

Indonesian Animation Industry Ecosystem Study

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Abstract

The Indonesian animation ecosystem is a merger of each unit that involves reciprocal interactions of the concept of ideas, production, distribution, exhibition, appreciation, and continuous interdependent education. So that the flow of work processes and relations between institutions/agencies can be connected and mutually supportive towards certain targets to be achieved and a cycle that is interconnected and synergized, so that the role of industry, education, community and government and media can run well to advance this animation ecosystem.

“Animation is the display of frames to frames in a time sequence to create the illusion of continuous movement so that the appearance looks as if life or has a life.” keys from the definition above are: (1) Sequence of images (2) Live images (3) Moving images (4) Sequences of images (5) Illusion of motion (6) Animate images (7) Moving cartoons (8) Frame by frame. Animation is defined as “the arrangement of images constructed in such a way as to provide the illusion of real motion as an information communication medium seen from a display medium.

Improving the quality and quantity of animated education, increasing the quality and quantity in animation education is needed to support the creation and dissemination of actors in an equitable and sustainable manner to support production in industry, make it better standard human resource in animation industry and environment to connecting with the market local and global, festival, and best appreciation from global industry.

Keyword:

The Indonesian Animation Ecosystem, Indonesian Animation

Preliminary

Ecosystems in general are a system within the scope of which is formed by inseparable reciprocal relationships between each unit related to the supporting environment. The ecosystem of the animation industry in Indonesia can be seen in the chart below in the form of a circle that becomes a whole and whole unit between all the supporting elements that influence each other.

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Pull Strategy

Chart 1: Indonesian Animation Ecosystem prepared by the Grand Strategy IKJ team

Based on the book Grand Strategy Subsector Animation compiled by the Creative Economy Agency which divides the scope of the animation industry ecosystem contains four groupings, based on categories of human resources, works, markets, and research and development. In the category of human resources there are aspects of education, physical infrastructure in the form of public spaces, nodes and communities, cultural centers, information and communication technology infrastructures, and funding that is the development of ideas. In the sub-ecosystem of work, material, production, industrial aspects are included to the regulation and protection of intellectual property rights (IPR). In the market sub-ecosystem, there are aspects of the appreciation space, interaction and transaction space, exports and imports, and funding support for production. While specifically the research and development sub-ecosystem has special characteristics. This is because it is inherent in the three subsystems of human resources, works and markets as entities that are able to encourage and increase the quantity and quality of the three sub-ecosystems.



kreatif sebagai sumber inspirasi pada proses kreasi berikutnya.

Dalam proses ini, diidentifikasi lingkup sub-sektor animasi, mulai dari definisi, klasifikasi, struktur dan pemetaan yang telah ada. Proses kedua adalah penentuan tujuan, serta strategi, rencana aksi dan indikatornya dengan. Dalam penyusunan strategi pengembangan sub-sektor animasi 2017-2019 ini digunakan kerangka analisis “Ekosistem Ekonomi Kreatif” dan “Penta Helix” dalam melakukan pengelompokan isu, pemetaan peluang dan tantangan, serta pendekatan yang dilakukan.

Ekosistem ekonomi kreatif menjadi rujukan pengembangan ekonomi kreatif dari Lembar Kerja POKJA EKRAF Rumah Transisi Jokowi-JK yang disusun pada September 2014. Berbagai variabel yang berbeda dalam ekosistem ekonomi kreatif menjadi pendukung berfungsinya keempat elemen utama SDM, Karya Produk & Jasa, Pasar & Pengguna, serta Penelitian & Pengembangan.



Gambar 1.3. Bagan Ekosistem Ekonomi Kreatif

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Chart 2: Creative Economy Ecosystem compiled by Bekraf

Based on the Plenary Subsector Animation of Creative Economy Development Planning and Planning book, (KEMENPAREKRAF) Jakarta, July 3, 2014. “Animation is the display of frames to frames in a time sequence to create the illusion of continuous movement so that the appearance looks as if life or has a life.” keys from the definition above are: (1) Sequence of images (2) Live images (3) Moving images (4) Sequences of images (5) Illusion of motion (6) Animate images (7) Moving cartoons (8) Frame by frame.

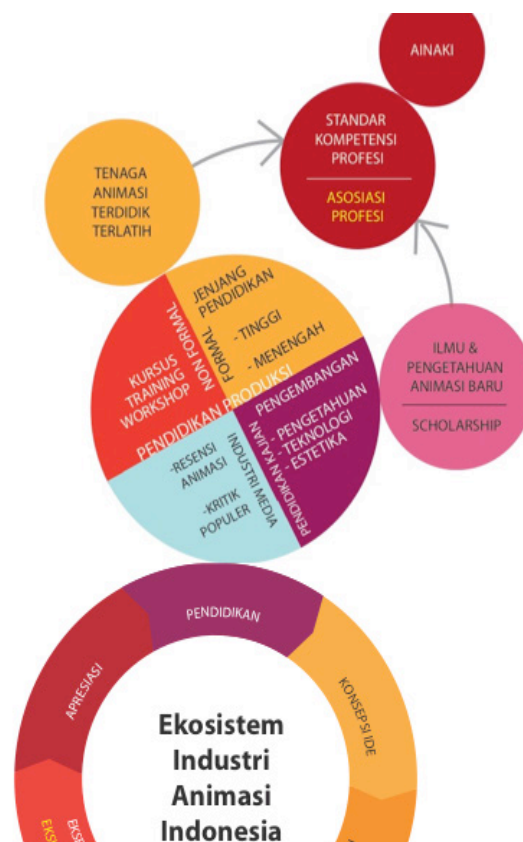
The word “animation” comes from Latin, which is anima which means “life” or animare which means “breathe life into”. The term animation stands for animal and motion which means moving animals. Another opinion says that animation comes from the basic word to animate which means “turn on”. In Japan, the animation word is pronounced as an absorption word from “animeshon” which is better known as an anime - a Japanese animation that is characterized by the style of drawing manga. In this context, animation is defined as “the arrangement of images constructed in such a way as to provide the illusion of real motion as an information communication medium seen from a display medium (Grand Strategy Sub Sector Animation of the Creative Economy Agency 2016).

