Empowering Heritage Through Creative Technology In Malaysia : Umk Experience

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Abstract-The strengthening of heritage through creative technology is an essential process for building a national identity in the archipelago. In Malaysia, the ability to integrate heritage through creative technology is strongly practiced as it reinforces the cultural, artistic, and national heritage of the nation. The rapid development of the globalization era allows the free flow of culture, culture, and trust from various global societies (community 5.0), this capability largely depends on the role of creative technology in disseminating information. Today, the rapid development of digital technology in industry 4.0 has become a necessity in upholding the cultural heritage and it is an important issue and agenda in shaping the behaviours and attitudes of the nation's identity to build a sustainable Malaysian environment. Therefore, based on the experience of Universiti Malaysia Kelantan (UMK), this paper will discuss UMK's efforts to leverage heritage through creative technology can serve as a medium to empower the arts and cultural heritage to build a sustainable Malaysia.

Keywords: Creative Technology, Cultural Heritage, Industry 4.0 and Community 5.0

I. INTRODUCTION

History proves the civilization of a nation can be seen through its cultural heritage. This is evidenced by early settlements that evolved into centers of early civilization such as the Indus civilization (Indus River Valley) in 2500 BC and ended in 1750 BC, the Egyptian civilization (Nile River Valley) in 10000 BC and finally in 5000 BC, the Mesopotamian civilization (Valley of the Tigris and Euphrates) between 7000 BC - 5000 BC, the Hwang Ho civilization (Hwang Ho River Valley / Yellow River) about 4500 years ago, and the discovery of Ancient Malay civilization in Sg. Batu, Lembah Bujang, Kedah for about 300 years before AD of Malaysia by the USM Global Archeological Research Center and the National Heritage Department. Each of these civilizations expresses its own cultural heritage that has been passed down for generations and has become a traditional culture that should be maintained as a source of reference for the building of a nation's identity. In the context of the country of Malaysia, this traditional culture embraces the practices and lifestyles of the various races in our country that include elements of clothing, food, customs, art, and many more.

The cultural heritage is in fact a reflection of the wisdom of our forefathers who have a great deal of intelligence in creating cultural works along with their philosophical symbols created through works of art, way of life, clothing, customs and languages. This legacy is a guide for us to be socially and politically aware. However with the rapid development of science and technology, the value of traditional cultural heritage is becoming more silence and forgotten by the younger generation. In fact, we should not neglect the legacy of these cultural heritage, as these are inherently high in life values for us to be guided for life as long as we live in the body. The technology advancement of the Internet, the advent of the industrial revolution 4.0 and the emergence of the smart people 5.0 and its ability to penetrate geographical boundaries with the concept of globalization or world without borders, is not a barrier for us to preserve our own heritage. This technology breakthrough should help us to continue upholding and strengthen our cultural heritage as we develop Western culture life's patterns so that our Eastern cultural heritage will not be forgotten, but we can cross and unravel the cultural roots of the Malays as a great cultural heritage that emphasizes western values. This is in line with the explanation by Samsuddin & Khadijah (2015)[1] as follows:

> *"Ibn Khaldun dalam karya agungnya al-Muqaddimah juga menegaskan bahawa kemusnahan sesuatu tamadun disebabkan oleh rendahnya akhlak dalam kehidupan masyarakatnya."*

Based on Ibn Khaldun's message, we can see the importance of moral building as an element of heritage in a society. It is crucial to ensure that a civilization can survive and thrive. Therefore, the process of strengthening the heritage should be give emphasis in Malaysia so that the development of civilization can be maintained.

II. EMPOWERING

So what does the term empowering mean? There is a general consensus that the use of the term was first used around the mid-17th century. Refers to language and words, the term empowerment or in English 'empowerment' refers to actions, efforts and so on for the purpose of empowering an agenda or issue.

