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\*Corresponding Author: roziani\_nasir@uitm.edu.my

## **A Visual Advertisement of Kelantan Statehood Event Poster by using Digital Illustration**

Roziani Mat Nashir<sup>1\*</sup>, Mastura Mohd Jarit<sup>2</sup>, Mat Redhuan Samsudin<sup>3</sup>

<sup>1,2</sup>College of Creative Arts, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia

<sup>1,3</sup>College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia

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### **ABSTRACT**

Kelantan, a Malaysian state renowned for its rich cultural heritage, holds significant potential for cultural tourism through visual promotion. Despite its vibrant traditions, the representation of Kelantan's heritage in visual media is limited, affecting its visibility and tourist engagement. This study aims to explore the effectiveness of digital illustrations in promoting Kelantan's cultural heritage through event posters, focusing on visual communication elements such as visual, color, typography, technique and layout. A qualitative approach was adopted, with purposive sampling used to select the event posters from recent Kelantan cultural events. Each poster was analyzed using content and visual analysis methods to identify how digital illustrations emphasize key cultural symbols and themes. Findings indicate that certain visual elements, such as vibrant color schemes and cultural motifs, significantly enhance viewer engagement and convey cultural identity effectively. The study concludes that well-designed digital illustrations can play a vital role in enhancing cultural tourism by visually capturing the essence of Kelantan's heritage. Recommendations include incorporating traditional symbols in modern design styles and applying culturally resonant color schemes to attract both local and international audiences, ultimately supporting tourism growth and cultural preservation.

**Keywords:** Digital Illustration, Visual Communication, Kelantan cultural heritage, Event Poster

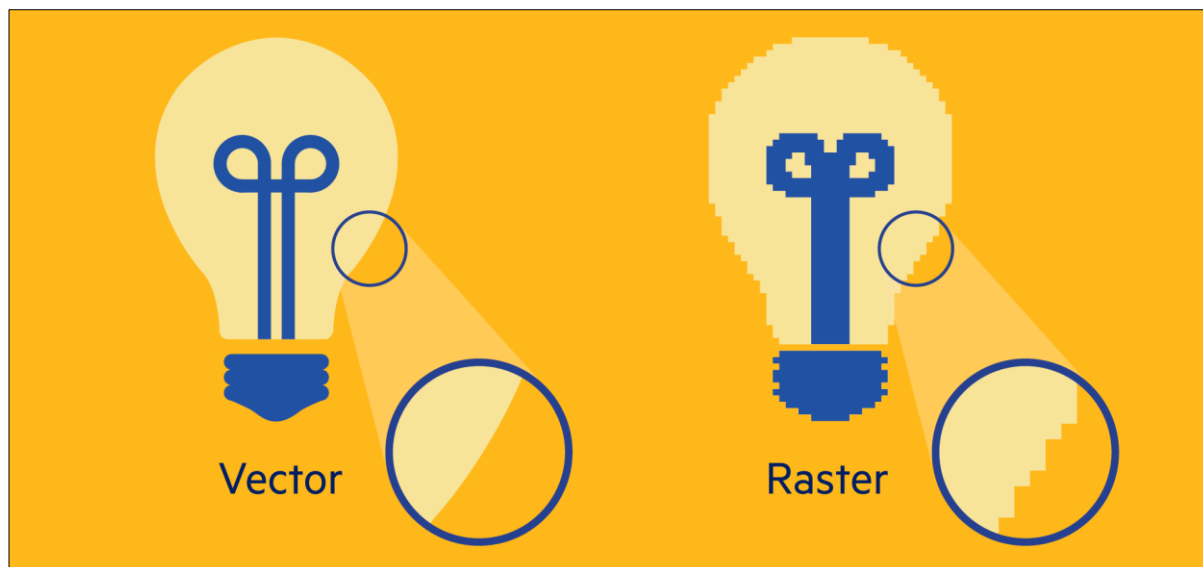
### **INTRODUCTION**

The Malaysian state of Kelantan, which preserves a wide variety of Malay customs and arts, is renowned for its rich cultural heritage. Despite being overshadowed by Malaysia's more well-known tourist attractions, Kelantan is home to an abundance of priceless cultural treasures that have been passed down through the generations. Traditional arts are one of the most notable features of Kelantan's cultural heritage. This region is well known for the beautifully crafted moon kite known as Wau Bulan, which is one of Malaysia's national symbols. The state's image is enhanced by Kelantan's trademark promotion of tourism destinations as the "cradle of Malay culture" (N S C Abdullah & N H A Rahman, 2022). Kelantan's tangible and intangible heritage is renowned for being distinctive in the framework of traditional art in Malay culture. The phrase "tangible cultural heritage" describes material objects created, preserved, and passed down through generations within a community. It include works of art, constructed heritage like structures and monuments, and other tangible or material manifestations of human ingenuity that have cultural significance in society. "The practices, representations, expressions, knowledge, skills, as well as the additional instruments, objects, and artifacts that communities, groups, and, in certain cases, individuals recognize as part of their Cultural Heritage" are referred to as "intangible cultural heritage" (Hasan et al., 2023). In order to promote Kelantan cultural heritage, there must be powerful advertisements to capture