Discussion

Animation Education

The human resources sector is important in the advancement of the animation industry, in addition to how much human resources are generated to how great the animation HR is produced

for the animation industry, so that there is even distribution of skill standards or quality from the Vocational School level to the animation level. the specifics choose the animation department, so as to produce animated works that can compete at the international level. The Department of Education and Culture has built several animated Vocational Schools in several cities on Java, from Jakarta, Depok, Tangerang, Bekasi, Bandung, Cimahi, Purbalingga, Yogyakarta, Solo, Surabaya, and Malang. Likewise, the Ministry of Industry through Djarum Foundation established special animation schools with curriculum specifically for industrial needs. The role of the Animation Association and Indonesian Content in building KKKNI Standards and assessors for industry needs on a regular basis can also be an important role in addition to the duties of higher education.



Improving the Quality and Quantity of Animated Education

Increasing the quality and quantity in animation education is needed to support the creation and dissemination of actors in an equitable and sustainable manner.

The following is the animation education data in Indonesia, in the form of formal and non-formal education (up to the time when it is still in the process of updating data):

a. Universities

Covering 3 animation work processes (pre-production, production, post production). Higher Education provides teaching to become certain animators in general and specific, in addition to managerial teaching to fill the work line as a manager, producer, director, and others.

b. Vocational School

At present more than 300 Vocational Schools in Indonesia have an animation department; including 72 Vocational Schools, among them are assisted by Directorate of Social Sciences-Directorate of Vocational Development; or vocational schools that teach animation (enter into Multimedia majors, DKV-Visual Communication Design, and Broadcasting). While the animation teaching curriculum is still very diverse and not in accordance with the SKKNI-Indonesian National Work Competency Standards in the field of animation and the needs of the animation industry in Indonesia.

c. Animation courses

Only for one or more special skills - which completes part of the animation production pipeline. At present Ainaki is collaborating with the National Professional Certification Agency and the Ministry of Industry to build a Professional Certification Agency, one of which is in the Industrial Training Center in Denpasar Bali, and several representatives in Jakarta, Yogyakarta, Malang and Solo.

To maintain and improve the quality of education that is spread in various corners of Indonesia, a standard is prepared that becomes a reference for various levels of education to meet the standards expected by the industry, namely SKKNI (Indonesian National Work Competency Standards).

Animation Players

Animation actors are not just animators but many other actors, such as technicians, visuals, motion, and storytellers/storytellers, so that the competencies of actors need to have standards in work plots that are in accordance with their competence in the business/field of animation business. In competency testing there are two schools, namely SKKNI (Indonesian Expertise Competency Standards) which have several competency units. And KKKNI (Indonesian National Framework) with three career leveling namely operators, technical, and experts.

Animation actors also have levels or ranks in their positions such as juniors, seniors, leads, supervisors, and directors. Animation is seen by ordinary people as mere creativity, style, and technique, it has not become a profession, a profitable business, a market that has goals, and products that sell. Most people say animation as a cartoon or children's film with funny pictures, so animation is not popular enough to be a profession that is not inferior to other professions, especially if people know that films, electronic games, and advertisements require animation.

Some people and the media said that the animation was made by people labeled with the name “Animator”, whereas in making animation requires various other professions as in the KKNI that have been mentioned. When explained, animation is the output of various forms, ideas, and stories that appear with visual moves with 2D, 3D, puppet animation, and stop-motion. So that the actors also have many criteria such as 2D artists, 3D artists, CG Artists, VFX Artists, puppeting artists, Up to motion Graphic artists. Of course if it is explained more broadly on these criteria, specifically the animation business has actors such as Executive Producers and Producers, story directors, Technical, animation directors, art directors, animators, modeler artists, riggers, renderers, motion capture, visual effect artists, layouter, storyboard artist, concept artist, compositor, editor, sound engineer, and so on.

Indonesian Animation Industry Association (AINAKI)

AINAKI as an institution that emerged from the desire of animation actors in Indonesia tried to create sovereignty of national digital content to make Indonesia the greatest power of animation and digital content in Southeast Asia. To achieve this, AINAKI seeks to increase the number of Intellectual Property Right owned by national animation and multimedia producers, seeks to increase the absorption of professional animation and multimedia workforce, seeks to increase foreign exchange through export of animated and multimedia content, seeks to build national character through animated content and multimedia based on National cultural wisdom.

The activities that have been carried out from AINAKI are the certification of the animation profession (First Professional Certification Institute (LSP) for educational institutions, LSP II for BUMN institutions, LSP III for industry) through 2D and 3D SKKNI about 400 people collaborating with industry ministries that facilitate places, funds, training, certificates, making industry studies so that the animation industry is feasible to be funded, conducting start-up and industrial training. Another activity is to build the ICDC Indonesia Content Development Center in Bali, also urging policy holders to accelerate the management of Intellectual Property/ Intellectual Property Rights.

AINAKI's focus is an effort to finance local product financing for animation industry players through 3 financial institutions:

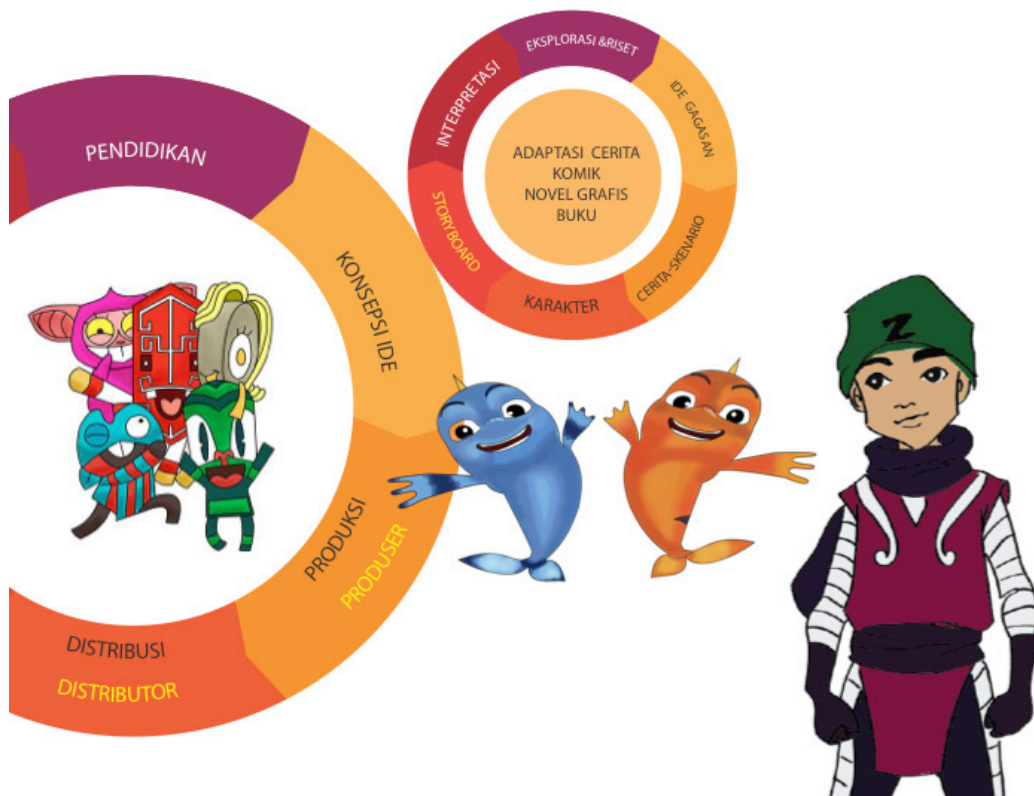
- The revolving credit management institute (LPDP) managed by the UKM ministry by giving a loan interest of 5% through banking KUR of Rp 500 million, the process of public accounting is 15 million, the appraisal is 15 million, he said the guarantee can be seen from the project portfolio and business prospects.
- The export import agency (LPEI) managed by the finance ministry through the resilience division of the Ministry of Industry has a minimum loan of Rp 250 million to 10 billion with 9 percent interest, which is being fought by the Deputy Finance Deputy Mr. Fajar Utomo for 15 million public accounting processes, 15 million, he said the guarantee can be seen from the project portfolio and business prospects. Loans can be used for funding production,

