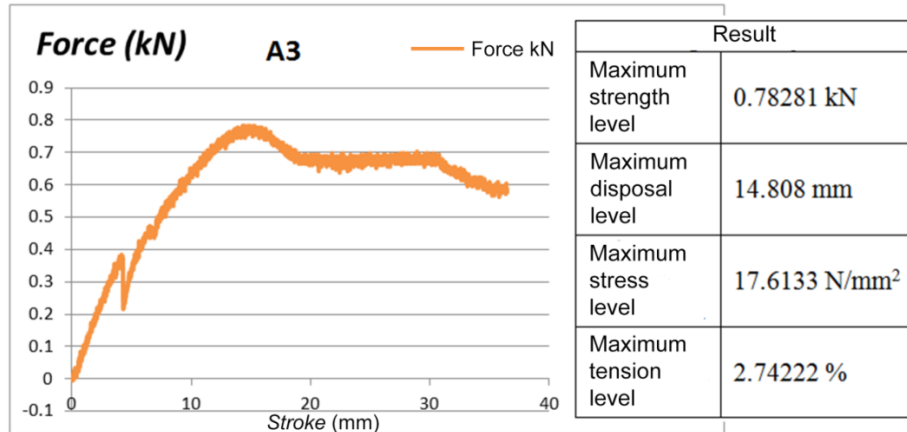


Figure 8: Testing result A3

3.3 Composite material resistance level difference

After the 3-point bending test conducted against the samples, the results of sample A1 which used 100% *berapak* was still stuck perfectly and did not break. On the other hand, A2 sample which used composite carbon fibre, while was still stuck, broke at the bottom layer. The results of sample A3 which used glass fibre was broken between the composite material and the *berapak*. This proved that the adhesive used for material 1 did not stick firmly to the glass fibre (Figure 9).

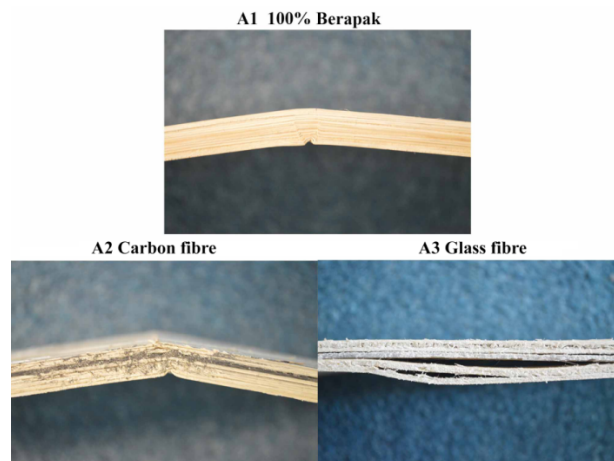


Figure 9: Composite material resistance level difference

Table 3 shows the sample with the highest resistance level. All samples with highest resistance level used the Kangaroo adhesive 508 QD high solid PVA and were arranged in parallel.

Table 3: Sample with highest resistance level

Sample	A1	A2	A3
Glue	<i>Kangaroo 508 QD hight solid PVA</i>	<i>Kangaroo 508 QD hight solid PVA</i>	<i>Kangaroo 508 QD hight solid PVA</i>
Berapak arrangement	Parallel	Parallel	Parallel
Resistance level	0.51375	0.77438	0.78281
Composite metarial	100 % berapak	Carbon fibre	Glass fibre

4. CONCLUSION

The differences in every sample tested in terms of arrangements, composites materials and adhesive materials used. In terms of adhesive used, Kangaroo adhesive 508 QD hight solid PVA is most suitable to be used for the *berapak* material based on the resistance level produced. The Duro bond adhesive 820 for sample group 2 is not suitable because it did not stick firmly and takes longer time to dry. The Contact adhesive RS810 adhesive, though suitable lower resistance level compared to adhesive 1. Different arrangement patterns also influenced the sample resistance level. The *berapak* arranged in parallel is stronger compared to the cross pattern. Sample A1 arranged in parallel had a resistance level of 0.51375 kN compared to sample B1 arranged in cross pattern, which had a resistance level of only 0.41438 kN. In addition, the composite materials used also influenced the samples' strength level. All three A1, A2 and A3 samples produced different resistance.

The strength level for sample A1 which used 100% *berapak* was 0.51375 kN, while sample A2 which used carbon fibre composite material was 0.77438 kN, and sample A3 which used glass fibre composite material was 0.78281 kN. The results of this test proved that sample A3 is stronger compared to the samples that used other composite materials. Sample A2 was stronger compared to sample A1. While in terms of weight, the sample that used 100% *berapak* was the lightest, followed by the sample which used carbon fibre. The heaviest sample was the glass fibre. Adhesive materials used also had different weights. The sample using the Kangaroo adhesive 508 QD high solid PVA was much lighter compared to the sample using the Contact adhesive RS810 adhesive.

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SINIPAK COSTUME OF THE DUSUN TINDAL WOMEN FOLK OF SABAH

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The *sinipak* traditional costumery is a centuries-old heritage inherited by the *Dusun Tindal* ethnic community located mainly in the flatlands of Kampung Bangkahak, Kampung Tempasuk and Kampung Piasau in the Kota Belud district of Sabah, Malaysia. The designs and accessories exhibited in the *sinipak* costume of the *Dusun Tindal* womenfolk are representative of natural materials and elements integrated with human creativity, and are traditionally perceived as symbols of wealth and social status within the community. Findings of this study were derived from fieldwork data and analysis of the design concepts of the *sinipak* female costumery.

Keywords: *Dusun Tindal*, design, *sinipak*, costume, and accessories

1. INTRODUCTION

An ethnic group or community could be identified through the culture that the people in that grouping practise such as their traditional costumes, dances, and language or dialect spoken. For the *Dusun Tindal*, their traditional costumery is one of the most distinctive and unique attributes of their heritage. These ornate costumes, rich in traditional adornment and steeped in cultural significance, are commonly donned during festivities and important events such as weddings, welcoming of visitors, and other social events.

The Dusun Tindal ethnic has two types of traditional costumes known as *sinipak* and *rinangang*. These two types of costumes were recorded by I.H.N Evans in year 1953 and John White in 1893. Recorded images of both traditional costumes in the form of photographs proved their existence in the history of Dusun Tindal ethnic. Changes in costume designs can also be seen from time to time until today. The *sinipak* costumes are worn by Dusun Tindal ethnic who lived in flat area while the *rinangang* costumes are worn by Dusun Tindal ethnic lived on the hillside.

The focus of this study is the *sinipak* costumes, which have a design dominated in black colour and decorated with red *dastar* [Table 1 (i)]. According to informant 1 (Pahau, personal communication, Feb 4, 2016) due to the time transition, these costumes are decorated by attractive accessories and beads embroidery to make them more attractive [Table 1 (ii)]. Among the transformation are the changes in the size of the embroidery *dastar* fabric, the geometric motifs were embroidered with smaller size and more attractive. Today's costume design is more complex with the use of more comfortable fabrics and the addition of the embroidery motifs to the *sinipak* costume [Table 1 (iii)].

2. BACKGROUND

The traditional costumery of the *Dusun Tindal* consists of the *sinipak*, *rinangang* and *sinuranga*. All three are black in colour and would usually be embellished with colourful embroidery patterns, motifs or decorations. The *sinipak* itself has male and female versions; this study examines specifically the *sinipak* for womenfolk in terms of its functions and accompanying accessories.

3. METHODOLOGY

Photography is used in practice-based research or other research situations or environments for the acquisition of visual data, storage or management of visual

information, analysis of visual data, and the presentation of research findings. Visualisation requires drawing in all forms (for instance objective, analytical, or expressive), diagrams, concept maps or mind maps, flow charts, storyboards, matrices, and network displays by employing colour, tone line, plane, shape, scale, symbol, and so on. The use of metaphors and analogy could also stimulate or assist this visualisation process. The interview method is useful as it presents a key pathway in seeking the particular opinions of others about identified research topics. A purposeful conversation is initiated by the interviewer and focused by him or her on content specified by his research objectives. Data for this study was documented via notes, photography, sketches and voice recorder. This technique enabled the researchers to experience a critical visual understanding of cultural practices based on the interviews and observation.

4. DISCUSSION OF FINDINGS

4.1 *Sinipak* costumery

The *sinipak* is synonymous to the *Dusun Tindal* of Kota Belud. The uniqueness of *sinipak* lies in the intricate embroidery that forms the motifs and patterns on the costume. These ornate embellishments reflecting elements of nature, culture and traditional life are indicative of the *Dusun Tindal* expertise in traditional costume tailoring and embroidery; in fact, so refined and renowned is this skill that it indirectly offers a lucrative income since a well- made *sinipak* could command a very high price in the open market.