and attract the viewers such as tourist to know more about the cultural heritage. A poster advertisement can be a powerful instrument for highlighting Kelantan's unique and extensive cultural history. The culture and heritage of Kelantan can be vividly represented in a well-designed poster. It could include recognizable components like traditional architecture, crafts, festivals, and performance arts like Wayang Kulit. The target audience may get curious and interested in this visual representation, leading them to want to study more about Kelantan's heritage (Roziani Mat Nashir & Ghazali Daimin, 2022). A poster can highlight the historical significance of Kelantan, its cultural traditions, and the vibrant community that preserves these traditions. It can convey the unique stories and legends associated with the region, making it more engaging for viewers.

Furthermore, the posters might employ brilliant colours and fascinating graphics to arouse curiosity and interest in Kelantan's cultural offers. Due of its significant impact on attracting the viewer's attention to the poster, the choice of color is crucial to the tourism poster's success. Individual differences exist in the psychological effects of colors. In order to emphasize the design's attractiveness and increase the public's comprehension of the poster, the interactive tourism poster effectively employs color (Sarah Bedair Ibrahim Agag, 2021). Therefore, the posters can attract local and international audiences by showing Kota Bharu as a hub for traditional arts and cultural activities, helping preserve and promote Kelantan's cultural heritage. Designing tourism advertising, particularly for printed materials, is one of the most significant technological and communication fields, and it is crucial to promoting and attracting tourists (Hosni HUSSEIN, 2022). Advertising is a type of promotion that involves communicating with consumers through print media, commonly through banners, posters, social media, and other materials. Hence, in order to attract potential tourists and shape a positive perception of the destination, tourism promotion activities are a crucial component of destination marketing. The employment of efficient promotion techniques can boost a destination's competitiveness in the global market and contribute to the expansion of the tourism industry (Safitri et al., 2024).

In order to produce good tourism advertising, the visuals in poster should be attractive and appealing to the audience. One of the visual approach to attract the audience is by using the digital illustration. Poster design is the most successful use of digital graphics in the advertising sector. Poster design is the most effective application of digital illustrations in advertising. The advertising poster's content primarily includes images or realistic illustrations to convey the image of the product or thing. A better design element can be produced by using this type of digital illustrations in banner design in a variety of artistic approaches, such as segmentation, color exaggeration, and structural comparison (Eleyan, 2023). Digital illustration can be divide into two type of format which is vector graphic and raster graphic. As state by Mustafa Sakib (2024), digital images called vector graphics are produced by defining forms, lines, and colors with mathematical formulas. Vector graphics, as contrast to raster graphics, are made out of paths—lines, curves, and shapes—that may be scaled indefinitely without sacrificing quality. Vector images are perfect for a variety of uses, including logos, illustrations, typography, and diagrams because of their scalability. Meanwhile raster graphic, sometimes referred to as bitmap graphics, are a kind of computer image made out of a pixel grid. Every pixel in the image is a tiny element that contains information about its color and intensity. Raster graphics are frequently utilized for intricate images, computer paintings, and photographs (Sujana christy.S, 2023).



**Figure 1.** Difference between Vector and Raster

Source: <https://www.deverdesigns.com/what-is-the-difference-between-vector-and-raster-graphics/>

## LITERATURE REVIEW

### Visual advertisement of event poster

The Kelantan Statehood Event Poster, which aims to promote the state's unique cultural heritage and natural beauty, utilizes a digital illustration approach to create a visually striking and captivating design (Utoyo et al., 2021). The poster features a vibrant and colorful illustration that showcases the state's iconic landmarks, such as the traditional wooden houses and the picturesque beaches, as well as its rich cultural traditions, such as the traditional dances and costumes. The poster's design is a testament to the power of visual rhetoric, effectively utilizing various semiotic elements to convey a compelling message (Purnomo et al., 2021). The combination of the vibrant illustration, the strategic placement of text, and the overall visual composition contribute to the poster's ability to attract the attention of potential tourists and effectively communicate the unique offerings of Kelantan. The Kelantan Statehood Event Poster is a shining example of how digital illustration can be leveraged to create impactful and visually engaging advertisements that promote a destination's cultural heritage and natural beauty.