infrastructure (render farm), schools, or event organizers.

AINAKI collaborated with the Ministry of Industry through BDI Denpasar Education Training Center since 2 years has trained 400 students ready for work (2D and 3D training in accordance with 45 SKKNI competency units such as storyboard training, 3D animation, 3D modeling, motion capture, special effects, toonboom) and the target for the following year is 1500 students. Some of the trainings have been completed with competency tests by assessors from the Central Certification Institute LSP. Animated SKKNI consists of 45 units, with level II levels at d.d. level VI (all levels are IX). BDI Denpasar is developing an animated 3D series entitled 'Si UMA' story of ghost rice fields from Bali. What was done by students from education and training and training results at BDI. BDI, also abbreviated as BCIC Bali Creative Industry Center, also facilitated the start-up in collaboration with AINAKI Bali, DILO - Telkom's digital lounge CSR. (interview with Chair of Ainaki 2014-2018, Ardian Elkana)

Ideal Conception Process

It is the initial process in planning the production of animation related to exploration of research, determination of ideas and ideas, making stories and scenarios whose sources can come from the adaptation of stories, comics, graphic novels, or books, then proceed to the process of making animated characters according to research already done, then from the development of the compiled story try to make a storyboard which will be communicated between the pre-production section and the animation director, to get a win-win solution.



Production Based

Some of the animated works that started from the comics include animated Si Juki the movie by Faza Meonk which aired on the big screen on December 28, 2017, before there was also the animated series Vattala which was aired on Trans TV in 2010 from Alfi Zachkyelle's Vienetta comic. Besides that, there is also an animated television series which currently still airs like the Kiko who aired on RCTI starting from the illustrated story of the children's magazine. Likewise, the DOA animated series: Doyok, Otoy, and Ali Oncom, which aired on MNC TV, began with a picture sheet in the Poskota newspaper. But there are also those that start from animated characters in the form of trailers such as the Battle of Surabaya which aired in theaters in 2015 and Knight Kris which aired in theaters on November 23, 2017. As for the animated series that aired on TV there was Adit Sopo Jarwo, Somat Family, Gob and Friends. Bilu Mela, Riska and Gembul, as well as Abi and Caca.

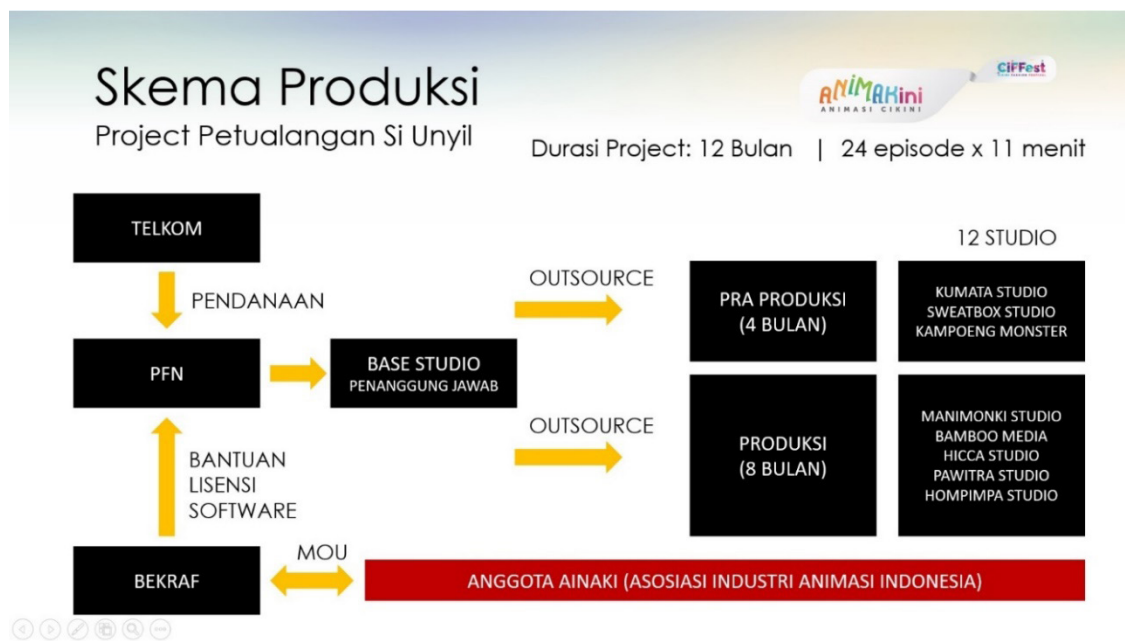


An example of the process, from the story of the Vienetta comic, becomes the animation of the Vattala series by Alfi Zachkyelle, Kampoong Monster.