The Brunei-Indonesia-Malaysia Council (MABBIM) defines the term empowering is refered to the purpose of empowerment. The term empowerment generally refers to a process for empowering or delegating authority to another person or any authority on an agenda or issue. In other words, empowerment can be understood as a way or means to help others to help themselves. Implementation of empowerment may come from outside influences, but it is also something that can be generated within the individual

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[1] Samsuddin & Khadijah, "Pemerkasaan Keharmonian Masyarakat Beragama," *Afkar 16 (Januari-Jun 2015): 1-30 Pemerkasaan Keharmonian Masyarakat Beragama: Rujukan Pendekatan Albiruni Berdasarkan Karyanya Kitab Al-Hind*

or community, which is self-sufficient. From its contemporary perspective, the term empowerment is widely and widely used by scholars and community members, especially when it comes to the sustainability of values and issues. This includes discussions about the cultural and artistic aspects of a civilization and a nation. But modern definitions encompass broader meanings that refer to processes that allow others to gain control and control over certain matters and issues. In light of this context, this empowerment process involves the practice or effort of increasing and enhancing the power of one party (individual or community) into a larger community group so that individuals and groups can take steps and actions to improve a situation or situation towards better and more accessible to the communities involved. This statement implies that empowerment is a means or process that enables the individual or community to have and delegate authority to execute a planned agenda.

III.   HERITAGE

A. Ghafar Ahmad (2010) in his paper entitled *Pemuliharan Bangunan Warisan di Malaysia : Pengalaman dan Cabaran Masa Hadapan*[2] explaining heritage is something that is passed down from one generation to another. It includes customs, culture, areas, buildings, archival materials, and prints including books and papers. Cultural heritage is a valuable asset as it has aesthetic, archeological, architectural, cultural, historical, scientific, social, spiritual, linguistic, or technological value. This is in line with the definition by the United Nations Education, Scientific and Cultural Organization (UNESCO) in 1972 that defines cultural heritage as referring to 3 aspects: (1) Monuments referred to as works of architecture, monuments and paintings, archeological elements or structures , writings and other features that represent universal values from a historical, artistic, or scientific point of view; (2) a group of buildings that are grouped or isolated, that are of architectural value, homogeneity or position in the landscape that represents the universal value of history, art or science; and (3) The site referred to as the work of nature or nature or a combination of both includes archeological sites that reflect the universal value of art.

Ahamad Tarmizi Azizan & Siti Norhayati Shamsudin (2018)[3] in a Cultural Hall article entitled *Etak Salai Makanan Warisan Tradisi Penduduk Di Negeri Kelantan Yang Masih Terpelihara*, in Zuliskandar Ramli et al., Prosiding Seminar Antarabangsa Ke-4 Arkeologi, Sejarah dan Budaya di Alam Melayu Warisan Negara (2015, hal 52 648) (2015, page 52 648) in their work entitled *Pelestarian Warisan Kebudayaan Dan Warisan Semula Jadi Di Lembah Kinta: Satu Kajian Awal* when referred to by the World Heritage Committee (1996) (WHC), explaining that heritage is a legacy of past relics which is still practiced today and passed down from present to future generations. While the National Heritage Department defines heritage as a national

treasure inherited from previous generations whether or not it is owned by a community group it is a shared responsibility to conserve and preserve it.

Our heritage is the knowledge and expertise inherited to us through the way of life, the belief embodied through cultural objects. It reflects the entire memory of the community's life and represents the civilization of that society. Cultural and natural heritage have always been a source of inspiration for life. In fact, these legacies are the benchmark, basis of reference and identity of a community. Inheritance is something that is inherently and invariably owned by a hereditary society and that heritage is highly valued and important in the context of social and cultural evolution of that society.

Under the National Heritage Act 2005 (Act 645) gazetted on December 31, 2005 and enacted on March 1, 2006 under Section 2, heritage is classified into two categories: (1) cultural heritage that includes tangible and intangible forms of property, cultural structures and cultural artifacts. and may include objects, objects, details, artifacts, structures of composition, performances, dances, chants, heritage music that are essential to the Malaysian way of life, historically or current, above or within the ground or underwater cultural heritage of the form significant but includes natural heritage; and (2) natural heritage includes the natural features of any area of Malaysia consisting of physical or biological land formations or groupings thereof, geological or physiological features, mountains, rivers, tributaries, rock formations, seas or any natural site of outstanding value from natural sciences, science, historical preservation or natural beauty including Malaysian flora and fauna.