Moreover, the Kelantan Statehood Event Poster's design aligns with the broader trend of vernacular graphic design in tourism, which emphasizes the incorporation of local cultural elements and heritage into the design (Tang & Xu, 2023). By incorporating these vernacular elements, the poster not only showcases the state's unique identity but also creates a sense of authenticity and connection with the target audience. Visual advertisement poster related to promote Kelantan cultural heritage has become increasingly important in the tourism industry. Malaysia's diverse cultural heritage, including its intangible aspects such as performing arts and cuisine, has been effectively leveraged to brand the country and attract tourists (Sukri et al., 2021). The state of Kelantan, located on the east coast of Peninsular Malaysia, is known for its rich cultural traditions and has been actively promoting its tourism offerings through various marketing initiatives. The Kelantan Statehood Event Poster is a notable example of how digital illustration can be used to create a visually striking and impactful advertisement that highlights the state's cultural heritage and natural beauty (Ramli & Cob, 2021). Additionally, the Kelantan Statehood Event Poster aligns with the broader trend of vernacular graphic design in tourism, which emphasizes the incorporation of local cultural elements and heritage into the design. By incorporating these vernacular elements, the poster not only showcases the state's unique identity but also creates a sense of authenticity and connection with the target audience (Guillén-Peñafiel et al., 2022).

## **The uses of digital illustration in the poster**

Digital illustration has become an increasingly popular medium for creating visually appealing and impactful advertisements, and the Kelantan Statehood Event Poster is a prime example of this trend. According to (Li & Fu, 2023), Malaysia's public announcement print advertising scene has seen a significant increase in the use of visual rhetoric to effectively convey messages to diverse audiences, and the Kelantan Statehood Event Poster is a testament to this. The use of digital illustration in this poster is particularly effective in capturing the essence of Kelantan's cultural heritage and natural wonders, which are essential elements in branding Malaysia generally and Kelantan specifically in order to repositioning its cultural heritage to attract tourists (Maying et al., 2021). The illustration's vivid colors, intricate details, and seamless integration of the various elements create a sense of authenticity and immersion, allowing the viewer to engage with the message on a deeper level (Abdul Aziz et al., 2022).

The digital illustration used in the Kelantan Statehood Event Poster showcases the state's cultural heritage in a visually striking manner. The poster features a vibrant color scheme, dynamic composition, and intricate details that capture the essence of Kelantan's unique cultural identity (Surya Pratama et al., 2023). These visual elements work together to create a memorable and engaging advertisement that can effectively attract the attention of potential visitors (Utoyo et al., 2021). The utilisation of digital illustration in the Kelantan Statehood Event Poster is evidence of the increasing significance of visual marketing in the travel and tourism sector. The poster skilfully uses digital graphics to highlight Kelantan's natural beauty and cultural legacy, adding to the larger endeavour of rebranding Malaysia and promoting its cultural heritage by attracting tourists.

## **METHODOLOGY**

The purpose of this part is to outline the research procedures used to establish the study's hypothesis about how visual communication can be used to promote Kelantan heritage utilizing digital illustration techniques. To carry out this investigation, qualitative research designs will be used. As Mat et al. (2022), discuss sample strategies related to qualitative research, the researcher will first introduce them. The researcher will discuss on existing sample from Kelantan statehood event poster that using digital illustration as the main visual to promote the cultural heritage. Thirdly, the researcher will describe the component of visual communication that included in the poster layout design. When conducting the study, the researcher has done a qualitative method by compiling a sample of the existing poster using different type of digital illustration technique which is vector graphic, raster graphic and combination of vector and raster as the main visual to promote Kelantan cultural heritage. Instead of digital illustration, the other visual communication elements were observed in the Kelantan statehood event poster. The element that was analyzed were included visual, typography, colour, technique and layout composition in the posters. The advertisement poster that implement the vector and raster image has been as digital illustrations in the poster advertisement were analyzed as visual analysis in this research.