Service-based animations

Indonesia has several animation studios that handle animation service services such as animation studios in the cities of Batam and Bali. In Batam, the Infinite animation studio, as the largest animation studio in Southeast Asia which was established since 2005, has received

many animation projects from neighboring countries such as Singapore, Malaysia and other countries in Europe as well as America. Infinite Studio has very complete facilities as an animation studio, from the process of production, editing, and rendering to having its own animated museum. One of the animation projects ever made by IFW studios and their human resources from Indonesia is the Singapore version of Sing to the Dawn which aired in 2008, then in 2009 it was purchased by Nia Dinata through the Khalyana Shira Film production house and the film title changed to Reach the Dream.



The project production scheme for Si Unyil is a presentation by Daryl Wilson, Kumata Studio

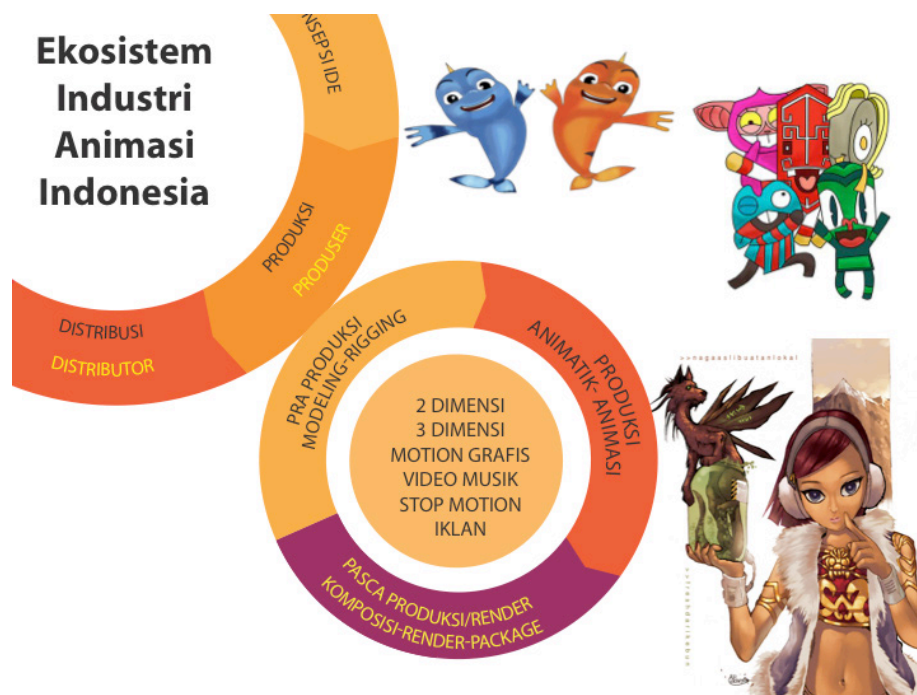
While the animation studio in Bali that handles the service base, namely BASE and Timeline Studio. Bali Animation Ekakarsa Solutions, was founded in 2015. The animation studio, which is only three years old, is growing very rapidly and has 4 divisions which are divided into television serial production, education, consulting and news. The news division is a division that is very rapidly developed as evidenced by the production of 32 news animations every day. BASE sees animation business opportunities in the scope of the news very large and promising. Daniel Hardjanto, owner of BASE, sees the market side of animation far greater than supply, the minute need for animation on TV series in the world requires hundreds of thousands of minutes but the supply of animation itself is still tens of thousands of minutes. That way, there is still plenty of room to develop and Indonesia is expected to become one of the world's producers.

The BASE Studio collaboration project involving animation studios in Indonesia is the Unyil 3D. The animated series Adventure Si Unyil is a family series that explores the values of friendship, solidarity and joy in the world of children. The stories taken come from everyday events that are packaged intelligently and are expected to inspire Indonesian children to do positive things.

PFN (State Film Company) as the owner of the IP character Unyil in collaboration with PT Telkom and PGN (Perusahaan Gas Negara) as funders and Bekraf who support the software infrastructure. Several animation studios involved Kumata Studio, Pawitra (Bandung), Manimonki Studio (Solo), Hicca and Sweatbox (Yogyakarta), Kampoong Monster (Jakarta), Bamboo Media (Bali), Hompimpa (Malang).

Unlike BASE, Timeline Studio has been established since 1996. Timeline Studio was founded by Oka Sudarsana and has worked on many Japanese animation projects. In addition to working on the animated cartoon series, Timeline Studio also works, films and games. Animation services carried out by the Timeline Studio are to help create animated illustration assets in the form of backgrounds and bedrooms such as animated Jungle Book films, Doraemon, Shin-Chan, One Piece and others. At present the potential service studio working on an international project is the Little Giantz Studio led by Aditia Triantoro in Jakarta.

Opportunities for animation services can also be obtained from teaching material work. Maman Wijaya, Head of the Indonesian Film Development Center, said that currently Pusbang is making 2,000 teaching materials that have animated content in them. This can be a good business opportunity for Indonesian animators to contribute in providing service services in the animation industry.



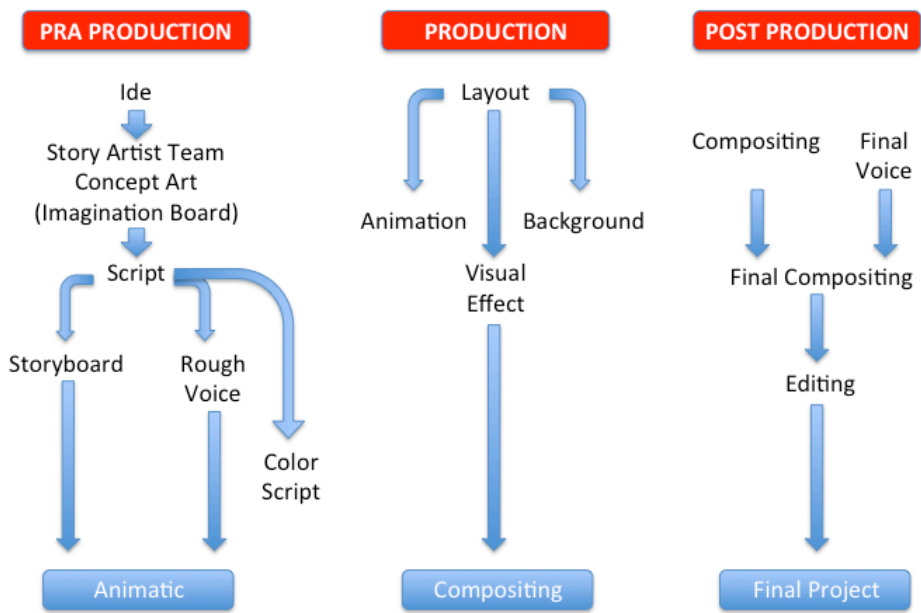
Production Process

It is an advanced process in the production of animation when all the processes of exploration of research, determination of ideas and ideas, character building, storyboarding have been agreed upon by the drafting team. In the production of animation there are several types of

projects that can be done starting from 2-dimensional animation, 3-dimensional, motion graphics, music videos, stop motion, advertisements related to the production of animation and animation services, in the production circle starting from preproduction, namely stages in the studio develop existing characters to be worked out in detail and complete assets with 2 dimensions or 3 technical dimensions, if using 3-dimensional modeling then proceed with the rigging process, namely the process of making bones (bones) in the character so that it is dynamic when moved or animated. After the rigging process is finished, it is continued by an animatic/stillanematic process to synchronize the storyboard with the story and the sound and music which will be composed later whether it is synchronous.