Sinipak-making is a laborious and complicated process that requires expensive materials. This time- factor aspect and the cultural identity value ascribed to the costume render the *sinipak* in its entirety an expensive piece of workmanship often out-of-the economic reach of many people in the community. This has led to a common situation whereby costume makers would often assemble a collection then make these available for short-term rentals for occasions such as weddings and festivals.

Table 1: Images of *Sinipak* Costumery

i. <i>Sinipak</i> in 1938	<p>This image recorded in 1938 by I.H.N. Evans shows the wedding costume finery of Gintuak (left) from the <i>Dusun Tindal</i> of Kg. Kadamaian with his wife (right), a <i>Dusun Tobilung</i> from Kg. Toburon.</p> <p>The groom donned accessories such as the <i>sigar</i> (headgear), <i>tinggot</i> (belt), and <i>lolopot</i> (mantle). The</p>
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	<p><i>betewi</i> buttons decorated the chest and sleeve areas of the <i>sinipak</i>.</p>
<p>ii. Sinipak in 1990</p> 	<p>Black colour material coupled with a red mantle were predominant in the original <i>sinipak</i> costume. However, with the advent of time and due to a clash of culture, the costume gradually evolved into a form of costumery complemented with accessories and bead embroidery.</p>
<p>iii. Sinipak in 2016</p> 	<p>The <i>sinipak</i> textile, original produced using traditional methods, were often long lasting. Traditional fabric makers however are no longer found.</p> <p>The modern version of the <i>sinipak</i> base fabric is black velvet textile since this material is easy to find and commercially available. The beads and <i>betewi</i> buttons are embroidered or sewn at the chest and sleeve areas. The <i>linangkit</i> is also embroidered on the sleeves just before the folding part of the elbow. The accessory usage however remains unchanged, the only difference being these are now mostly mass- produced ornaments and no longer the authentic hand-wrought versions of the olden days.</p>

Table 1 (i-iii) show images of the *sinipak* costume as worn by wedding couples over three different time periods. From the three pictures, it is clear that the *sinipak* has evolved over time in terms of design and accessories with the most obvious change being the addition of bead embroidery and *linangkit* motifs. However, these additions or changes in design are still incorporated with reference to the original design of the *Dusun Tindal* costumery.

4.2 Decorations on *sinipak* for women

The complete ensemble of the *sinipak* costume and accessories for *Dusun Tindal* women consists of eleven elements namely *lolopot*, *kuapu*, *sinipak*, *saring*, *pirok*, *solindang*, *tinggot*, *baratina*, *babagas*, *gonob* and *lungkaki*. The accessories worn by

the womenfolk are more elaborate as compared to the version for men although both share similarities in design, colour, decoration, and bead motif embroidery. According to an informant, the wearing of the *sinipak* during traditional ceremonies and social events is an integral aspect of the *Dusun Tindal* culture. In marriage ceremonies for instance, the wedding parties from both groom and bride sides as well as festivity dancers are required to be dressed in the *sinipak*. For the bride and groom, the *sinipak* has to be in its entire or complete set. The wearing of this costume is intended to make the couple look resplendent and regal, and simultaneously add to the richness and significance of the marriage event.

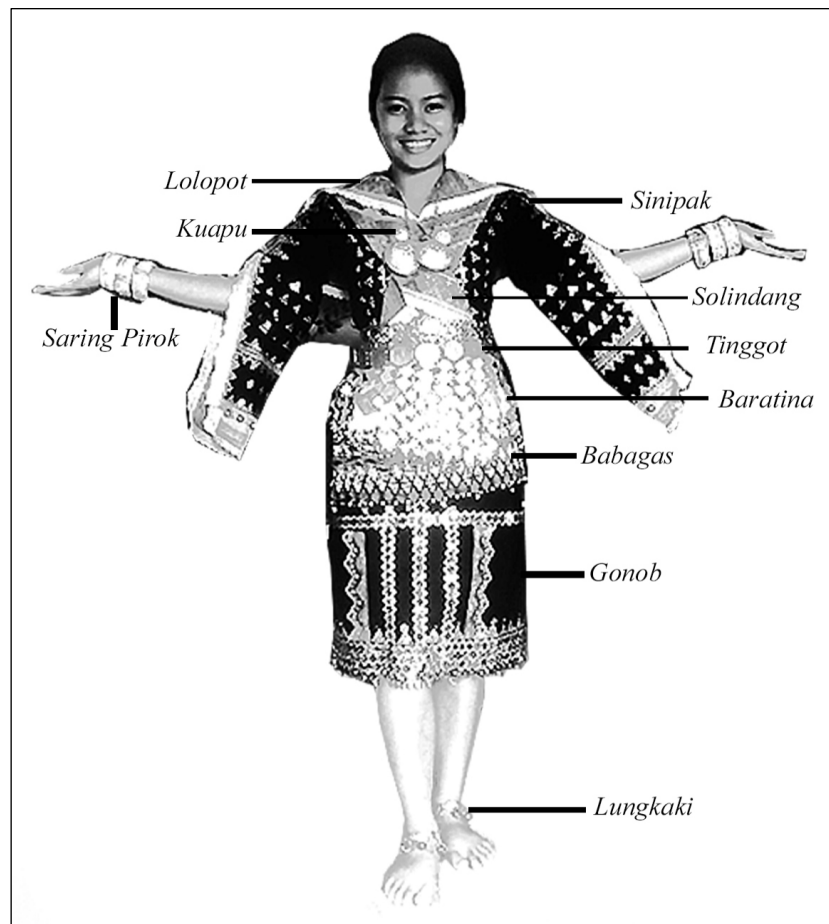








Figure 1: Pictorial Description of *Sinipak* for Women

Table 2: Complete *sinipak* costumery for women

<p>(1) <i>Sinipak</i></p>  <p>The long sleeve black cloth is of <i>baldu</i> (velvet) material. The elbow area has the colours red, yellow and green. The upper part of the sleeve is decorated with <i>linangkit</i> motif golden lace. Golden <i>betawi</i> buttons adorn the front part and along the elbow area of the <i>sinipak</i>.</p>	<p>(2) <i>Gonob</i></p>  <p>The knee- length black skirt is embroidered with threads in the colour red, yellow, white, and green. The embroidery patterns are in zig-zag formation with <i>linangkit</i> motifs. Golden colour lace is embroidered in upright and horizontal lines on the skirt front.</p>
<p>(3) <i>Lolopot</i></p>  <p>The mantle is folded sideways onto the chest and tied at the waist. Red colour thread is woven alongside motifs in geometrical shapes such as triangles and squares.</p>	<p>(4) <i>Solindang</i></p>  <p>This is black in colour and embellished with gold coloured beads with geometrical motif decorations.</p>
<p>(5) <i>Sunduk</i></p>  <p>On this black cloth embroidered with red and yellow coloured threads, beads are arranged in horizontal and vertical positions.</p>	<p>(6) <i>Kuapu</i></p>  <p>This is a spherical shaped silver tobacco case worn necklace-style. Two or three pieces would be put on by the wearer at any one time. The engraved motifs are usually floral.</p>






<p>(7) Baratina</p>  <p>The belt is made from silver- coloured metal and arranged like chains.</p>	<p>(8) Saring pirok</p>  <p>The silver bangles are made in triangular and round shapes with patterns engraved onto the outer face.</p>
<p>(9) Tinggot</p>  <p>Made of silver coins (Hong Kong dollar coins showing the relief of the Dutch Queen Wilhemina) forged together, the belt is worn below the <i>baratina</i>. The number of belts adorning the wearer reflects his wealth or social status; the more strands there are, the richer his family background or the higher his social standing.</p>	
<p>(10) Babagas</p>  <p>A woven bead arrangement specifically to 'sit' on the hip area. At six inches wide, the bead hip adornment is understandably heavy.</p>	
<p>(11) Lungkaki</p>  <p>The foot bangles are silver in colour with similar engraved motifs as those on the <i>saring pirok</i>.</p>	

Table 2 presents the complete *sinipak* costumery for *Dusun Tindal* womenfolk. The wearing of the *sinipak* is layered with a shirt and skirt known as *sinipak* and *gonob*. The *lolopot*, *kuapu*, *saring pirok*, *solindang*, *tinggot*, *baratina*, *babagas* and *lungkaki* accessories are ornamental decorations that complement and complete the *sinipak* costume for *Dusun Tindal* womenfolk.