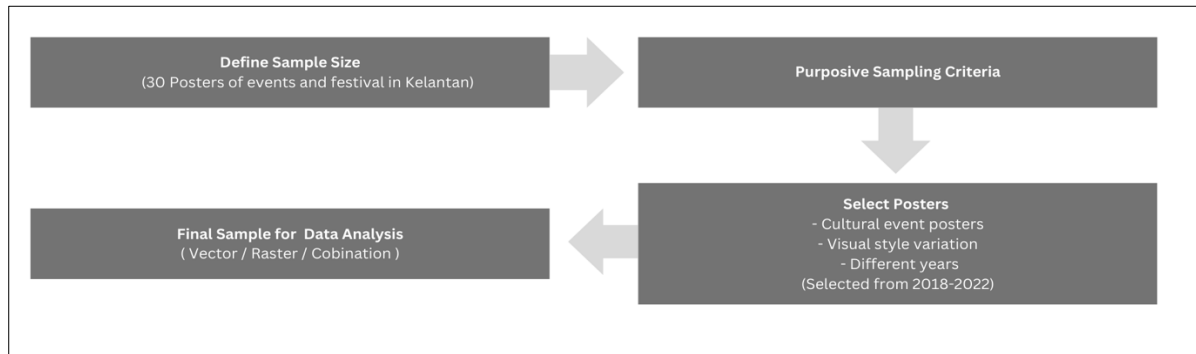
### **Number of Samples**

For qualitative studies, a smaller sample size is often suitable as it allows for in-depth analysis of each item. For instance, this researcher was analyze based on 30 posters that related to the event of Kelantan Cultural Heritage. The sample size were analyze from year 2018 to 2022. This sample size provides a balanced selection to represent diverse designs, without overwhelming the qualitative analysis process.

### **Sample Selection Method**

The purposive sampling have been used by the researcher to select samples that align with specific criteria relevant to the aim of the research. Purposive sampling allows the researcher to choose posters that represent various artistic styles or event types, focusing on visual elements like visual, typography, colors, technique and layout composition.

**Diagram 1** Step of Sampling Process



The selection criteria of the posters consider the represent the major of cultural events or festival which is Kelantan Art and Culture Event, Festival Mene Kito and RIUH x JKM Kelantan events. The selection of the poster are based on the implementation visual of vector, raster and both combination. So the style of the digital illustration have been analyze based on 3 different technique of illustration. The selection of the years from 2018 to 2022 to capture any evolution in design trends that involve the implementation of digital illustration.

### Method of Analysis


The content analysis were used to evaluate the symbolism and frequency of colors in the posters to determine their cultural significance. In spite of that, the visual analysis are used to focus on visual elements such as layout composition and typographic style were analyzed qualitatively to assess their alignment with cultural themes. Below are the Table 1 used to analyse all the visual communication elements included the visual, typography, colour, technique, and layout composition.

DATA ANALYSIS

Table 1 Visual Analysis of Event Poster

EVENT/YEAR	POSTER ADVERTISEMENT
<p>Kelantan Art &amp; Culture (2018)</p>	 <p>The poster for the Kelantan Art &amp; Culture Festival 2018 features a central graphic of a stylized wau bulan (a traditional Kelantan kite) composed of geometric shapes in red, lime green, and dark grey. To the right, the text 'I Love Kelantan' is written with a heart symbol, followed by 'KELANTAN ART &amp; CULTURE FESTIVAL'. The event dates '23-25 MAC 2018' and location 'PERKARANGAN STADIUM SULTAN MUHAMMAD IV' are prominently displayed. Below this, the Malay title 'تماس كسنيان دان كبودايان كلنتن' and its English translation 'Temasya Kesenian &amp; Kebudayaan Kelantan' are shown. A list of featured celebrities includes Izzue Islam, Nastia, Flop Poppy, Pa'Din Musa, Ameerais Forteen, Artmospere Lab (Indonesia), and White Percussion Unit. A list of featured artworks includes 'Messo Bracelet', 'Warna Karya Studio', 'Senkatanisa', 'Idealogika Leather &amp; Co', 'The Fish', 'Nuri Hara Photography', and 'Barber Kartel'. The poster also includes social media handles #KACF2018, #KACF2018, and #kelantandihati.</p> <p>Source:<a href="http://pelancongan-kini.blogspot.com/2018/03/kelantan-art-culture-festival-stadium.html">http://pelancongan-kini.blogspot.com/2018/03/kelantan-art-culture-festival-stadium.html</a></p>
<p>DESCRIPTIONS</p>	<p>According to the above Kelantan Art &amp; Culture, year 2018 advertisement poster event, the following visual communication aspects have been noticed and analysed:</p> <ul style="list-style-type: none"> <li> <b>Visual:</b> In the 2018 advertisement for Kelantan Art and Culture, the wau bulan, which is synonymous with the state of Kelantan, is the primary image depicted in the poster. The wau bulan's original shape was stylised into a geometric shape for the poster. Even though it has been simplified geometrically, the shape can still be recognised as wau bulan. Three different colours are used to differentiate it. The colourful geometric style has been adapted in the poster because it is still current. I Love Kelantan is depicted in the shape of a heart next to the main wau bulan image.         </li> <li> <b>Typography:</b> The headline "Kelantan Art &amp; Culture" utilises geometric sans serif typefaces. To make it match the shape of the main visual, the typeface A for the "art" is added and combined with a geometric graphic element. It demonstrates how some artistic elements have been altered for the poster. It is followed by additional specific information written in sans serif type. However, it is used in conjunction with square sans serif typeface. Additionally, since Kelantan honours the usage of Jawi font implementation in all of the state's advertisements, there is also Jawi typeface used in this advertisement poster.         </li> <li> <b>Color:</b> It is evident that the poster attempts to employ three major colours consistently, which are red, lime green, and dark grey. It employs the complimentary colours of red and green. It is categorised as two colours on opposite sides of the colour wheel. These colours will look brighter and more prominent when combined, resulting in a high contrast and high impact colour combination. It was used in the poster's main image and another supporting element         </li> </ul>