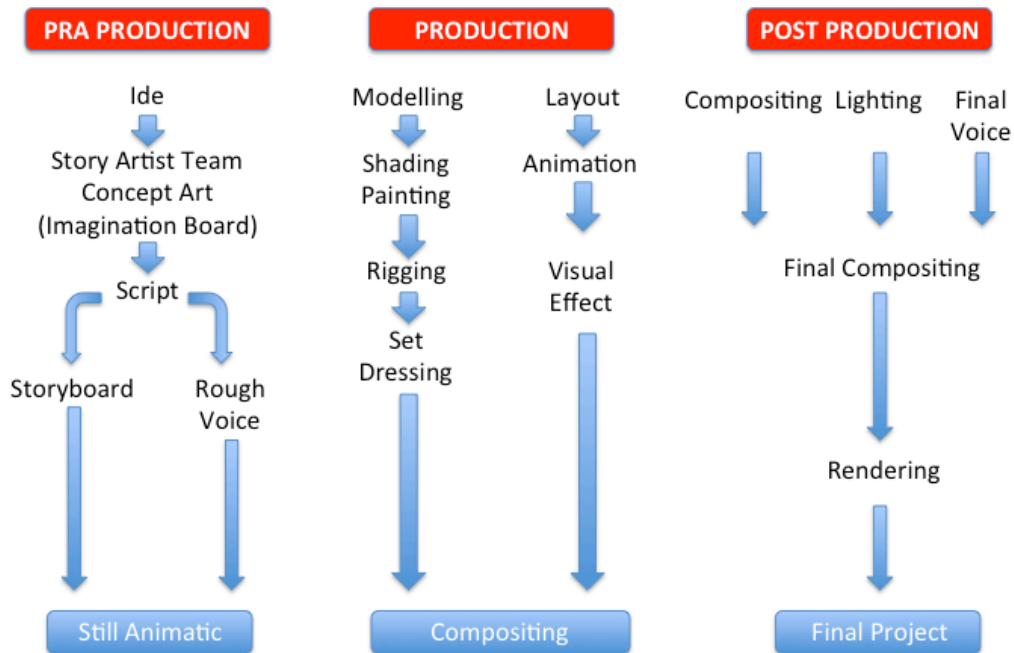
So that the work is more effective and efficient, if it is still needed to add or reduce the contents of the story or scene. After going through this process step, proceed to the process of animation, lighting, and composition, after being checked there is no more editing process, continue to enter the rendering stage. In the scope of work in animation, it does not merely target the creation of character IP animation products, but also becomes important to work on the market for animation services that are market and have greater economic opportunities.

PIPELINE PRODUKSI ANIMASI 2 DIMENSI



Sumber: Presentasi Aryanto Yuniawan MSV Pictures | Battle of Surabaya

PIPELINE PRODUKSI ANIMASI 3 DIMENSI



Sumber: diolah dari presentasi Andre surya | ESDA

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Proding

Animation Products

Measuring instruments in animation product research can be seen from two aspects, namely passive products and active products. The scope of passive products is society and audiences who receive, hear, take, and observe animated products. And productivities scope is actors from the animation industry.

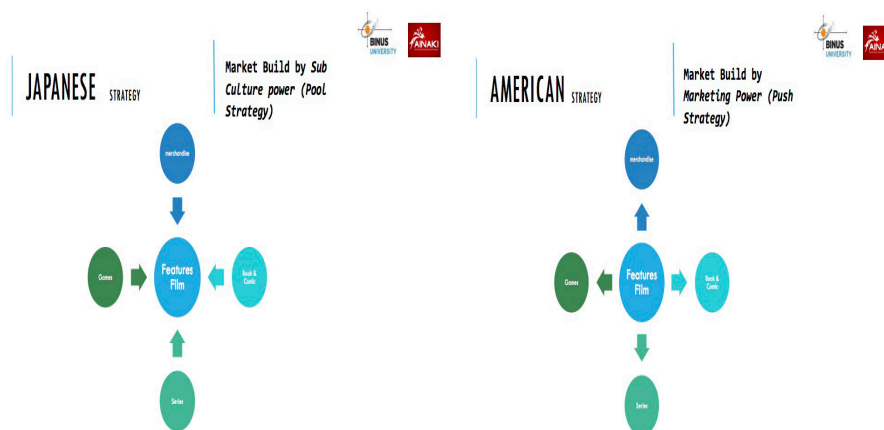
Business strategies in animated products are divided into two forms, namely

1) Push Strategy

Push strategy is an animated business method carried out by Americans with animated film patterns as a center for the introduction and development of IP businesses that will be disseminated through merendise, electronic games, books and comics, and film series.

2) Pull Strategy

Pull strategy adapted by Japan emphasizes the opposite, namely animated films (widescreen) as the final output introduced and developed through merchandise, electronic games, books and comics, and film series.



Push Strategy

Source: Deddy Sjamssoeddin's presentation on Animated FGD

One example of the production process of the Battle of Surabaya is to apply a push strategy starting from the trailer, merchandise, to the serial.

Battle of Surabaya is a local animated film made by PT MSV Yogyakarta in 2014. Aryanto Yuniawan, Chief Executive Officer of PT MSV, told us that the film he made was an animated film that raised local content about a young man who survived amid the turmoil of the Surabaya battle in the year 1945. The Battle of Surabaya is packed with Japanese Ghibli animation style. The success of this film is inseparable from the important factors of character creation and storylines that should not be ignored. The Battle of Surabaya achieved Rp. 20 billion in success and successfully worked with film distributors from the United States. The success of this film was evidenced by the achievement of several awards such as the IMTF Most People's Choice Award winner for film trailers in 2013 and being nominated for the 15th Best Foreign Animation Award, 2014 Annual Golden Trailer Award. Besides being screened in domestic theaters, the film was also screened in several countries including Japan.