4.3 SINIPAK DESIGN

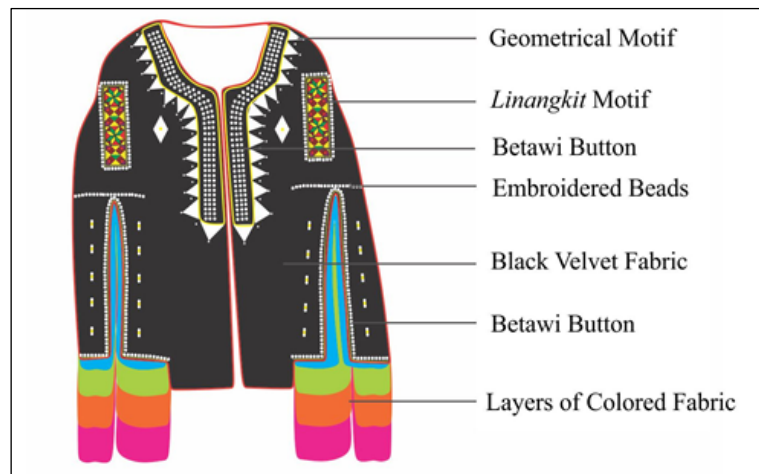


Figure 2: Sinipak costume

The *sinipak* costume for men and women share similarities in terms of design and motif. The colourful laces arranged in layers on the sleeve cut out is dominant in the overall outlook. The *betewi* buttons located at the chest and elbow area have a unique design and reflect the identity of the *sinipak*. Silver beads are embroidered in a triangular shape on the chest area and behind the *sinipak*. The *linangkit* embroidery on both upper arm area of the costume represents the status of the individual with the choice of embroidery colour and number of colour representative of his or her status symbol - the more colours there are, the higher that person or his family's standing in the community.

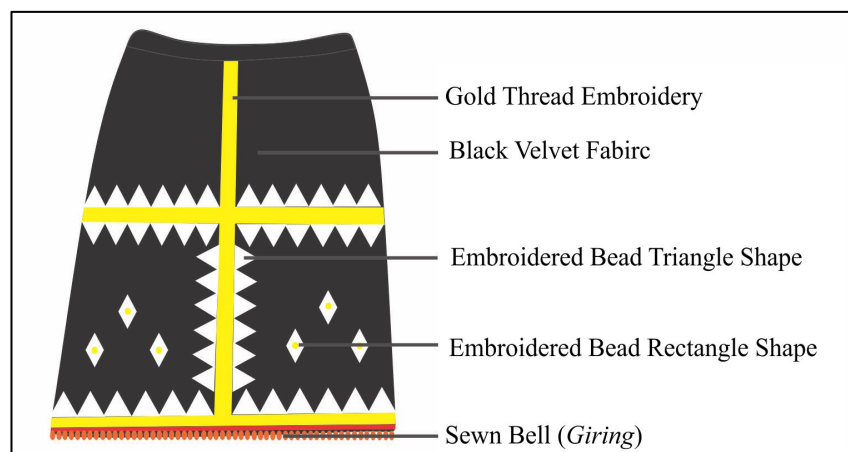


Figure 3: Gonob

The *sinipak* for womenfolk is worn together with the *gonob* made of matching black fabric. The *gonob* skirt is traditionally knee-length and embellished with thread embroidery and red, yellow and silver beads. A string of bells is placed at the hem of the *gonob*; any movement would cause the bells to jingle and indirectly announce or signify to the audience the presence of a woman.

The significance of the *sinipak* costume in the *Dusun Tindal* culture is deeply entrenched. Every object represents a specific meaning, and these are translated into the embroidery motifs. The bright colour choices are influenced by the ethnic artwork of the Bajau people, another native grouping predominant in the Kota Belud district. According to an informant, the original *sinipak* costume was black and decorated with *betewi* buttons, gold color lace and with three layers of vibrant coloured fabrics. This has since evolved to include colour schemes reminiscent of the costumery of the Bajau people, due perhaps to the two cultures being within close proximity to one another and exposed to elements of cultural integration or 'sharing of culture'.

5. CONCLUSION

The *Dusun Tindal sinipak* costume is a cultural heritage that imparts significant pride of association for members of the community. The distinct uniqueness of the *sinipak* costume, portrayed through its fashion, design and accessories, projects the traditions and artistic skills of the *Dusun Tindal* of Kota Belud. Further studies on the *sinipak* from the historical, cultural and economic perspectives are recommended so as to ensure this rich cultural tradition could be documented and preserved for the benefit of future generations.

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5. Sulia Kubud, 49 years old, Kampung Bangkahak Kota Belud. Maker and keeper of traditional costume sinipak. Interview on 31st May 2017.

THE SIGNIFICANCE OF A PUBLIC ART GALLERY AS AN EDUCATION CENTRE IN KUCHING, SARAWAK

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Building a Public Art Gallery is a dream of many individuals in Kuching, Sarawak. Kuching possesses colourful multicultural identities and has been producing different types of art that reflect the uniqueness of these identities. However, until now no public art gallery serves as a platform for Sarawakian artists, particularly in Kuching, to display their artworks and crafts and at the same time educate the community. This paper compiles the literature review on the importance of a public art gallery as an education centre for the society. The data was collected using the qualitative method, focusing on in-depth interviews to identify and analyse why a public art gallery is vital in Kuching, Sarawak, like a lot of other states in Malaysia. The informants were selected by purposive sampling and then analysed using Data Analysis Lamnek. This paper analyses the informants' perceptions. It concludes with a suggestion of a temporary public art gallery in Kuching, Sarawak and some future studies.

Keywords: public art gallery, data analysis Lamnek, education centre, purposive sampling, Sarawak.

1. INTRODUCTION

Situated at the west coast of Sarawak, Kuching is a cosmopolitan city with various ethnic groups; each has a unique cultural heritage, identified from the distinctive handicrafts and costumes. These traditional heritages need to be captured and transferred to papers and canvases for the next generation.

Countless creative artists in Kuching have created and painted unique and stunning masterpieces. If these art pieces are appropriately preserved, they will increase in value in fifty to a hundred years' time. Based on this, there is a need for Sarawak to own a gallery to exhibit all the artworks of the local artists (Liong, 2016 December 13, Sarawak Tribune).

In other states of Malaysia, the improvement and management of beautiful art buildings are ongoing. National Visual Arts Gallery is the first National Public Art Gallery in Malaysia, and it was built in 1958 to not only display artworks but also to document all the artworks and activities carried out for future study and research. The vision of National Visual Arts Gallery is to become the centre of development and collection of National Fine Arts masterpieces as well as becoming a National Art trust holder. With more than 4,300 permanent art pieces collected by National Visual Arts Gallery, they not only help artists to display their artworks but also introduce the artists to the public (Salmah, 2015 August 21, Metro). Exhibitions have brought the artists to a higher level (Anonymous, 2017 August 9, Press Reader). Now, National Visual Arts Gallery has opened its branches in Ipoh, Perak in 2015 and Langkawi in 2018 (Salmah, 2015 August 21, Metro).

Johor Art Gallery used to be a building called Bangunan Dato' Abdullah Jaafar which was the official residence of Dato' Abdullah Jaafar who used to be Johor's Chief Minister. It is being used as a gallery since 1910. Pahang Art Museum was a former District Office JKR No. K130 and was renovated on 24 February 1999. Terengganu Art Gallery was built to ensure teenagers could continue to participate in the making of local crafts such as silk painting, Batik, and songket. Negeri Sembilan Art Gallery was built to mainly focus on arts especially dance, theatre, music and fine arts. Kelantan Fine Art Gallery was officially opened by YB Dato' Haji Mohd Amar Bin Abdullah, on 9 December 2013. Sabah State Art Gallery which is called Bangunan Konservasi Balai Seni Lukis Sabah (BSLS) was built with the cost of RM16 million under the local government which became the first green gallery in Malaysia.

This gallery showcases more than 3,376 art pieces created by local and foreign artists, estimated to cost about RM10 million. Sabah Art Gallery has encouraged more visitors to visit Sabah. In 1941, a small art museum was built in St Xavier Institute in Penang. Sarawak Art Museum was started in 2006 but closed in 2016 for displaying Sarawak Museum artefacts which were moved from Dewan Tun Abdul Razak. It shows that every state has its focus in art. Some art galleries were even opened since 1910 and Kuching is disappointingly left behind without a single public art gallery.

Hence, it is essential for Kuching to have a public art gallery that can be fully utilised for community building in the form of exchanging ideas between local and foreign artists. It is a necessary pre-requisite for the growth and development of Kuching's art industry, the tourism industry and the preservation of the unique cultures of Sarawak.

2. BACKGROUND

2.1. *Art galleries in Kuching*

Although there is no public art gallery in Kuching, there are a few ongoing art exhibitions in private art galleries and art fairs in shopping complexes or hotels by local artists. Famous art galleries in Kuching for the past few years were Nepenthes Art Gallery, Ramsay Ong Art Gallery, and Gallery M. However, these galleries were already closed, mainly attributable to high rental costs and maintenance.

Nonetheless, there are new architectural-based art galleries, namely, Galleria, Saradise and Haus. Haus art projects are carried out by young art lovers. Borneo 744 is another space for art lovers, which has started its operation earlier 2017. It holds numerous art projects with conscious efforts to create awareness on the importance of arts in Kuching.