continued

	<p>as a box to transmit information. To make all of the visuals and information stand out, the backdrop colour is white.</p> <ul style="list-style-type: none"> <li>• <b>Technique:</b> The primary visual for wau bulan has been stylized as a vector shape, so it may be produced using the vector illustration technique. Wau Bulan's shape was constructed using geometric shapes without changing its natural form. The geometric form was produced using the "low-poly" illustration concept. However, it afterwards applied complementary colour to the form. The silhouette of "pintu gerbang Ismail Petra" is put to the heart shape, which was also generated in vector form.</li> <li>• <b>Layout Composition:</b> The geometric wau bulan is the key visual of this poster. The headline and the image are balanced in the composition. The main image's proportion is increased by the other images and information in the poster. The information that must be sent to the audience is divided among the various coloured boxes. Since it displays the main visual of wau bulan first, then the other information, this layout has a visual hierarchy. All of the logos are positioned at the right top of the layout composition for the logo.</li> </ul>
<p><b>Festival Mene Kito (2022)</b></p>	 <p>Source: JKKM Facebook</p>
<p><b>DESCRIPTIONS</b></p>	<p>The following visual communication aspects have been detected and analysed based on the previously mentioned "Festival Mene Kito" marketing poster event in the year 2022:</p> <ul style="list-style-type: none"> <li>• <b>Visual:</b> The poster depicts a wide variety of aspects of Kelantan's cultural heritage. Each of the human figures seen in the advertising above makes it quite apparent. All of the cultural legacy of Kelantan has been presented through an illustrative visual. The illustration of makyong, dikir barat, and wayang kulit shows the traditional performance of Kelantan. The curvature of her hand makes it evident that the woman is a makyong dancer who is dressed in a headpiece and costume. A group of men wearing the same clothes are seen doing a hand position for the dikir barat movement in the background of the dikir barat performance. Additionally, there is a picture of a man, sometimes known as a "tok dalang," holding Seri Rama, one of the wayang kulit characters. Wau Bulan and a gasping leper are depicted in the visuals for the Kelantan traditional games. It is evident in the man lifting the wau bulan into the sky while donning a "semutar" as a helmet. The same kind of man was likewise holding the gasping leper while he observed it from below. In addition, traditional musical instruments from Kelantan including</li> </ul>

*continued*



the gendang, serunai, and rebab are highlighted in this campaign. Three different instruments were shown with a male figure playing each one. In addition, as silat is another martial technique that originated in Kelantan state, it was also depicted in the advertisement. In addition to the other illustrations in the campaign, this poster depicts a splash of vibrant colour in the form of a border.

- **Typography:** The handwriting type styles were utilised for the event's headline, "Festival Mene Kito." The title employed a Kelantan slang term derived from the true meaning of 'Festival Mainan Kita,' which can be translated as "Our traditional games festival." The Kelantanese slang term is used to represent the Kelantanese celebration. Because handwriting typefaces are supposed to appear handwritten, they were utilised to draw attention to the headline. However, these can range from polished adult script to child's scribbling. The tagline in the poster, with the underlined text 'Oghe Kito, Mene Kito,' also uses the same font design. It is also used in Kelantan slang to denote 'Our'.


- **Color:** The pastel colour is used for overall illustration in this poster's illustrative visual. Pastel colours were used to depict all of the objects and human figures that constitute Kelantan's cultural heritage. Each subject in the poster was given a different colour scheme. Pastel colours are often made up of colour shades. The amount of white added to a tone is small. White improves the perceived value while also changing the psychological impression. They are commonly perceived as clean, feminine, and delicate. After all, any design strives to express meaning, which surely influences how people think and behave. The background used the execution of a splash pastel colour in the back behind the subject of Kelantan cultural heritage. Furthermore, there are options for the headline's border shape.