In addition to the Battle of Surabaya, animated films by domestic children who have entered the international market are BiluMela. BiluMela is a serial animation created by Mikairu Enterprise. The BiluMela animated series has been purchased by several global television programs through Monster Entertainment agents from Ireland in 2015. Starting from utilizing youtube online media, currently the animated BiluMela series has been aired on several local TV such as MNC TV, RTV and foreign TV under the name Flipflap. Currently BiluMela is displayed on Youtube channels and has viewers of up to tens of millions.

Another example is BayuSekti/Knight Kris, an Animation film that elevates Indonesian puppet figures who will be airing in theaters in 2017. It tells the story of a child who is carrying out a mission against an evil giant armed with the power that comes from the kris he encounters in

a mysterious temple. The film director Antonius said that the film project which was born in 2010 originated from a college assignment owned by friend Andrew Raditya at Bina Nusantara University produced by Viva Fantasia.

An example of Intel property animation that implements Pull Strategy, is the animation of Si Juki the Movies, which began airing in theaters simultaneously on December 28, 2017, based on filmindonesia.or.id data, the Si Juki film successfully won 630 thousand viewers until January 12, 2018. it is indeed quite promising. So far, there have been no successful local animated films in terms of the number of viewers and still far behind from overseas animation films. This success has created the creator of Si Juki's comic, Faza Meonk, who is increasingly passionate about working. "I really appreciate that Falcon has been willing to invest in films

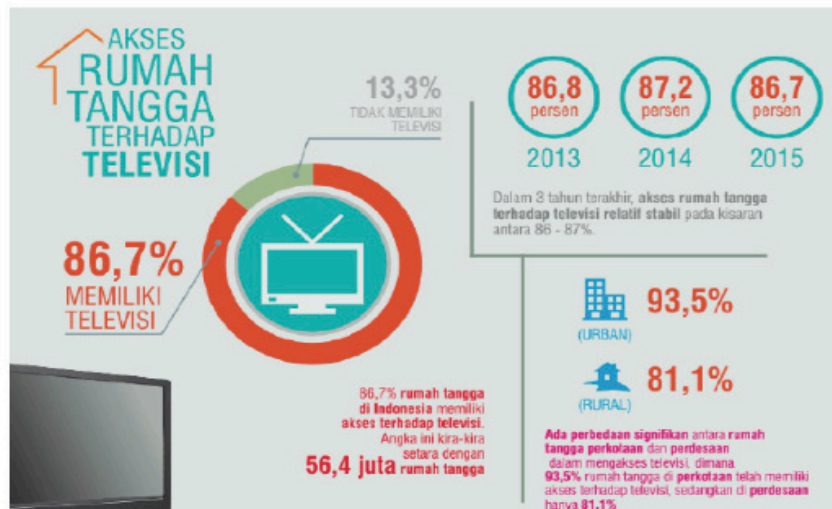
Si Juki The Movie and proved successful. Hopefully with this success, our animators will be more empowered and our creative industries will progress," he said. According to producer from Falcon Pictures, Frederica, the success of Si Juki is a proof of Indonesian animation films that can be promising from the business side. a place for Indonesian film lovers. "We prove that animated films by nation's children can be accepted by Indonesian film lovers. This is a proud achievement for us. Si Juki, which originated from a popular comic among teenagers and students, later became an icon of the present and is on line, social media, youtube series and has quite large fans so that the film's wide layer so far has 630,309 viewers. If multiplied by the average cinema ticket price, this film is assumed to reach a gross income of Rp 23.3 billion.

Animation Distribution And Promotion

The distribution of the biggest market for the animation industry is still on TV, because according to a survey conducted by the Ministry of Communication and Information 86.7% of Indonesians still watching TV, it is still a big attraction in the morning for animation studios to be able to show their animation products to TV, even though the selling price with the production price is not profitable on a business basis, promotion and validation that the animated product has been aired on TV attracts investors to fund the next animation production project, and even opens the possibility for the advertising agency to sponsor the animation product.

In addition to the TV series, the market opportunity for airing on biodkopers is wide open, but it is still constrained in the cost of production costs, the latest Battle of Surabaya film that is able to air in theaters.

+ Akses Rumah Tangga terhadap Televisi (1)



Sumber: Hasil Survei Indikator TIK 2015, Balitbang Kominfo

Percentage chart of television viewers.

But now there are many animation actors distributing and promoting their products through youtube channel and social media, to get a profit that is quite profitable to develop another strategy for promotion through merchandise. Some productive Indonesian animation works on YouTube channel include: KokBisa, Kratoon channel, Bilu Mela, Riska and Gembul, Adit Sopo Jarwo, I Love Indonesia, Kastari Studio, Yei Animation, Dalang Pelo, Tantri Studio with haunting stories, the latest is Nussa series from the Little Giantz Studio.

Animation Market Structure in Indonesia

The priority targets in Indonesia's animation business in facing global competition are divided into:

a. Animation Service / Outsourcing

Animation service (service animation) is a business that does not require large capital, the risk of small losses, and get money faster. However, the disadvantage is the name of the animator or who does it will not appear in the credit title, the business opportunity is not large, and creativity is not tested.

b. Co-Production/Co-Creation

Co-Production/Co-Creation is a market that is able to produce a quality animation, tested

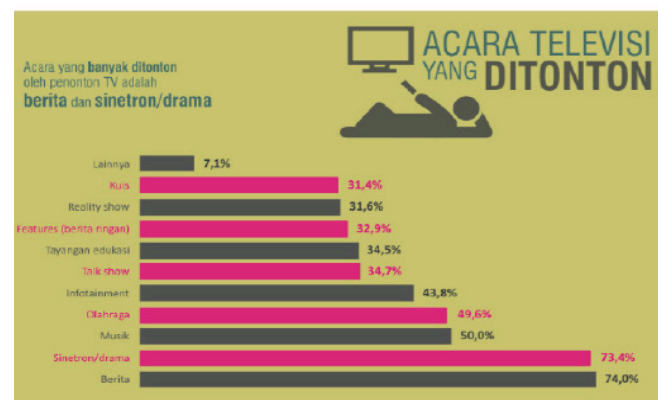
creativity, and transfer of knowledge because it is produced together (creators, drafter, animators, financiers). Indeed the obstacles and challenges faced are quality, reputation, costs, and media networks. Market Co-Production/Co-Creation of the big screen industry and television service for global production.

c. Intellectual Property (IP)

Intellectual property is a work, design or creativity discovery that must be patented, copyrighted, and must be protected legally because it has value. Inside are ideas, culture, brand, production, and design. The market is currently growing a lot in Indonesia and emerging from its own business and the private sector, some have not received support from the government.