The researchers observed a positive development in the art industry with the proliferation of art projects and exhibitions in recent times. In July 2017, Sarawak Artists Society (SAS) held its exhibition at Hilton Hotel in conjunction with the Rainforest Music Festival. During Sarawak Teacher's Day celebration in 2017, several paintings were displayed in Summer Mall. Also, this year, 2018, a fine art exhibition by UITM Diploma students was held at Vivacity Mall. Another significant event was the Hornbill International Conference and Art Exhibition 2017 held in May 2017 at Riverside Majestic Hotel.

Local artists showcase and sell their paintings in shops like Indah Cafe and Museum Cafe. It is clear that the number of art exhibitions is springing up in Kuching. However, it is doubtful that hotels and shopping malls are suitable sites for exhibitions, especially in sustaining the arts industry. Art experts stated that art museums are magical places where visitors enjoy and stay more focused on the art masterpieces as compared to having art exhibitions at hotels or shopping malls (Friedland & Shoemaker, 2008). Therefore, art exhibitions should be displayed in public art galleries.

In the recent past, the Sarawak Museum Art Gallery was opened for the public to showcase artworks. However, it was closed due to lack of space to display the artefacts. Moreover, art activities in Kuching have been increasing these days. For instance, the Sarawak Museum Art Gallery was highly patronised and fully occupied from 2009 to 2016.

2.2. The objectives of the study

The present study aims to broadly examine the relationship between art, artists and society, focusing on a group of art enthusiasts in Kuching, the capital city of Sarawak. The specific objectives of the study are to:

- i. Identify the importance of a public art gallery in Kuching, Sarawak
- ii. Analyse the importance of a public art gallery as an education centre in Kuching, Sarawak

2.3. The importance of a public art gallery as an education centre

Data collection focuses on the importance of a public art gallery in Kuching. The analysis hopes to convince the community, government and NGO on the importance of a public art gallery for the community in Kuching, Sarawak. Establishment of a public art gallery in Kuching is nowhere to be seen. Kuching did have a few art galleries before such as the Textile Art Gallery and the Fine Art Gallery under the Sarawak Museum. Though they were not perfect, the galleries did disseminate educational information to the visitors especially the local students from schools and universities. Exposure to these arts is of educational value to students. Now they were all closed. How do we educate the next generation on culture, beliefs and Sarawak's art without a public art gallery?

A mixed-method study on art museums and their links to neighbourhood change was conducted by Meyer (2016). Art museums were found to be a support bridge between diverse social groups. Privileged groups were able to build relationships

with art museums in developing economies, thus improving their statuses amongst their institutional peers. This observation is relevant and applicable to Kuching as a city which is experiencing tremendous growth in economics. A public art gallery in Kuching will help make a positive change in the socio-economic aspect of the people. When this happens, education automatically takes place when we learn to do something.

The establishment of a public art gallery in Kuching is an essential step towards the development of the art, culture and tourism industry as well as the creation of new jobs; a contribution to the socio-economic development of the Sarawak state and Malaysia. As artworks on Sarawak's rich and unique culture will be preserved and displayed in a public art gallery, visitors will gain more knowledge about the identity and origin of the people of Sarawak. Now, we only know more about the Iban and Bidayuh heritage; what about the Penan, Punan, Bisayah and lesser-known tribes? A public art gallery is important to educate our new generation in getting to know more about our rich culture.

A study is exploring the use of art galleries in small rural or suburban state colleges within the Florida College System and the function of those galleries by the public, campus communities and students were conducted by William (2016). The findings concluded that small state college art galleries are crucial resources for students, campus and community users and each reflects a small-scale function of a state college as a whole. Based on this, it suffices to say that a public art gallery will be a great resource to college students in Kuching as there are many campuses and colleges in Kuching. Art students especially those in upper secondary and form six will significantly benefit from it. College and university students will have more research options. As educational values are dispersed through a gallery, our community will have more knowledge and appreciation for fine arts.

Research has been conducted by Soltis (2013) in three art museums located in Washington, D.C., examining the art museum attendance of school children aged 5 to 18 years old. He surveyed and interviewed four educators from three art museums. Sixty-six percent of elementary students who had been to an art museum came with their parents while 70% of high school students visited an art museum on school trips. There is a high percentage of students ranging from ages 3 to 18 who had visited the galleries. Why do we not bring our children to the private galleries for a visit? One of the main reasons is that private and public art galleries have different objectives and aim for their existence. We need a public art gallery to reach out to school children. Money and space have always been issues for small private

museums. According to York (2010), her findings show that every museum endeavours to preserve, educate and present according to its missions. Funding must be there to support the museums' projects which is usually the biggest obstacle to providing the best standards for preservation and managing collections. This is one of the biggest reasons why a private art gallery usually stops operating after 5 to 8 years. A public art gallery is, therefore, a necessity to educate our younger generation.

Kindler and Darras (1997) explained that museums could offer valuable opportunities for development of skills for a lifetime of learning, learning that is sometimes most effective when it is unexpected and informal. In a quiet setting of an art museum, large groups of school children can be seen gazing a huge art piece which is more significant than their bodies. Art-making activities and engaging in discussion; these children can learn with the masters and gain an understanding of the world through art. As art museums are learning institutions, visiting museums can provide visualisation to the stories and lessons children have learned both in school and in their private lives. It can also help to educate the public to foster a love of the arts.

An art gallery also helps to address health concerns. Hill (2015) surveyed Art Engagement Program (AEP), a non-clinical, specialised arts program for adults with Mild Cognitive Impairment (MCI) and their caregiver at The Phoenix Art Museum (PAM) and Banner Alzheimer's Institute (BAI). Interviews with informants revealed that both groups experienced pleasure in the PAM's environment. This proved that communities with different kinds of health concerns could be educated with involvement in taking care of their loved ones, including their neighbours and friends.

Camic, Ischler, and Pearman (2014) agreed with Hill (2015) upon his discovery after carrying out an eight-week art gallery based intervention at two different galleries for mild to moderate dementia patients and their careers. His participants enjoyed themselves and were satisfied with his programme where social inclusion and social engagement were encouraged. The caring relationships between the carers and PWD were enhanced. There was support for the personhood of PWD and stimulation of cognitive processes in attention and concentration; all through the interventions at both galleries. Lamar (2015) research on impacts of Art Museum-based Dementia Programming on the Participating Care Partners. Care partners reported that the program afforded them multiple benefits for their well-being, including stress relief and reduced feelings of social isolation. Care partners also reported positive impacts on their relationship with the person with dementia as they

are enjoying the arts. Gallery also plays a role in educating the community on health concerns.

The role art museums play in neighbourhood change, especially socio-economic changes and in creating high quality, inclusive and economically sustainable neighbourhoods were examined by Meyer (2016). His research discovered that art museums are more inclined to give benefits to their neighbourhoods in dwindling economies as well as more likely to be a supporting bridge between the diverse social groups. His studies suggested that human resource and public financial investments in art museum programming should be increased, especially in cities proliferating. It is proven that a public art gallery does not only display art pieces but also educate the community in different fields.

2.4 Relationship between arts and society

The modified cultural diamond model shows that one major obstacle in the promotion of arts is the distributor, which refers to the gallery owner for a private art gallery or a government body that establishes the public art gallery (Alexander, 2003). The gallery owner plays the most crucial role in the development of the art industry.

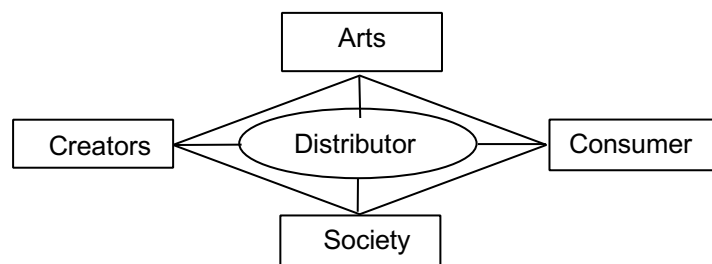


Figure 1: Cultural Diamond by Alexander (Source: Gandhi, 2008)

The provision of an art gallery will play a central role when the creators, art consumers and society can come together to advance the art industry in Kuching. The aim of the private art gallery is mainly to earn profits as compared to a public art gallery where many non-profit activities can be carried out to educate our new generation.

The contribution of an art gallery in a community cannot be undermined. Figure 2 shows the effects of a public art gallery in a city. When a public art gallery is established, it has positive effects on the economic, social, cultural and political aspects of the society. The development of arts has the potential of professional career development, thereby, giving many career choices to members of the public.