- **Technique:** The use of a digital illustration using raster image techniques is highlighted in this marketing poster. Illustrative strategies were used for each of the visuals of Kelantan cultural heritage. Each of the visuals is represented by a tone colour. The final outline was also used to make each subject's illustration nice. Each of the subjects shown has a different tone colour. It might be done in Adobe Photoshop by using a range of brushes to create the visual by improving the tone and outline for each subject. As shown in the pattern in wau bulan, the character of wayang kulit, and the attire in the illustration, the details pattern and motivation were also incorporated.

- **Layout Composition:** The headline is highlighted and emphasised at the centre top of this marketing poster. Its purpose is to create a focal point for the composition. Above the title, an illustrative graphic representing Kelantan's cultural heritage has been combined. It is in balance with the title above because it is in the centre of the layout. The proportion of the headline was employed on a larger scale than the visual because it is the initial impression to attract the viewer's attention in the poster. Furthermore, the additional information is placed above the graphic to balance the overall arrangement. The spectator can easily discern a visual hierarchy as the title is captured, followed by the visual and content in the poster. The positioning of pieces can generate the appearance and feelings of action, as well as guide the viewer's eye through the compositions. The visual and other graphic elements employed the same tone colour and concept in one layout, demonstrating unity. The logo composition is put on top of the layout to balance with the visual element at the composition's centre top.

*continued*



<p><b>Riuh x JAKM Kelantan (2022)</b></p>	 <p>Source: RIUH Instagram</p>
<p>DESCRIPTIONS</p>	<p>The visual communication elements that have been noticed and analysed based on the previous advertisement poster event of RIUH x JAKM Kelantan 2022 are:</p> <ul style="list-style-type: none"> <li>• <b>Visual:</b> The marketing poster's visual highlights a few aspects of Kelantan's cultural heritage. It falls under a few categories of cultural heritage that emphasise the visual. The illustrations of the dikir barat, wayang kulit, makyong, and menora represent the performing arts of Kelantan. Through the human figure that represents each performance, the entire performing arts can be observed. On the other hand, the illustration of wayang kulit uses a single character rather than a human being or "tok dalang" to hold the wayang kulit character. For the advertisements for the Kelantan traditional games, a single object like a wau bulan or a gasping leper is used in the illustrations. Additionally, there is an illustration of a man who is portraying Rebana Ubi in the advertising. One of the traditional musical instruments that comes from Kelantan state is the rebana ubi. It is extremely similar to Kelantan cultural performances like the dikir barat performance. Additionally, there is a depiction of a man playing a different musical instrument with a Sarawak theme, as well as a man wearing Indian clothes and wielding a "gendang." The two guys in the image, however, are not really related and reflect Kelantan culture as it was originally practised. At the back of the human figure is a picture of "labu sayung." The picture of "pintu gerbang Kota Ismail" was included to the layout composition to match it.</li> <li>• <b>Typography:</b> The grotesque san serif typeface was utilised in the headline of "R!UH x." These are the first widely used sans serif fonts for usage in commerce. These typefaces are notable for their contrast in stroke weight, a subtle "squared" aspect to some of the curves, and the typical of Roman styles "bowl and loop" lowercase g that can be seen in several of the designs. RIUH's word I has been rotated and changed to a "!" sign. The font uses an outer stroke to give the impression of being embossed and highlighted on the poster.</li> <li>• <b>Color:</b> All of the images in the advertising are drawn in vibrant colours to show the cultural history of Kelantan. It is depicted in a colourful way to demonstrate the diversity of Kelantan's cultural history. The vibrant colours also stand for joy and happiness, which are intended to be accentuated by the event. To create the effect for each Kelantan cultural heritage, the poster's subjects are each tone-coloredly depicted. However, "pintu gerbang Kota Ismail Putra" is depicted in a dull yellow colour. In order to preserve the major visual of each other cultural treasure that is featured in the commercial poster, the object must not be disrupted. The poster uses the pastel shade of light brown for the background. Light colours are used to</li> </ul>