Market opportunities that can be targeted by animation services are education-research ranging from medical simulations, architectural simulations, military simulations, fashion, design, and crafts, Television Broadcast starting from motion graphics, website animation, TV commercial consisting of company profile, service campaign community, commercial products, music videos, games & interactive, exhibitions ranging from goods & art and technology markets, performing arts ranging from theater, music, dance, and the film industry from short films, serials to the big screen. Publishing starts from books, novels, comics, artbooks, mascots, property assets, merchandise. Games consist of sprite animation and asset modeling animations, virtual reality and augmented reality.

Animation can help in showing/explaining things in a visual that is difficult to do real. Animation services in Indonesia can still be developed with the support of the government. Whereas the target of the intervention is human resources involved in the production of animated works such as animators, technicians, visuals, motion, and story makers and industry players such as mainstream (television) channels. With many animation manufacturers and local animation studios with good quality, they can handle the needs of local animation projects.



Sumber: Hasil Survei Indikator TIK 2015, Balitbang Kominfo

Candra Endroputro, the director of the animated film shared her experience regarding the strategy of selling animated films. Some of the animated works that have been produced are the Last Soldier Janus, GWK and Didi Tikus. For example, Didi Tikus was produced with a cost of Rp 110 million per episode. Based on television ratings, he saw viewers or customers and local television stations still like soap operas. Seeing this situation, he sold Didi Tikus to a local station as if the animated film was a soap opera in an animated package. The strategy turned out to get a positive response. Sales of soap operas in general are Rp 150 million per episode, but because Didi Tikus is animated, he can sell at a price of Rp 180 million per episode. If this strategy can be applied by the animators, it will help increase profit and GDP in the animation sector.

Candra Endroputro (Director of the film “Last Soldier Janus”, “Didi Tikus” and GWK), said that in the animation business, its main strength lies in the character. An animated film can be successful depending on the character. If the character created in an animation is strong and successful, then the character can be developed into various other media such as; games, TV series, comics, merchandising and films.

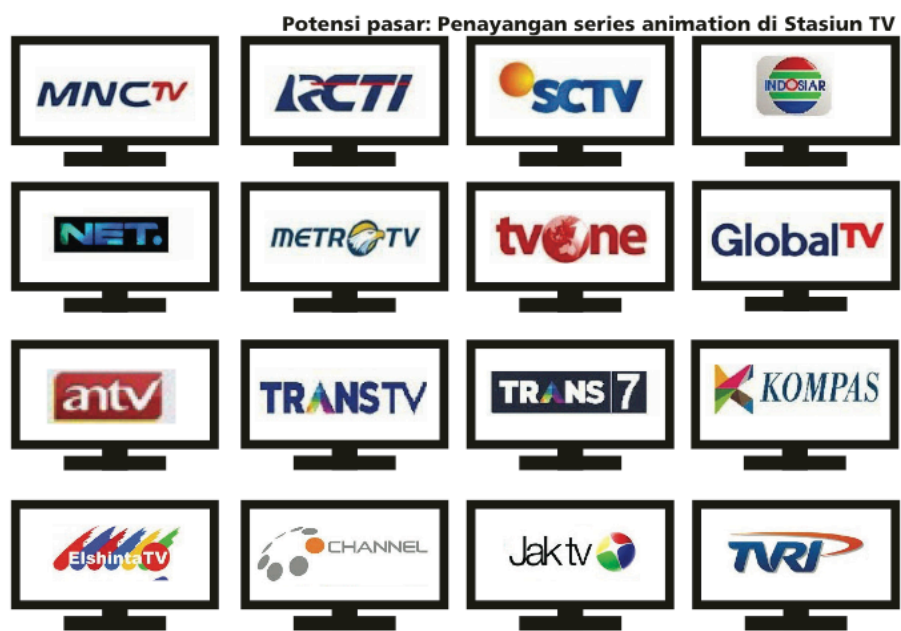
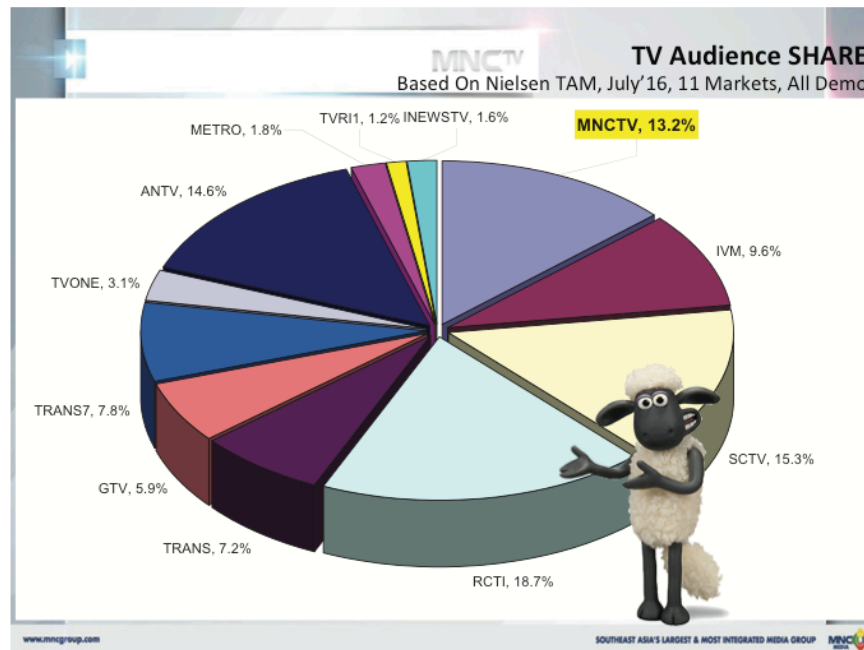


Chart of some national television.