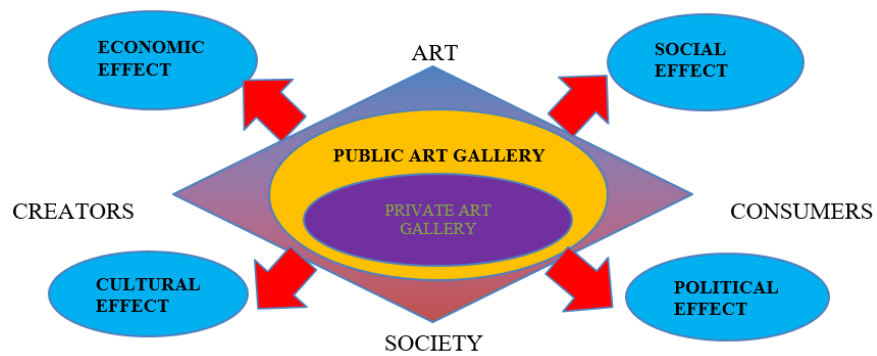


Figure 2: A modified diamond model (Source: Adapted from Gandhi (2008))

3. METHODOLOGY

This study adopted a qualitative design by using an in-depth interview guide as the primary instrument for interviewing ten selected informants in Kuching. Ten informants are selected based on purposive sampling (Sarantakos, 1993). The informants are chosen based on their experiences related to the field. The informants are divided into five categories including artists, curators and presidents of art societies, art Institutions, non-governmental organisations and government bodies that deal with arts. Two informants are selected from each category. Selected artists are pioneers and prolific artists who had involved in local and overseas exhibitions and had won prizes. They were selected through discussion with the presidents of active art societies. Selected curators and presidents of art societies are chosen from those active private art galleries and active art societies. Informants for art institutions, non-governmental organisations and government bodies are those active lecturers or officers. Curators, lecturers and officers are suggested by the head of the art institution, non-governmental organisations and government bodies. Participants individually expressed their views on the importance of establishing a public art gallery in the city and were recorded using a tape recorder, which was later transcribed and thematically analysed using qualitative analysis (Lamnek, 1989). In addition to the data generated from the interviews, the research also used information from the library by focusing on educational topics from past events which were related to the importance of art gallery establishment.

4. DISCUSSION OF FINDINGS

4.1 Informants' points of view

Ten informants were interviewed to fulfil this research. Most of the informants expressed their wish to have a public art gallery in Kuching, Sarawak one day. It will be an essential building with objectives to collect art pieces, carry out art activities,

documentation, exhibitions and other events related to the community. This is vital, as we are preserving our precious culture for our descendants.

Table 1: Information from Selected Informants (Source: In-Depth Interview (September 2017-March 2018))

INFORMANTS	IMPORTANCE OF PUBLIC ART GALLERY
1 Respondent 1	To showcase our rich cultural heritage To promote local artists and Sarawak arts
2 Respondent 2	To develop our economy To preserve and capture intellectual property
3 Respondent 3	To showcase our strong and original cultural backgrounds
4 Respondent 4	To develop our economy To promote our identity
5 Respondent 5	To promote our unique culture To be a platform to gather artists and the public
6 Respondent 6	To give values and status as a capital of Sarawak To promote the state's economy
7 Respondent 7	For education
8 Respondent 8	Essential establishment in every city To show people our identity For cultural appreciation
9 Respondent 9	More focus on Sarawak ethnic dances and costumes
10 Respondent 10	To educate the public To be a platform to showcase artworks To increase the state's economy as Sarawak is a multicultural state

From the data collection in table 1, the researcher is linking the data collection to the importance of a public art gallery as an education centre. Out of 19 answers given by the informants, the researcher received 15 responses from ten informants that are linked to education. Overall, the role of a gallery are: (1) to display the rich culture of Sarawak; (2) to expose local fine arts and local artists; (3) to showcase ones' identities; (4) to show the creative art pieces done by the local artists; (5) to be an arts appreciation centre; and (6) to be an education centre related to fine arts. All of these are related to education that takes place in an art gallery.

Table 1 above shows the various participants and their opinions on the importance of a public art gallery in Kuching. Most of the informants rooted in the establishment of a public art gallery. Each participant voiced his or her own opinion on the importance of a public art gallery in Kuching. Informant 1, 3, 5, 8 and 10 agreed that

the establishment of a public art gallery would actively promote Kuching or Sarawak which is known as a rich cultural heritage in the country. Either Kuching specifically or Sarawak, in general, has its strong and original cultural background such as the Dayak, which includes but not limited to Iban, Bidayuh, Penan, Punan, Kedayan, Bisayah, Kenyah and more. Each ethnic group has its cultural background. Sarawak has roughly 27 ethnic tribes which are mostly the indigenous groups. Indigenous Art exhibitions of various ethnic groups in Sarawak will surely attract the public to the exhibitions and educate them about art programmes organised by the gallery. Peron (2010) identified that educational programs at the National Gallery of Australia (NGA) effectively increased knowledge and appreciation of the indigenous art at the gallery. The indigenous visual arts sector is one of Australia's most successful and dynamic cultural and economic exports on the international scene and contributes an estimated USD 400 million per year to the Australian economy. Besides, it increases knowledge and appreciation of indigenous art among the public. Furthermore, indigenous art exhibitions aim to build relationships and strengthen outreach to indigenous artists and communities. The public will communicate with the artists. By doing so, the public will gain knowledge and experience and at the same time learn how to appreciate indigenous art.

Soulliere (2008) mentioned that the role of an art gallery is to upgrade, to improve and to display our culture to the locals and internationally. As we can see from the data collection, most of the informants stated that the role of an art gallery is to promote the identity and unique culture of our community. The education process is ongoing. A gallery is a place to collect and display artefacts regarding cultures of a place or community. It is impossible for these activities to take place in other venues. It would be a missed opportunity of not having an art gallery as the community will not be able to gain the experiences mentioned above from an art gallery.

Informant 7 emphasised on education. Education today is more test-oriented, and there is no fun in education nowadays. Rhee (2013) carried out a case study on six student groups during school trips to one of the contemporary art museums in South Korea and their learning in school. The studies had shown that students were engaged with the artworks by adopting a proactive role in creating their meaning at art museums, while they served as passive receptors of large amounts of knowledge under the test-oriented school system. The students were not only motivated to learn voluntarily with diverse opinions but were also able to have a creative experience involving imagination and embodied learning. This study suggests that exposure to artworks in museums increased students' autonomy and reinforced their identity as confident learners. Optimum learning outcomes could be achieved if art museum

visits were designed in ways to integrate the learning at art museums and that at school.

Hosting different activities in the art gallery can contribute towards making a better public art gallery. For instance, attending art festivals and watching art masterpieces produced by the local artists will give the community knowledge and experience. These are the use of special events to attract audiences (Axcelson, 2006). The parents will bring the children to join the events, and as a result, it helps to connect the family with artists. Special events will involve the combination of exhibitions, family activities, performances, art talks and educational programmes (Gomez, 1998). Vap (2004) said that the art gallery is an art, culture and education centre for fine arts. She is very realistic. A public art gallery is essential as a culture and education centre. This is true as we see educational progress happening in art galleries.

Most of the informants agree that a public art gallery will be significant in Kuching, but everyone has their focus. Informants that represent the Ministry of Tourism and Culture said that they know the importance of fine arts, but in the case of Sarawak, the focus is more on ethnic dances and costumes. The ministry started an art gallery in Old State Legislative Assembly (DUN) in early 2018. This is an excellent initiative. In March 2018, DUN started an exhibition, but the researcher found that the facilities and space are not suitable. To display fine arts, we need a standardised space to bring out the beauty of the paintings and art crafts. Besides that, the gallery also requires a team of committed and specialised workers. Hopefully, this is a starting point to start a public art gallery in Kuching, Sarawak.

The establishment of a temporary art gallery will be a better alternative in this case rather than put everything together as what had happened in DUN. The researcher suggests the Old Court House as a temporary public art gallery in Kuching, Sarawak. Although the DUN is a venue planned to promote the arts activities by the Ministry of Tourism and Culture, the art gallery needs a huge space to accommodate all the paintings and to carry out artistic programmes. DUN is also situated a bit far from the city centre as compared to the Old Court House which is near Merdeka Square. The Old Court House consists of a few small buildings which can be turned into different halls to display the different art genres from the gallery.



Figure 3: Old Court House, Kuching Sarawak (Source: <http://baltyra.com/wp-content/uploads/2012/01/>)

5. CONCLUSION

The establishment of a public art gallery in Kuching is a necessary pre-condition in promoting art education to our present and future generation. A city without its heritage or history is almost soulless. Therefore, the establishment of a public art gallery in Kuching is a step towards improving the social, economic, political and cultural developments of Kuching, the Sarawak State and Malaysia at large.

Furthermore, the many talented artists in Sarawak have a strong desire to use a public art gallery for their personal developments. Sarawak's local artists desire the opportunity to express their creativity and innovations, which will further develop the fine arts industry as artistic and lucrative commerce in Sarawak. Establishment of a public art gallery in Kuching will open the eyes of the society of all ages. They will stop buying commercial art in the supermarket. They will be more equipped with art knowledge, and they will buy artists' art pieces as they know the value of the paintings in future.