In addition to this act, cultural heritage is also divided into two aspects: (1) significant cultural heritage that covers areas, monuments and buildings,; and (2) intangible cultural heritage including any form of expression, language, pronunciation, proverb, song produced through music, notes, audible lyrics, singing, folk songs, oral tradition, poetry, music, dance, produced through performing arts, theater performances, sound and music alterations, in connection with the Malaysian heritage or any part of Malaysian society.

The above definition can be concluded that heritage in Malaysia refers to the definition of the National Heritage Act 2005 (Act 645) which was gazetted on December 31, 2005 in the form of tangible and intangible heritage whether cultural heritage or natural heritage. Broadly this heritage can also be defined as heritage is something passed on from one generation to another, the legacy of the past that is still practiced today and passed down from present to future generations and is a shared responsibility to conserve and preserve . Heritage is also the knowledge and expertise inherited to us through the way of life, the belief embodied in cultural objects, which includes customs, cultures, areas, buildings, archival materials, and prints including books and papers that are valuable assets has aesthetic, archeological, architectural, cultural, historical, scientific, social, spiritual, linguistic, or technological value.

Therefore, efforts to strengthen heritage in Malaysia are crucial for the authorities under the National Heritage

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[2] A. Ghafar Ahmad (2010). *Pemuliharan Bangunan Warisan di Malaysia : Pengalaman dan Cabaran Masa Hadapan*. Penerbit USM. EPUB (2016)

[3] Ahamad Tarmizi Azizan & Siti Norhayati Shamsudin (2018) *Etak Salai Makanan Warisan Tradisi Penduduk Di Negeri Kelantan Yang Masih Terpelihara*, Dewan Budaya

Act 2005 (Act 645) in Malaysia whether the individual or community has the power and authority to implement the heritage conservation and preservation process designed as a national treasure that is capable of being made a national treasure. guides, references and guidelines in the process of building a civilized and respected nation of Malaysians throughout the world.

IV. CREATIVE TECHNOLOGY

Creative technology is an inter-disciplinary science discipline that combines the fields of computing, art, design and humanity. The field of creative technology covers the areas of product design, digital media, advertising, and media generated based on the use of computer software, electronics or data driven engines. Examples include computer-generated multi-sensory media experiences such as computer graphics, video production, digital cinematography, virtual reality, augmented reality, video entertaining, software engineering, 3D printing, Internet Of Thing (IoT), CAD / CAM, and variable technology. In the field of performing arts examples such as new media art on the internet used in the field of performing arts, interactive installations, virtual museums, communication research services and human and statistical and emotional relations with machines.

This creative technology field was started by Walt Disney, Inc. (WDI) was established by Walt Disney on December 16, 1952 with the Engineering Division assigned to design Disneyland. In 1953, WDI was named WED Enterprise. In January 1986, the unit was renamed Walt Disney Imagineering. In September 1999, Disney Imagineering announced a redesign of the Grand Central Creative Campus. In 2018, the strategic restructuring steps in March 2018 of The Walt Disney Company, Walt Disney Parks and Resorts merged with Disney Consumer Products and Interactive Media as Disney Parks, Experiences and Products.[4] At the same time, in 1999, the University of Southern California Institute for Creative Technology (ICT) was also established in the USA. DoD's establishment of ICT was sponsored by the University Affiliated Research Center (UARC) in partnership with the United States Army Research Laboratory. ICT brings together film and film industry artists along with computers and social scientists to study and develop in-depth media for military training, health therapy, education and more.

V. MALAYSIAN GOVERNMENT INITIATIVES TO EMPOWER NATIONAL HERITAGE

This initiative can be seen through the introduction of the National Heritage Act 2005 (Act 645) gazetted on December 31, 2005 and enacted on March 1, 2006 to replace the Ancient Matters Act 1976 (Act 168) and the Treasury Act 1957 (Act 542). As a result of this initiative, for the first time on July 6, 2007, with the aim of creating public awareness and calling on the Malaysian community to actively seek to preserve and conserve the country's heritage assets, the Department of National Heritage, Ministry of Culture, Arts and Heritage Malaysia (KeKKWa)

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[4] https://en.wikipedia.org/wiki/Walt_Disney_Imagineering#Imagineering s

has declared 50 heritage subjects as National Heritage. These include Parliament Buildings, Post Offices, National Mosques, Makam Pahlawan, Carcosa Seri Negara, and Kuala Lumpur Residential Buildings. Furthermore, in 2009, a total of 173 heritage subjects were republished such as the Malay College Kuala Kangsar (MCKK), Suluh Budiman Building UPSI, nasi lemak, mamak noodles, char kuey toew Penang, maruku and roti canai, living figures like Mrs. Vatsala a / p GR also known as Indian classical dance choreographer and Mr. Ali Badron bin Haji Sabor, a small-time entertainer (penglipur lara) is described in table 1.1.

