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THE IMPLEMENTATION OF TECHNOLOGY IN THE PERFORMING ARTS ENVIRONMENT TO INTEGRATE WITH STATE REGULATIONS

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Abstract

Performing arts in Malaysia have to value the communication between audience and performers. Culture comprises very high values that reflect the characteristics of the country. Performing arts is one of the sources of revenue for the country's economy. Tourists come to our country to experience our significant cultural values through performing arts. Terengganu is a diverse cultural city that must be preserved and conserved for our future generation. The element of architecture and style of life on etiquette and culture. This study aims to understand the value of performing arts from the origins of our modern era. The integration of technology innovation to counter the Act and Enactment in performing arts. How to create the quality of communication between the audience and the performer in the Performing arts session. Malay performing arts have evolved through many stages over the last two thousand years. The application of these rules, which were gazetted on February 27, 2003, went into effect on May 1, 2003. The Ulik mayang performance has been modified to remove religious elements from the performance. Special effects and items such as incense smoke and rice stalks are lost in the process. This will result in the loss of the spirit of cultural activists as well as visitor appeal. Theatre is about communication and empathy between the actors and the audience. This section explores numerous application scenarios of human AI interaction in the theatre.

Keywords: Performing arts, cultural, architecture, evolve, technology

1. INTRODUCTION

As a country making strides into the modern era, focusing on cultural development is an asset. Culture comprises very high values that reflect the characteristics of the country. The performing arts industry significantly contributes to local economies by driving tourism revenue. Cultural tourism initiatives, particularly in rural areas, leverage traditional performances to attract visitors, enhancing the economic impact of the performing arts on local communities (Sreeanandan, 2024). Performing arts in Malaysia need to value the communication between audience and performers. They also progress in terms of technology for enhancing the culture and bringing up the audience to experience that nostalgic experience. Performing arts is a form of stage performance that takes place in front of an audience and incorporates four essential elements: Time, space, and the connection between audience and performer. This performance can take place in any location and at any convenient moment with or without a guiding script, spontaneously or planned adequately for the session. The forms of performing arts include vocal and instrumental music, dance, and theatre. All of this contains a wide range of cultural expressions that represent human imagination and can be found in many other intangible cultural heritage realms to some extent. Its progressive meanings stem from the response to the classical social mores and the

creative values of the past and include physical experience and live action. Performing arts are a visual attraction that can stimulate human emotion through that performance as an intangible art form. Festivals and events centered around performing arts can significantly boost tourism revenue, as seen in various countries (Suwannavej et al., 2024). Terengganu is a diverse cultural city that must be preserved and conserved for our future generation. The element of architecture and style of life on etiquette and culture. Terengganu was known as the “Birmingham of the Peninsula”. This heritage city was also famous for its tangible and intangible culture and tradition, which resulted from historically significant relics.

2. LITERATURE REVIEW

Malay performing arts have roots in animistic Malay-Polynesian belief systems, which were later enriched by Hindu, Buddhist, and Islamic influences as these religions spread through the region (Winstedt, 2024). Despite the presence of Hindu and Islamic elements, Malay folks' beliefs are primarily based on the preservation of old Indonesian beliefs in spirit. Aside from their belief in Allah and other supernatural beings recognized by Islam's teachings, Malay peasants have maintained their faith in order to preserve magical creatures left in their ancient history and belief legacy. The Malay belief system is rooted in a complex civilization influenced by Mongolian shamanism, Hinduism, and Islam, which has evolved over centuries (Winstedt, 2024). Even though Malays have been essentially Muslims for centuries, remnants of their old belief systems, particularly animism, still exist. While animism worship practices are incompatible with Islamic teachings, its essential principles are not. Unseen beings or spirits (referred to as jinn or syaitan in Islam) reside in specific places and items in animism. These supernatural beings are mentioned in Islam as creations of Allah, living alongside human beings (Qur'an, Surat Al-An'am-112). Genies, familiars, satan, or whatever name they are given, these supernatural beings are mentioned as creations of Allah, living alongside human beings (Qur'an, Surat Al-An'am-112). In other words, Islam's teachings corroborate the Malays' animistic beliefs in the reality of these indwelling incorporeal spirits. Therefore, the worship or invocation (for assistance) of these creatures is forbidden in Islam. (Ab aziz shuaib, Raja Iskandar, 2015)