Besides, artists' art pieces which are currently being displayed in hotels and cafés are more beneficial to the owners, serving as decorative pieces to the hotels and cafés. Buyers seldom purchase these pieces because customers usually go to these places to order food and beverages and have no intention to focus on the paintings.

A public art gallery with a proper management team and suitable equipment will help to display these art pieces. DUN had just started to make full use of the space in old DUN early this year to give a place for artists to showcase their work. It is a good start, but the place is not adequately equipped.

Establishment of a public art gallery will create more creative and innovative individuals. As we can see now, all the handicraft and souvenirs at the waterfront are more or less the same. Competition carried out by the public art gallery will inevitably produce more talented individuals in the field to create more beautiful and unique art pieces for the public. This will increase job vacancies for the public and produce home-grown talented individuals such as artists, craftsmen, sculptors, designers, art managers, curators, and even art critics. At the moment, we are so left behind as compared to other states in Malaysia including our neighbour, Sabah.

Furthermore, art will be more appreciated by the society. Parents will encourage their children to take up arts. Many fine art graduates from art institutions in Kuching end up with other jobs. They have wasted their time and effort in the universities. We have art schools and art graduates, but we do not have a public art gallery as a platform for the artists to continue their route especially fine art artists. Establishment of a public art gallery will also increase sales in public art galleries as the public will appreciate arts more. As a conclusion, a public art gallery in Kuching is a must.

Last but not least, these potential titles are suggested for future studies. "The Significance of a Public Art Gallery as one of A Tourism Centre in Kuching, Sarawak" will go to be an interesting title. Many visitors from overseas came to visit Sarawak each year, and they love to visit art galleries. The research can focus on the in-depth interview with the visitors from outside Sarawak. Besides, research on "A Public Art Gallery in Kuching, Sarawak for the future of the next arts generation" is suitable as there were many art schools in Kuching but there is no public art gallery as a platform. So, a mixed-method study can be used for this research by focusing on art students in several art schools or even those who have graduated from the art school. A very challenging research title, "Design and propose a Unique Public Art Gallery in Kuching, Sarawak to Upgrade Art Development in the State." Suggest by designing a unique public art gallery in Kuching will be a tough job. This is more to the job of an engineer, but the proposal will give the engineer an idea to build a better one. Finally, "To Study and Analyse a Government Building to be a Temporary Public Art Gallery in Kuching, Sarawak" is a very suitable research title as we can see it is not easy to build a huge and unique public art gallery in Kuching at the moment. So, maybe further research can go into several government buildings and analyse and

study the buildings and suggest the most suitable building for this purpose. We can try on a government building before we move to a huge and unique public art gallery as what Sabah did.

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Review Article

REVIEWING ELEMENTS OF FEMINISM IN A MALAYSIAN PLAY: *KUALA LUMPUR KNOCK-OUT*

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Kuala Lumpur Knock-Out (henceforth to be known as “KL-KO”) is the second project of Kuali Works. KL-KO is the most commercial performance staged by Kuali Works; this was the first time Kuali Works advertised its play in mainstream newspapers in the, as well as solid patronages from an impressive list of sponsors. Written and directed by Ann Lee, it was staged in Experimental Theatre, Kuala Lumpur in 1996. KL-KO revolves around the life of Tan Ai Leng (played by critically acclaimed dancer Mew Chang Tsing), a young Chinese woman from Penang who dreams of fighting Mike Tyson in an exhibition-boxing match in Kuala Lumpur. Simultaneously, her best friend Mazuri experience a rather unpleasant incident at her workplace. After 22 years, it is recompensing to look back at the relevance of the issues highlighted in this play. Simultaneously, one would realise that the elements of feminism discussed in this play are the real problems faced by women in this country, even after the new millennium.

Keywords: feminism, detractors, sexual harassment, matriarch, patriarchy

1. INTRODUCTION

Kuali Works Sendirian Berhad is one of the three flagship brands of The Kuali Group, Malaysia's first all-women arts company. Co-founded in 1994, its main activities linger around theatre, television and publications. 'Kuali' ("wok" in English) is selected as a fitting metaphor for the company's ability to bring together women from all over the place to create 'food for thought' to cater to theatre enthusiasts. According to Ann Lee, one of the co-founders, Kuali Works offers a completely different experience to Malaysian theatregoers, as its works focuses on women issues, which was considered rare in the Malaysian performing arts scene in the early 1990s (A. Lee, personal communication, May 31, 2018). Highlighting women issues in a performance is strongly related to the feminist theatre and its practitioners. According to a renowned feminist theatre practitioner, Helene Keyssar (1984), feminist writing must be done by feminists or female playwrights, in order to justify that feminist drama is about female issues and agendas written exclusively by women. Charlotte Canning (1996) identified two primary sets of performers within the feminist theatre groups: those already involved or working in the theatre who sought alternative channel for their artistry and those not previously working in the area but found theatre as "a locus for political agency". In 1999, Elaine Aston introduces her concept of feminist theatre practices, focusing on three different schools of feminism: liberal feminism, cultural feminism and socialist feminism. This paper is focusing only on liberal feminism and cultural feminism. The political aim in a liberal feminist performance is to increase opportunities for women in society, while the characters should include strong roles for women often represented within domestic and familial spheres. As for cultural feminism, the political aim is to contest the patriarchal organisation of society, while the characters should indicate 'Woman' as 'Other', as well as highlighting intra-feminine relationship with emphasis on mother/daughter relation.

Kuala Lumpur Knock-Out (henceforth to be referred to as *KL-KO*) is the second project of Kuali Works. Written and directed by Ann Lee, it was staged in Experimental Theatre, Kuala Lumpur in 1996. *KL-KO* revolves around the life of Tan Ai Leng (played by critically acclaimed dancer Mew Chang Tsing), a young Chinese woman from Penang who dreams of fighting Mike Tyson in an exhibition-boxing match in Kuala Lumpur. Ai Leng has a close friend, Mazuri (played by Faridah Abdullah), and together they work in an electronic factory. Since announcing her so-called ambitious intention, Ai Leng receives more discouragement than moral support she truly deserves, except from Mazuri. Things take a sour turn when "someone" at the factory where both of them are working sexually harasses Mazuri, and since the offender is a relatively "important" figure in the organization, no charges are pressed against him.

This incident burns the desire of Ai Leng to stand up and challenge Tyson; she gets her opportunity after successfully persuading the organizer(s) that “she is a good commercial prospect” (Lee, 1996). In the end, Ai Leng confronts her truly eccentric opponent and knocks him out in the cold. The aforesaid play was and still is the most commercial performance ever staged by Kualiti Works as this was the first time Kualiti Works advertised its play in mainstream newspapers in the country, as well as strong patronages from an impressive list of sponsors, including SBB Unit Trust Management Berhad and Andersen Consulting. In addition to Mew Chang Tsing and Faridah Abdullah, the play also featured Mahadzir Lokman, Chris Ng, Vicky Ho, Mehran Salleh, Ako Mustapha and Kudsia Kahar. In a true Malaysian spirit, the play blended three major languages in Malaysia – Malay, English and Cantonese, a Chinese dialect. Now, after 22 years, it is recompensing to look back at the relevance of the issues highlighted in this play. Simultaneously, one would realise that the elements of feminism discussed in this play are the real problems faced by women in this country, even after the new millennium.

2. WOMEN AND DEFYING DETRACTORS

KL-KO is a lightweight, humorous feminist play with serious issues revolving from all walks of life in Malaysia. Featuring a mixture of liberal feminism and cultural feminism, the play also satirised traditional sex roles and portrayed oppressive situation simultaneously. The insertion of boxing in this play represents an essential form of liberal feminism; boxing is a sportsmanship where fighting is crucial to achieve victory; the ring is a space where one has to defy his/her opponent in order to make his/her presence recognized and be taken into account. Ann Lee justifies her own agenda of feminism when the would-be opponent of Mike Tyson is Tan Ai Leng, a Muhammad Ali worshipper who is just like a typical girl-next-door – bright, witty, naïve, honest, appealing. In addition, she also has a strong no-nonsense persona that helps her to win over the event organizers and later the audience. The play has strong roles for women within domestic and familial spheres, thus making it a liberal feminist performance. It is vital to mention that *KL-KO* has the influence of another feminist theory; cultural feminism exists as the play also centres on intra-feminine element, which emphasises on woman-to-woman relations.

Lee creates characters that contribute to the many elements of feminism in the play. First, there is Tan Ai Leng, the 26-year-old girl-next-door who has a dream that is larger than life. As a Malaysian young woman who lives in a developing territory, Ai Leng is expected to be sweet, feminine and graceful – which is true, since Ai Leng has all the listed characteristics. However, she also has a challenger spirit in her that

only her best friend Mazuri understands and supports (besides lukewarm advocacy from Nenek, Mazuri's grandmother and Pa, Ai Leng's father). In the play, Ai Leng, who is an ardent admirer of boxer Muhammad 'The Greatest' Ali (there are scenes where she faithfully recites Ali's past victories), decides to take up a challenge that women would definitely avoid: confronting Mike Tyson in a boxing match. Her determination for approval at the beginning of the play is not only funny, but makes the audience realise that Ai Leng's ambition is the foundation of the play. In other words, the character Tan Ai Leng is a symbol of liberal feminism – she blurs the thin line between masculinity and femininity. Gayle Austin (1990) contends that liberal feminist theory aims to minimise differences between men and women. Through theatre, liberal feminists would promote identities of women, increase awareness of feminist issues and advocate corrective change.