Table 1.1: National Heritage List 2007 and 2009

Year	Details and Categories of Heritage	Number
2007	Building	18
	Objects	20
	The cultural heritage is not significant	12
	Amount	50
	Building	13
	Objects	34
	The cultural heritage is not significant	117
	Archaeological Site	3
	Living Heritage Figures	6
	Jumlah	173

Source : National Heritage Department (2009)[5]

It turns out that this initiative was successfully proven with the recognition of the city of Melaka and George Town as World Heritage Sites on July 7, 2008 at the 32nd UNESCO Wolrd Heritage Committee meeting in Quebec, Canada. Furthermore, in 2010 three more natural and cultural heritage of Malaysia were declared as universal partnership properties namely Kinabau National Park, Sabah, and Mulu National Park, Sarawak under the natural heritage and cities of Melaka and Goerge Town under the category of cultural heritage by the United Nations Education, Scientific and Cultural Organization (UNESCO). This success reflects the efforts of heritage strengthening in Malaysia to be recognized globally by the international community.

Section 67 of this Act also empowers the Minister to declare any heritage site, heritage object, underwater cultural heritage listed on the Register or any person living as a National Heritage covering heritage sites such as manumen, buildings, archaeological sites, nature, tangible objects such as artifacts, intangible objects such as folk songs, poetry, human figures and underwater cultural heritage. Under section 23, the Commissioner of Heritage shall create and maintain a register known as the National Heritage Register, which is a record book of the national heritage details list. This section 67 also provides that the Minister may consider nine (9) criteria for declaring National Heritage:

(i) Historical significance, connection with or connection to the history of Malaysia;
(ii) Design or aesthetic features;

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[5] A. Ghafar Ahmad (2010). *Pemuliharan Bangunan Warisan di Malaysia : Pengalaman dan Cabaran Masa Hadapan*. Penerbit USM. EPUB (2016)

(iii) Scientific or technical innovations or achievements;

(iv) Social or cultural relations;

(v) The potential to educate, explain or provide further scientific investigations into the Malaysian cultural heritage:

(vi) The importance of exhibiting extraordinary wealth, diversity or integration;

(vii) The rarity or uniqueness of natural heritage, tangible or intangible cultural heritage or underwater cultural heritage;

(viii) A description of a site or object as part of the class or type of a site or object; and

(ix) Any other matters relating to the sale of important cultural heritage.

The establishment of the Ministry specifically to ensure that the country's heritage is preserved, preserved and properly promoted nationally and internationally is also strong evidence of the Malaysian government's initiative. This is reflected in the strain of the Tourism Department's establishment under the Ministry of Commerce of Malaysia in 1959 which emphasized the involvement and role of the tourism industry sector in the National economy through the Second Malaysia Plan 1971-1975. To show support for the tourism sector, the government established the Ministry of Culture and Tourism in 1987. On May 20, 1992, the role of the arts as a tourism product, heritage and national asset was revisited until the existing ministry was rebranded to the Ministry of Culture, Arts and Tourism or better known as MoCAT. The government's commitment to promoting the tourism sector as one of the major contributors to National Income led in April 2004, MoCAT was broken up to form a special Ministry to manage all matters related to tourism, the Ministry of Tourism Malaysia or MoTour. Efforts to recognize the role and close relationship of the tourism and cultural sectors in promoting Malaysia as a world-class tourist destination, in line with the "Malaysia, Truly Asia" slogan, on May 15, 2013, MoTour was renamed the Ministry of Tourism and Culture Malaysia (MOTAC) , and recognizing the importance of art in the country's tourism sector, on July 2, 2018, the Ministry has been renamed the Ministry of Tourism, Arts and Culture Malaysia (MOTAC)[6]. Through this MOTAC, twelve (12) agencies are actively involved in implementing the agenda of strengthening and upholding Malaysian national heritage:

1. *Tourism Malaysia*
2. National Archives of Malaysia
3. National Library of Malaysia
4. Department of Museum of Malaysia
5. Department of National Heritage
6. National Department for Culture and Arts
7. Istana Budaya
8. National Academy of Arts, Culture and Heritage
9. Malaysian Handicraft Development Corporation
10. *National Visual Art Development Board*
11. Islamic Tourism Centre
12. Malaysia Convention & Exhibition Bureau

VI. EMPOWERING HERITAGE THROUGH CREATIVE TECHNOLOGY IN MALAYSIA

Building a nation is a very important idea for a country like Malaysia with a diverse population, arts and heritage.

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[6] http://www.motac.gov.my/profil/sejarah

The ability to build on these ideas depends on the sharing of personal values and the spirit of love of the nation. This idea becomes increasingly important with the development of industrial technology 4.0 and the smart 5.0 community in the era of globalization that allows for the free flow of values, cultures, heritage and beliefs from various societies. As such, the question of building an idea is an important issue that should be the national agenda for ensuring the vision of 2020 is achieved. In this context, the field of heritage should be empowered as a powerful strategy to foster the building of a civilized nation based on Islamic teachings that promotes equality, tolerance, and understanding among the pluralistic society in Malaysia. Based on this importance, the elements of heritage and creative arts should form the solid foundation for establishing and building self-esteem towards building a nation of high civilization in the future.

The progress and emergence of the industrial revolution 4.0 and the smart people 5.0 in the era of globalization have had significant impact on the nation building in Malaysia. The rapid development of creative technology as an inter-disciplinary science discipline in the industrial revolution 4.0 has incorporated the fields of computing, art , design and humanity. Prior to the emergence of the concept of intelligent society 5.0 (Society 5.0), humans had undergone several stages of evolution and development namely the hunting community (Society 1.0), the farming community (Society 2.0), the Industrial society (Society 3.0) and the Information society (Society 4.0). The term Society 5.0 was first introduced by the Japanese on December 3, 2017, through the website cao.go.jp. Through this program, Japan brings the concept of full use of technology to the everyday life of Japanese society where humans collaborate with the latest technologies like Artificial Inteligent (AI) and Internet of Thing (IoT)) to solve social problems through integration in virtual and real world spaces . While in Malaysia this concept is known as Smart Community 5.0. Basically the smart 5.0 is a new era of community life integrated with technologies like IoT (Internet of Things) and AI (artificial intelligence) that can process big data and analyze that data.

In line with the development of the smart 5.0 community, the elements and values of the heritage should be strengthened through technological advances in the smart 5.0 community. Through the process of strengthening the legacy in this smart 5.0 community, a variety of tangible and intangible heritage products can be elevated to a higher and more advanced level by using the advances in creative technology in this era of industrial revolution 4.0. For example, the field of creative technology that includes product design, digital media, advertising, and media-based productions based on the use of computer software, electronic or data driven engines can produce creative productions and products for the benefit of the smart 5.0 people. Through this method, human needs as an essential and fundamental element of a society can be fulfilled. At the same time self-esteem can be maintained and reinforced within the members of this Malaysian society. Technologies such as computer-generated multi-sensory media experiences such as computer graphics, video production,

digital cinematography, virtual reality, augmented reality, video entertaining, software engineering, 3D printing, Internet Of Thing (IoT), CAD / CAM, and variables technology can and is capable of producing sustainable heritage products. Even in a broader context, the process of preserving and preserving digital heritage products is effective. Of course, this material and material will serve as a reference for present and future generations. Other examples of how the strengthening of heritage and art is through the implementation of new media art works on the internet used in the performing arts, interactive installations, virtual museums, communications research services and human and statistical and emotional relations with machines.