In 1997 they imposed a ban on Mak Yong, Main Teri and Wayang Kulit. It provoked a lot of discussions. Cultural activists were outraged at what they saw as a threat to the survival of some of the region's oldest surviving art forms. Parti Islam Semalaysia policies, according to critics, border on a restricted interpretation of Malay culture and are an affront to the Malays' sacred practices, beliefs, and identity. The State Government said they were opposed to some 'un-Islamic' acts and rituals involved with the performances, rather than the performances themselves. The New Straits Times has reported on the situation (Fazilah Husin & Mohad Zariat, 2020)

These Act and Enactment standards are meant to guide anybody organizing theatrical performances in Terengganu. This guideline explains the particular requirements for some aspects of the performing Enactment in greater depth, allowing entertainment programme organizers to arrange their events more efficiently by Terengganu State government rules and policies. The application of these rules, which were gazetted on February 27, 2003, and went into effect on May 1, 2003, is prioritized for art activists.

Artificial intelligence refers to the simulation of human intelligence, and also to machine production. It can be used by different industries and systems and comes out with two types: weak AI and strong AI, and it depends on the complexity of those programmes. Artificial Intelligence systems can also create an intersection in performing arts because, as we know, in performing arts, it is about the communication between the audience and performers. This technological application allows the audience to have a new experience as a group or individually, allowing the artist and the audience to communicate culturally. It also has a nostalgic feeling of a voyage through a historical setting. Allowing audiences to sit together in a shared physical space will enable them to get deeply connected, the characters in the performance, the actors, and the performance itself (Kefford, 2021).

3. METHODOLOGY

In this study, the research approach selected is qualitative research. This method is chosen to better understand the technology in performing arts that can integrate with Act and Enactment in theatre at Kuala Terengganu, and how it can be solved architecturally in a performing arts environment to create an emotional experience to bring back the nostalgic phenomenology through the cultural performing arts. The case study is a method to find the function of technology that can be used in the performing arts. The case study focuses on the interactive performing hall. The Encore Malacca is one of the case studies. This theatre hall is using technology effectively in their cultural performance hall to create better communication between the audience and the performer, and how they show appreciation for enhancing the culture in our era of modernity. The purpose of content analysis is to examine the technology used in the performing hall and how it can be applied at Kuala Terengganu. The operation of technology and the mechanism of technology in the performing hall to counter the Act and Enactment. The analysis through this method will provide a qualitative of technology use in performing halls as the architectural way to counter that guideline to make sure it can be part of enhancing the culture through performing arts.

4. FINDING AND DISCUSSION

This segment focuses on the detailed technology used in performing arts theatre to create an experience for the audience and bring nostalgic emotion to the theatre premises. Based on the case study and content analysis, the Author identified eight types of technologies used in performing arts premises. Holographic telepresence is an effect to bring the characters that are not in stages or that are old nostalgic characters and bring these old characters for historical purposes so these holographic technology works from another space and will transfer the projection of a hologram to the performing stages. The sound creates a monologue between the audience and the scene of that particular performance. This technology can integrate with enacting the prohibition of the spiritual element through the recitation of a mantra. From the recitation mantra, performing arts can use this technology to create an emotional experience. 3D projection mapping involves the real image environment and surroundings. Then it reflects the physical space without the 3D physical object or gadgets that produce a 3D object, such as a smartphone or green screen. So the significance of this technology is to project a virtual image or environment into our reality dimension. Revolving mechanical stages is an automated system that controls

the level of the stage platform, which is a double-layer stage platform that can control the position of the performer, the scene conversation, and the arrangement of the props. This mechanical system can also integrate with the enactment of the mixing of male and female performers on stage.

5. CONCLUSION

The findings of this study were discussed in the previous chapter. The analysis answered the research question, which included the act and enactment limiting the performing arts, the act and enactment related to performing arts, and the implementation of technology in performing arts with integrating the act and enactment. All of these can bring the interaction in performing arts, and the flow of exposing, educating, and enhancing our traditional cultural values can be reached positively in our modern era.

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