Looking from the liberal's aspect, Ai Leng's dream, which is to confront Mike Tyson in a boxing championship, also represents the idea of individual dignity that seeks her right to self-fulfilment, as opined by Patti Gillespie (1978). A liberalised female character is free to decide, take action, attack contemporary practices and ignore any sort of renunciation or retribution from the audience towards her personally. The attack, while using highly critical words, is more pacified as compared to confrontational violence in a conflict between men, or between radical feminists and their nemesis. Her enthusiasm over her ambition can be witnessed in the opening scene, when she sanguinely auditions for Mahadzir Lokman and his associate Frank. As Mahadzir acknowledges that her name is not on the preliminary list, Ai Leng introduces herself and assures Mahadzir and Frank by saying "*I know you are looking for people, very good people, which is why I am here. I know I am a girl, but you don't let that worry you ok? I can box.*" (Lee, 1996, p. 2). When Frank tries to explain that they are specifically looking for a male candidate by calling her "sweetie", Ai Leng responds by saying "*Tan Ai Leng, that's my name. But you can change it if you like. My family will be happy. They don't know I'm here.*" (Lee, 1996, p. 2); courageously, Ai Leng 'silently thumps' Frank's typical male attitude in addressing a female stranger by mentioning her name in full, which just shows that she has autonomy and dignity, and not to be banal in addressing her.

Ai Leng also reinforces a positive self-image for being a woman, which is also another aspect of liberal feminism (Aston, 1999, p. 126). First, she has a job, which exhibits that she is an independent person, even though she still lives with her parents. The latter situation is more customary in this part of the world where single, unmarried daughters (with or without careers) are expected to live in the same house as their

parents. Second, Ai Leng shows that being a blue-collar employee does not mean she has to be ignorant of knowledge. Throughout the play, she shows how much she knows and learns about her idol, Muhammad Ali a.k.a. Cassius Clay, as well as some trivia regarding boxing. Ai Leng shows that one must embark upon a beloved subject seriously.

Subsequently, she does not turn herself into a ferocious female character even though she is all for challenging Mike Tyson; in person, Ai Leng is still a graceful feminine just like her compatriots, where she still respects and obeys the elders, at the same time as when she is struggling to let her intentions be accepted by her parents, Pak Cik and Nenek. She also shows that she is a worthy daughter to her parents and a loyal friend to Mazuri, especially in the latter's time of need. The audience witness her exchange of demeanours throughout the whole play without any sense of grandiloquence - a feminine factory girl transforming into an allay boxer while training for her upcoming match. Using her own feminine charms, she persuades Mahadzir Lokman to reconsider her ambition efficaciously in a passionate letter. In the end, Ai Leng is finally accepted to fight Mike Tyson once the organisers believed that she is eligible for commercial appeal, or which Lee recognises as "capital profiteering" (A. Lee, personal communication, May 31, 2018); a female boxer is viewed as "family-friendly", thus more families will buy tickets and watch the competition. However, Mahadzir reminds his colleague Frank to be cautious as "*I don't want any accusations of exploitation. So we keep a tight rein on publicity and interviews.*" (Lee, 1996, p. 45). Both men acknowledge that Ai Leng may be exploited as "the main event", but they are wary not to be caught utilising this potential for fear of retaliation. This can be seen as another triumphant for Ai Leng in controlling her detractors; while she has offered herself as the main attraction, her appeal to the public is within her control and men will not use her image at their own free will. For the record, Mike Tyson was accused and later imprisoned for raping Miss Black America 1991, Desiree Washington in 1992; the will to defeat Tyson can be seen as a symbol of defeating sexual predator and aggressor.

3. ADDRESSING SEXUAL HARASSMENT

Another significant character from *KL-KO* is Mazuri. In general, Mazuri is also an independent person who works at the same factory with Ai Leng, and a fighter in her own league. However, while Ai Leng's fight deals with her righteous ambition, Mazuri's personal battle is more personal, yet despicable. Mazuri represents another sect of women labelled "victims" in their daily lives. Charlotte Canning (1996) believes that when issues about rape and violence emerged in a performance, some areas of these tragic experiences were profoundly and negatively imbedded; on an

unsuspecting day, a lighting engineer at her workplace sexually harasses Mazuri, soon after the contentious night shift was implemented. Before the incident, Mazuri is optimist about the plan, and her optimism shows that she is also an individual with a positive self-image.

Even though her grandmother Nenek raises her concern over this new arrangement, Mazuri strongly feels that her safety will not be compromised as the company provides transportation to and from the factory for other female employees, and that her best friend Ai Leng is supportive and compassionate in lending her support. Nenek's anxiety about the newly-introduced night shift must have stemmed from the traditional belief that women must not stay out late at night, but Mazuri stands firm on her belief that her colleagues will be vigilant as support system. Alas, as any other unsuspecting harassment's victim, Mazuri's sincerity in contributing to her family's household leads to a traumatising experience.

After "surviving" the harassment, Mazuri also has to fight to keep her dignity alive. First, much to her horror, she deliriously has to report the incident to a male police officer, as a female one is unavailable. This is not an issue of sexism, as Mazuri prefers to speak to a policewoman, her female counterpart, as she believes the latter would be more sympathetic. Moreover, she has to explain to a total stranger that her breasts were fondled as she was leaving the restroom by "somebody important and respected" at the factory. For her ability to finish her report, Mazuri displays her position as a dignified individual, who at the same time is belligerent in seeking her justice as a victim. Of course, her report faces plenty of obstacles, as the guidelines for charging an individual for committing sexual harassment is relatively new at the time this play was written and performed, and her report has been categorised as 'insufficient evidence' as there is no eye witness whatsoever when the groping incident takes place.

Mazuri's potency in overcoming this incident is much-admired. At one point, she has to face unwanted glares from her co-workers, who assume she is partly to be blamed for the mess; in general, when a woman accuses a man for sexually harassing her, she is partly blamed for nonsensical excuses. After consulting a lawyer, who had to explain to Mazuri and her family that the absence of physical harm and insufficient evidence would do nothing to any impending lawsuit, she calmly drops her charges. Mazuri's positive attitude aligns with the reinforcement of a positive self-image even though she has just trounced her darkest days; she even hopes that the so-called

new guidelines (which will be outlined by her supervisor, Mr. Wu) would benefit her fellow co-workers, and females alike.

To further liberal agendas within the comedic performance, *KL-KO* interweaves Ai Leng's wildest dream with a number of issues and themes involving women in general. In the play, Mazuri is sexually harassed (Lee uses the phrase "modest was outraged") by a man, who is recognized as important. Co-incidentally, in reality, a senior politician from a Southern state was alleged to have had sex with an under-aged girl, who also reputedly had several sexual escapades with several men; at the end, the politician was never charged. In *KL-KO*, Mazuri is unable to seek justice, so she did just like many other women who have had similar experience - bury the evidence and move on with her life. However, her 'tragedy' seems to burn the fighter flame in Ai Leng, who finds a renewed spirit and inspiration to challenge Tyson in Kuala Lumpur. Two possible outcomes could be derived from this first situation – women continue to live in denial when something bad happens (just like Mazuri) or women become stronger and try to heal the problem by looking for possibilities to turn things around. Alas, when this scene was staged in 1996, the audience was laughing hysterically the moment Mazuri revealed the most embarrassing moment in her life, instead of being sympathetic. Lee thought the timing of the scene was not right - many audience members were premature in digesting the horror of sexual harassment as they perceive the scene as a joke.

Mazuri's attempt to report the incident to the authority reveals another liberal's criticism towards the bureaucracy in this country. After being supported by her closest confidants, Mazuri makes the effort to go the nearest police station and report the incident to a very sympathetic, alas not understanding police officer. However, owing to the lack of the so-called proper guidelines in highlighting sexual harassment and proper evidential aspects, the report falls silently. All along, feminists have always complained that women could never get the right access to get their adversity heard due to bureaucratic behaviour within the security and police force. Women who have been raped, battered or insulted at times are not able seek justice, as they are either dismissed or left unheard by ignorant, sexist officers; Lee explains that she is not criticising just on blind faith or emotional baggage as this is not only happening in Malaysia but other countries around the world as well (A. Lee, personal communication, May 31, 2018).