These efforts are also encouraged by higher education institutions in Malaysia such as Universiti Malaysia Kelantan (UMK) through the Faculty of Creative Technology and Heritage (FTKW) for example, who have long sought to enrich their heritage through creative technology by conducting research projects through the development of innovative projects such as simple application projects Merdeka 57 (CM57), Malaysian Infographic History (ISM) mobile app, Digital Digital Comic (KDW) mobile app, e-Gamelan mobile app and Augmented Reality Book related to Malay home architecture called MyArchitecture, hosted a program known as *Minggu Fiesta Batik Malaysia (MFBM)* in 2016 and 2017, while UiTM through the Faculty of Film, Theater and Animation (FiTA) is trying to lift the heritage through the story of the Badang as Malaysian people superhero. In line with this, UMK also on October 24, 2017 hosted the Seventh International Seminar on Nusantara Heritage (ISoNH)with the themed Nusantara Heritage: Roles of Cultural Heritage in 4.0 Industrial Revolution at the Crown Garden Hotel, Kota Bharu, Kelantan. This is because the latest technological breakthroughs in the Industrial Revolution 4.0 (I.R 4.0) involving automation and the computerized manufacturing industry will reduce human power is expected to have a profound impact on human culture and life. The change has made conventional activities and jobs no longer relevant which significantly changed human life while affecting the heritage and cultural arts in preserving its identity and originality. These mediums can serve to preserve the region's cultural and geological history, particularly in relation to heritage and cultural diversity that provide similarities and differences, and through this seminar the use of social media technology in the accelerated IR 4.0 industry such as Facebook and Youtube can be used to elevate heritage and culture to the whole world[7]. This is in line with the remarks of former Vice-Chancellor of Al-Bukhary International University, Tan Sri Dzulkifli Abdul Razak (2011) in the Utusan Online archives in Zuriawati Ahmad Zahari, Mohad Asyiek Mat Village and Norfarizah Mohd Bhutan in their work entitled *Penggunaan Elemen Multimedia Interaktif dalam*

Memelihara Permainan Tradisional Melayu Melalui Telefon Mudah Alih[8], as follows:

"Orang Melayu khususnya generasi muda perlu mengiktiraf dan menjadikan adat resam budaya berbudi yang diwariskan daripada generasi terdahulu sebagai prinsip hidup kerana ia mampu memperkasakan golongan berkenaan."

Tan Sri Dzulkifli Abdul Razak
Naib Canselor Universiti Antarabangsa Al-Bukhary (2011)

The progress of the industrial revolution 4.0 has made the virtual world a medium for entertainment, work, day-to-day business and information. This development is seen as so important in everyday human life that it plays a key role in this smart 5.0 community. However, when viewed in today's digital gaming world, there is an explosion of digital games, which are characterized by extreme western, modern, and Chinese heritage with negative cultures such as PUBG, CROC, DomiNation and others. Much less Malay heritage and archipelago rich in western customs. According to a study by the Malaysian Communications and Multimedia Commission (MCMC) in 2018[9], internet users in Malaysia in 2018 were 28.7 million users (87.4%) compared with 2016, which was 24.5 million users (76.9%). From this Friday the time spent browsing and using the internet between 1 hour and 8 hours was 63.1% and the highest reported internet use was at home with 88.6%. Even more startling when it was discovered that in 2018, the trend of Internet-enabled devices was 93.1% with the most active online activity communicating through 96.5% text. In this context, 59% are male users while 41% are female users. The majority of users are in their 20s to 40s with a percentage of 73.8% and are dominated by users in their 20s and 30%.

Based on these statistics by the MCMC, efforts to enrich the heritage through creative technology can be established and sustainable and it is a priority of the government to ensure that the young people, especially the Z generation (2001 - 2010), who are the Y generation, are undergoing technological advancement and generation alpha (2010 - Present) is a generation of Z generation born of technology, social media. This is because the generation of baby boomers (> 1960) who are the parents or grandparents of the deceased, generation X (1960 - 1980) is the generation that takes risks and decides how mature the baby Boomers generation is. age and decline, and the Y - millennial (1981 - 2000) generation of the 38-year-old and over the use of computers, plus gadgets, smartphones, and video games. The sophistication of the internet has enabled them to keep abreast of the latest information rapidly[10] and have given greater focus to accountability and greater commitment to families and communities. But for the Z and the alpha generation, technological advances have made them tech savvy and have access to negative and positive information. Thus, without the heritage and high cultural

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[7] https://www.umk.edu.my/index.php/en/publication/umk-news/4-latest-news/180-isonh-2018-mendepani-cabaran-industri-4-0-dalam-pertahankan-warisan-dan-budaya-nusantara