continued

	<p>emphasise and make the subject look dominating in the layout. The graphic representation of colon is presented in white with a small amount of orange stroke.</p> <ul style="list-style-type: none"> <li>• <b>Technique:</b> A combination of digital illustration techniques are used to complement the advertisement poster's overall appearance. Each topic related to the cultural history of Kelantan is portrayed using a raster image. Raster can be used to describe it because every visual is produced with tone and colour. The theme also incorporates some pattern and texture. The line stroke was also used for the completion of the outline to give it a neater appearance for each subject. In addition, several of the shapes were applied with gradients by employing tone rendering. The vector are also combined simultaneously in this illustration. This is demonstrated by the use of the "pintu gerbang's" flat shape. Additionally, it is used for graphic elements with cloud shapes. The commercial as a whole demonstrates how raster and vector are implemented. Because of this, the illustration might be categorised as cartoon-style.</li> <li>• <b>Layout Composition:</b> The combined visual of Kelantan's cultural legacy, which is positioned in the layout composition's centre, serves as the advertisement's focal point. Above the primary image in the centre of the layout is the advertisement's headline. The typeface and image compliment one another, which has been highlighted for the advertising. The positioning is balanced visually. At each corner of the layout composition, a visual element of colour is added. The event's specifics are included below the image and title. The location for the advertisement's linked logo is in the layout's top and bottom centres.</li> </ul>
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## RESULTS

To create a digital illustration artwork on Kelantan Cultural Heritage, two sorts of pictures must be considered: vector graphics and raster images (also known as bitmaps). The proper message may be given to the right audience by employing the right visual and digital depiction. Understanding the various file types and media is necessary for effective communication with the audience.

**Table 2** Visual Communication elements

	Visual	Typography	Color	Technique	Layout Composition
<b>Kelantan Art &amp; Culture (2018)</b>	Wau Bulan	Geometric san serif san serif typeface	Complimentary colours of red and green.	Vector Illustration	Main visual on left top
<b>Festival Mene Kito (2022)</b>	Makyong, Dikir Barat, Wayang Kulit, Silat, Gasing Leper, Rebab, Serunai Dikir Barat,	Handwriting type styles	Pastel colour	Raster Illustration	Illustrative visual on the bottom
<b>Riuh x JAKM Kelantan (2022)</b>	Wayang Kulit, Makyong, And Menora	Grotesque san serif typeface	Vibrant colours	Combination Vector & Raster	Visual at the centre

**Visual Elements:** Across the entries, traditional Kelantanese art forms like *Wau Bulan*, *Makyong*, *Dikir Barat*, *Wayang Kulit*, *Silat*, *Gasing Leper*, and *Menora* are consistently highlighted. This focus on indigenous art forms strengthens the cultural identity represented in these visuals and enhances recognition of Kelantan's unique heritage.

**Typography:** Each entry uses distinctive typefaces that reflect the style and tone of the events or exhibitions. *Kelantan Art & Culture (2018)* uses a geometric sans-serif typeface, which provides a modern and clean appearance, aligning with traditional art forms in a contemporary layout. In contrast, *Festival Meme Kito (2022)* employs handwriting type styles, which lend an organic, personalized feel, resonating with the authenticity of cultural performances.

**Color:** The color schemes range from complementary colors in *Kelantan Art & Culture (2018)* (red and green) to pastel tones in *Festival Meme Kito (2022)*, and vibrant colors in *Riuh x JAKM Kelantan (2022)*. The color choices reflect different moods: complementary colors create a harmonious balance, pastels convey a softer, nostalgic feel, while vibrant colors attract attention and convey energy, appropriate for a modern cultural event.

**Technique:** The techniques vary, with *Kelantan Art & Culture (2018)* using vector illustrations for a clear and scalable design, while *Festival Meme Kito (2022)* opts for raster illustrations that may include finer details. *Riuh x JAKM Kelantan (2022)* uses a mix of vector and raster, possibly to balance clarity and texture, allowing a rich, layered visual experience.

**Layout Composition:** The layout positions vary, with visuals placed at the top, center, or bottom, depending on the design objectives. The layout choice impacts visual hierarchy and guides the viewer's attention to key elements in each composition, enhancing storytelling about Kelantan's culture.

These elements together reflect a thoughtful approach to using visual communication to celebrate and modernize Kelantanese cultural heritage, allowing traditional elements to resonate with contemporary audiences.

**Table 3** Type of digital illustration

	<b>Raster Illustration</b>	<b>Vector Illustration</b>	<b>Combination Vector &amp; Raster</b>
<b>Kelantan Art &amp; Culture (2018)</b>	/		
<b>Festival Meme Kito (2022)</b>		/	
<b>Riuh x JAKM Kelantan (2022)</b>			/

Table 3 presents the types of digital illustration techniques used in visual representations of Kelantan's cultural heritage across different events. The discussion of these findings can be organized as follows:

**Types of Illustration Techniques:**

- a. *Kelantan Art & Culture (2018)* utilizes vector illustration exclusively. This choice is likely due to vector graphics' scalability and clarity, which are ideal for clean, precise lines that showcase traditional art forms in a modern, polished style.
- b. *Festival Meme Kito (2022)* employs raster illustration, suitable for creating detailed, textured images that evoke a more organic and handmade feel. This approach aligns well with the festival's traditional and cultural themes, adding depth and warmth to the visuals.
- c. *Riuh x JAKM Kelantan (2022)* combines both vector and raster illustrations. This combination allows for flexibility, utilizing vector elements for clarity and raster elements for texture, creating a visually rich representation. This mixed approach can appeal to a wider audience by blending modern and traditional aesthetics.