4. THE ESSENCE OF A Matriarch

Another great element that one must not overlook from this play is the positive portrayal within a family. Capitulating cultural feminism influence to claim its share in this play, both Ai Leng and Mazuri come from strong family background where each of the respective parents or guardians, especially Ma and Nenek show unfathomable and enormous concerns. This fortifies the institution of family, which is one of the strong epitomes of Malaysian lifestyles. The role of matriarch, which has been discussed earlier in the characterisation section, proves unyielding in order to support the connotation that women offer much better nurturing and caring as compared to its counterpart (though the patriarch personages in *KL-KO* are not minuscule in their tasks). Pa is the first family member to provide stanchion to Ai Leng's ambition, while Pak Cik not only offers to train Ai Leng (much later in the play, right after Mazuri's harassment episode) but also has been a stalwart guardian towards Mazuri all along.

Nenek, the grandmother of Mazuri, is an optimistic and a likeable character, due to her warmth and affection towards both Mazuri and Tan Ai Leng; her nurturing yet firm attitude supports the cultural feminists' idea that women should continue to be the invincible factor to nurture and empower their God-given, care-giving behaviour. Sally Scholz (2010) supports this notion by stating that women as caregivers in the family help to instil and facilitate more compassion to benefit every aspect of social existence. For one, Nenek openly displays her endorsement of Ai Leng's effort to take up with the Mike Tyson challenge; this is clearly shown in the scene when Ai Leng is wooing Pak Cik to help her with training, though at first she is hesitant to do so. At the same time, Nenek has been an adept protector, with help from Pak Cik, to her orphaned granddaughter Mazuri, whose parents have died in a car accident. She staunchly utilises her position as the legal guardian, especially in the aftermath of the sexual harassment episode. Even though she is only a grandmother to Mazuri, Nenek takes her responsibility seriously as a caretaker, or a nurturer, which is essential in cultural feminism.

Another character that best represents the element of cultural feminism is the anachronistic Ma, Ai Leng's mother. Ma displays a typical eastern mother who constantly guards and controls her own children like 'valuable possession'. While Ma can be churlish at times, on the surface she is only doing her duty as a parent to Ai Leng: injecting harmony and femininity into a casual everyday life. Always at loggerheads with her husband, Pa, regarding Ai Leng's aspiration to challenge Mike Tyson in the boxing arena (in which she opposes the matter, unlike Pa who even makes a bet alongside his friends on Ai Leng's victory chances), Ma provides the comic relief in the play. Bawdy and brash, yet the audience and the researcher can

relate to her typical Malaysian Chinese stereotype qualities as a powerful matriarch figure in a Malaysian family. One of the legacies left behind by the colonial period is the 'divide and rule' situation. As a result, prejudices linger around the many ethnic groups in this country.

5. CRITICISING PATRIARCHY

KL-KO clearly deals with another problem that women have to face for centuries - gender stereotyping. Many people around her do not applaud Ai Leng's dream and determination to challenge Mike Tyson. She becomes a laughing stock and is discouraged, as no one would want to entertain the notion of a sweet, naïve Ai Leng getting a chance to stand next to Mike Tyson, the heavyweight champion of the world. Ai Leng is expected to become a 'minah kilang' for life; going to Kuala Lumpur all by herself is a rebellious act to some people. Unlike any other male with huge ambition, Ai Leng did work hard to convince people that she could do anything just like her male counterparts.

Ai Leng's mother further reinforces this gender stereotype showcase – the loudmouth character one could find anywhere near him/her and is always around her husband, come what may. Given the fact that the real Mike Tyson was constantly receiving bad press during this time (mid-1990s), posing Ai Leng as his opponent would further insult the institution of masculinity and male-egocentrism. Tyson represents every idea of what a hero should be (a heavyweight champion, playboy, wealthy sportsman), but at the same time he also becomes the unofficial spokesperson of male negative qualities (ornery aggressor, wife-beater, convicted rapist). In order to wring all these oppressive qualities off women, Ai Leng represents her female colleagues to humiliate Tyson, who in turn represents the many egocentric men in the real world. When Ai Leng succeeds, she gives hope to women that they can speak up and fight against their aggressor(s) and oppressor(s), as gender is nothing but a physical difference.

Another important aspect of economic exploitation in the play happens when both Ai Leng and Mazuri, two common factory workers, are given orders to work at any time the employer pleases, as long as the latter (who are usually men) will benefit from the profit-reaping. At the same time, Lee satirises the typical foreigner employer's attitude towards his lower rank local employees, as Mr. Wu, the foreigner, shows little concern over his employees' welfare. He even mentions that it is not his obligation to provide transportation for his employees in the wee hours of the evening, but he will prepare

one anyway just because. Mr. Wu represents the view of men who are looking at women's safety as secondary – he agrees to provide the aforesaid bus in order to ensure that his profits will double once the new shift is implemented. Even Ma is suspicious of Mr. Wu's intention and sincerity; Ma sees this newly-implemented shift as a way of labour exploitation, which is parallel to the era of British colonial period where poorly paid labourers were forced to work on the tin mines and rubber plantations. Ma's stance about this exploitation reflects the qualm of true independence, a situation that women are still facing until today.

In this play, 'patriarchal organisation' is criticised from several perspectives. First, the play is critical of 'The Centre', which further displays the strong relation between feminism and post-colonial theory. Even after achieving independence, many people still believe that Westerners do enjoy debasing people whom they once ruled. Frank, one of the organisers, is portrayed as a rather arrogant and abrasive, as well as critical of locals; in this case, Frank represents The Centre/the patriarch. In addition, one of the legacies left behind by British colonialism is the 'divide and rule' status quo. As a result, prejudices linger around the many races in this country.

KL-KO continues its criticism towards 'The Centre' by highlighting this issue; one of the obvious examples regarding this matter is the loudmouth Ma, who constantly continues to slip in a couple or two racial remarks in her dialogues, like her disappointment that Ai Leng spends more time at a Malay household and the fact that Nenek is a Chinese who converted into Islam, thus lost her "Chinese-ness" to the Malay community. Ma is also critical of the Malays, as she believes the aforesaid ethnic group are lazy, prejudiced towards other ethnicities and exploiting their preferential treatment in their daily lives.

Ai Leng efficaciously rebuts Ma's racist remarks in the end; this proves the earlier sentiment that younger generation is more open in interracial relations. It is vital to stress that as an original Malaysian play, *KL-KO* has played a major role in injecting the aura of harmony to foster better understanding between human beings; this play portrays positive interracial interactions. Lee successfully portrays positive relations between a Chinese and Malay (Ai Leng and Mazuri), a scenario that does happen in our real life. This substantiates that women, regardless of their background (ethnic, religion or social status), interact and communicate better due to the "woman-ness" qualities. It also shows that the younger generation is better in bridging the cultural gap as compared to the predecessors, and this scenario puts forward a slap in the

face to the former colonial powers; this validates the assumption that cultural feminism supports harmonious values in life, unlike the former colonial powers (presuming the role of 'the patriarch') who introduced the 'divide and rule' policy in this country.

6. CONCLUSION

The issues that have been obtained from KL-KO, which was written 20 years ago, were and are still relevant today. Women around the world are still contending to rout their naysayers and detractors in order to gain a toehold or to carve their own history. Sexual harassment is still major issue for women within workforce; the latest being Hollywood mogul Harvey Weinstein's disgraceful behaviour towards young starlets who were in his movies. Simultaneously, women continue to voice out criticism towards the patriarchy system that may adversely affecting them. However, the nurturing and caretaking roles of mothering (while having another career) are still in practice around the world. Even though feminism is always related to the ideas of going against the stream of nature, as believed by the patriarchal-led society, its influence in improving the livelihood of women around the world are still relevant. It is important to stress here that feminism as a political, social, intellectual, philosophical and artistic body of thought had introduced a way of putting in women's perspectives and of reminding how gender is a construction. In a recent interview with Ann Lee, she strongly believes that issues highlighted in KL-KO such as racism, stereotyped images of femininity and women's roles, sexual harassment, ageism, religious intolerance and lack of understanding, the contradiction between nationalism and patriotism, and capitalist profiteering are still relevant in our world today. She reveals that religion is in the background of KL-KO; a more deep-seated yet ordinary, everyday respect and practice that contrasts with a lot of the 'religiosity' of today. Moreover, Lee adds that everyday kind of religious expression is still relevant today, even though sometimes it looks so old-fashioned and can get swept away or dismissed under 'jahiliyyah' (A. Lee, personal communication, May 31, 2018).

At the final scene of the play, during the match between Ai Leng and Mike Tyson, Pa, Ma, Pak Cik, Nenek and Mazuri joined the audience cheering for Ai Leng, as if a real boxing match that was taking place in the Experimental Theatre. KL-KO successfully instils itself as one of the grandest feminist plays during the finale. The arena stage allows the audience to sit around the stage, thus gave them ample space to participate in the final boxing match between Tan Ai Leng and Mike Tyson. When Mazuri joins Ai Leng at the end of the play, the former lifts the latter's arm as to celebrate the victory over tribulation and bigotry toward women.

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