[8] Ucapan Mantan Naib Canselor Universiti Antarabangsa Al-Bukhary, Tan Sri Dzulkifli Abdul Razak (2011) dalam arkib *Utusan Online* dalam Zuriawati Ahmad Zahari, Mohad Asyiek Mat Desa dan Norfarizah Mohd Bakhir dalam kerta kerja mereka bertajuk Penggunaan Elemen Multimedia Interaktif dalam Memelihara Permainan Tradisional Melayu Melalui Telefon Mudah Alih

[9] https://www.mcmc.gov.my/skmmgovmy/media/General/pdf/Internet-Users-Survey-2018-(Infographic).pdf

[10] http://beta.kampusuols.com/article/51349/U-In-News/ISU/Kenali-generasi-anda-melalui-tahun-kelahiran-generasi-Alpha-tengah-membesar-ni!

values, second-generation minds will be poisoned by a host of ideologies and beliefs that can undermine their personal values, beliefs and adherence to social systems, thus eroding Islamic values and eastern cultures, pure and holy.

The process of developing, preserving and preserving as well as the process of strengthening the heritage through creative technology in aspects of traditional cultural heritage in Malaysia should always be the main agenda of the Malaysian government. The government should continue to organize campaigns, talks, interviews and exhibitions to ensure the sustainability and efforts of revitalizing and enriching Malaysia's cultural heritage in a sustainable and sustainable manner. Although various initiatives have been worked out and can be seen by the creation of ministries, various government and private agencies, institutions of higher learning and emphasis on education as a strong foundation for all levels and classes of society in Malaysia, the cultivation of heritage values in the audience is still ineffective. This is stated by Siti Suriani Othman, Wan Mohd Fazrul Azdi and Fauziah Hassan in their paper entitled Cultural Awareness and Media Responsibility in Malaysia: A Discussion From Islamic Perspective (2012), Juornal 'Abqari Vol. 2, USIM's level of cultural awareness in Malaysia can still be categorized as' moderate 'due to the existence of a' slad bowl 'in which members of the community still do not fully understand other peoples' cultures. This is because Malaysians celebrate their identity through the uniqueness of their own culture and to this day, this model of society is seen as best practiced in Malaysia as various races are able to live in harmony despite cultural differences. In other words, this situation reflects the fact that there is no need for each nation to assimilate with each other (Muhammad Bakri Musa, 1999).[11]

Based on the above scenario, the effort is to enrich the legacy through creative technology with the use of advanced technologies such as drone technology, AR technology, AI, IoT, Mobile applications, Social Media such as facebook, whatsapps, youtube, instgram, creative production such as new media art, Public Service Announcement (PSA) or Community Service Orders, animations, infographics, montages, digital advertising and so on will ensure that the heritage value in this 'salad bowl' can be preserved and passed on to the Z generation and generation -A (alpha) generations after them. grow up later. For example, the use of Public Service Announcement (PSA) or Community Service Order is a platform for delivering simple, free messaging with the aim of raising awareness and changing the public's perception of an issue or matter. The Community Tool Box's website explains that among the advantages of using a Public Service Announcement (PSA) or Community Service Order is that it is not very expensive and often media stations will provide free air time, most media stations will give you permission to place phone number or other important information if you need any further information, this method is also seen to be very effective in encouraging the audience to do something like

contacting a specific line and so on and it can increase the level of awareness of such issues. In fact, studies by Shari Cohen, Donna Flaga and Hally Mahler (2009) explain that the use of creative media technology has the potential to transform people's behavior in a more effective way due to its widespread distribution such as posters, flyers, animations, short videos, advertisements and so on.

VII.   CONCLUSION

In conclusion, the success of the process of strengthening the heritage through creative technology is depends largely on the implementation and strong support of mMalaysia's workforce through ministries, enforcement agencies, and education systems. The integrity and unity of action by all these parties will ensure the sustainability of the Malaysian heritage to be preserved and passed down to this Z generation and the alpha generation. Of course, in this context, the fragility of parties involved in the development and advancement of current technologies and trends that are of the z-and-generation tendency - should always be focused on acting and pursuing more flexible and dynamic strategies, especially through the primary, secondary, and higher learning and lifelong learning systems that should make the legacy of empowerment through creative technology a key element in ensuring that a nation of high birth can be born to be inherited by future generations.

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