### **Implications of Technique Choice:**

- a. The use of vector-only in *Kelantan Art & Culture (2018)* suggests a modern and minimalist approach, which may be aimed at presenting traditional elements in a straightforward, contemporary format.
- b. The raster technique in *Festival Meme Kito (2022)* might emphasize cultural richness and nostalgia, which aligns with the event's focus on preserving heritage.
- c. The combination technique in *Riuh x JAKM Kelantan (2022)* reflects a versatile design approach, accommodating both traditional and contemporary design principles to reach a broad audience.

These varying illustration techniques show how digital illustration can be tailored to different event objectives, from emphasizing cultural heritage to creating modern, visually engaging designs.

## **DISCUSSION AND IMPLICATIONS**

The data gathered through observational studies within the previous advertisement on Kelantan statehood event poster was useful insights on the preferences and applicability of different kind of illustration techniques that have been use. Every illustration technique and style give different impact of visual in the advertisement poster. Each of the subject matter of Kelantan cultural heritage has been stylized in different techniques of illustration. Regarding to the previous Kelantan statehood event poster, there are three different style of illustration can be seen through the observation from the researcher and the analysis of the visual. There are from the implementation of vectorize illustration, rasterize illustration and also the combination of vector and raster in the illustration visual. From time to time the concept of visual were improvise and explore with the various type of illustration techniques. It is also depending on the current trend of the year that advertisement of Kelantan statehood event poster was made. There was a different of the visual impact of subject matter of Kelantan cultural heritage in the poster by each technique used. The vector illustration that visualizes wau bulan in the first poster looks more geometric of shape. It is already stylize the original shape of wau bulan itself. Meanwhile for the colour used in the object were using minimal colour which is the combination of three colours only. For the second poster, the raster illustration have been used to visualize the visual of Kelantan cultural heritage. Each of the object were illustrated in detail by enhancing the rendering tone and added with the finishing line. The pattern for wau bulan visual also illustrated in detail colour and line. As for the third poster, the implementation of combination from both vector and raster give more variety of visual. The focus point of Kelantan cultural heritage were illustrated in raster. Concurrently, the additional graphic design element were applied in vector illustration.

### **Application of Digital Illustration in Diverse Cultural Contexts:**

The findings may contribute to broader discussions on how visual communication strategies can adapt to represent diverse cultural heritages. This opens avenues for comparative studies across different cultural settings, where digital illustration could be tailored to specific traditions, color symbolism, and visual motifs, enriching the representation of global cultural heritage.

### **Influence on Digital Marketing and Cultural Tourism:**

As digital illustrations are increasingly used to promote tourism, the study could inform future research on the role of digital art in tourism branding. Researchers could investigate how digital illustrations affect tourists' interest and engagement with cultural destinations, shaping future marketing strategies for cultural tourism.

### **Guidelines for Combining Raster and Vector Techniques:**

Since the research involves combined illustration methods, it could serve as a foundational reference for developing practical guidelines on when and how to combine raster and vector illustrations effectively. This would be especially useful for digital artists and designers working in cultural preservation. The implementation of the different kind of illustration techniques give different impact of visual in the poster.

By considering the concept and style of the year, the illustration technique must be consider to the designer in visualize each of the subject matter of Kelantan cultural heritage in a good way of illustration and the visual will looks more appealing to the viewers.

## CONCLUSION

This study has found that in order to promote Kelantan's cultural heritage, the appropriate visuals must be used in ads as the first impression. This study helps other academics working in a related sector to better understand the current visual trend by making use of digital graphics in the commercial. The outcomes of employing digital illustration to represent Kelantan's cultural past in advertising were very advantageous to society, culture vultures, Kelantan's tourism industry, and prospective scholars. Through this study, the researcher will help create a novel technique for communicating a subject about Kelantan's cultural heritage through digital media that is appropriate for the modern era. Kelantan's cultural heritage promotion through event poster advertisement could benefit from employing an appropriate image to persuade more tourists to visit the state and learn more about its rich Kelantan cultural legacy, given that many young generations have forgotten their culture and tradition.

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