Maman Wijaya, Head of the Film Development Center, said that the market demand for animation is not only through the creation of animation projects, but also through the provision of animation training for human resource development, namely for teachers, students, animation and community vocational students. Pusbang sees the opportunity to provide training is very large by looking at the number of trainees, where there are 3,070,000

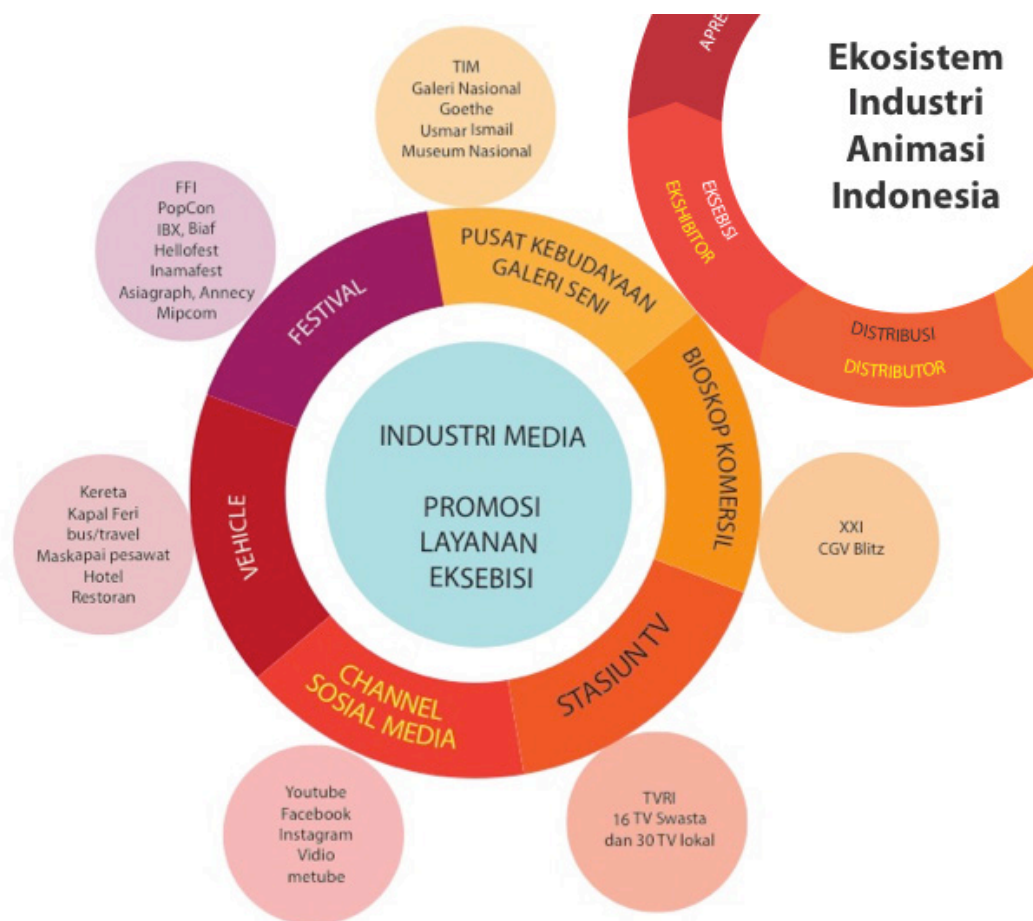
school teachers who will receive animation training, including 140,000 animated teachers in Vocational Schools. In addition there are 57 million students from elementary, junior high, high school and vocational schools who also attend training. By looking at the huge number of animation training participants, we can see animated business opportunities in this field.



TV Chart Share audience, source from MNC TV riset Development.

Exception / Exhibition

Animation promotion has several alternative channels and media: starting from commercial cinemas such as XXI and CGV Blitz, TV stations consist of 16 national TV and 40 local TV, social media channels such as Facebook, youtube, twitter, and Instagram, vehicle, broadcast facilities on trains, buses, travel, ferries, airlines, hotels and restaurants, including at local festival events such as FFI, PopCon, ComiCon, Indonesia Broadcasting eXpo, Baros animation festival, Hellofest, and Inamafest. For festival events abroad such as Asiagraph in Hong Kong, Annecy in Paris, and MipCom in Paris, ATF Singapore, Korea Animation Festival Korea. Besides that, it can also utilize government-managed cultural centers such as Cipta Gallery in Taman Ismail Marzuki, National Gallery, National Museum, and galleries managed by foreign embassies such as Goethe House, Erasmus Huis, and IFI France, and Japan Foundation.



Animation Event in 2015

On 18-20 November 2015 the Ministry of Education and Culture held a National Comic and Animation Festival (FKAN) in Semarang, Central Java. The Art Director, Prof. Dr. Endang Caturwati explained that the 2015 National Comic and Animation Festival themed “The Younger Works” aims to raise public awareness about Indonesian comics that once triumphed and increased the creativity of comics and animation made by the nation’s children. “It is hoped that this festival can spur the spirit of comic and animation makers to make comic and animated works that are more interesting, presentable, and want to raise Indonesian folklore stories that contain the value of education and local wisdom.” The program began with the screening of 3 films entitled Janus “The Ultimate Soldier”, Aditya & the Princess of the Sun, and the Adventure of Si Adi. “

On the second day, Thursday 19 November at the Ronggowarsito Museum, an animated talkshow entitled “Building an Indonesian Animation Ecosystem” by Ahmad Rofiq and M. Rifan. Animated discussion on the first session of “TV Serries vs. Web Serries” by Daryl Wilson, Rofiq, and Cak Waw. The second session of the comic discussion “The Rectangular” Role of Social Media in the Comic World was forwarded by Comics, Ajah, Faza Meonk, and Tamam.

The third day, a comic discussion themed “The Role of Regional Comic Communities in the National Comic Movement” with the Yogyakarta Comic Forum, Solo Commission and Raincity Artholic at 1:00 p.m. “then an animated discussion entitled” The Role of Domestic and Foreign Festivals for Animation Promotion “by the Word Widjasmara, Daryl Wilson, and Rivan, followed by an animated discussion entitled “Web Serries Indonesian Animation” by Cak Waw, Kasat Mata, and Hompimpa.

On the last day at Lawang Sewu Museum starting at 10 WIB there was a Cosplay Performance program which was contested with jury Ryan Anggora from Jogja and Rian Cahyadi from Jakarta. “This event participants will wear similar clothes with characters in Indonesian comics and animation. Source: <http://www.coveragemagz.com/>

Animation Event in 2016

Seeing the passion that took place from 2016 with the many festival events related to animation provides a great opportunity for industry players and students who are interested in choosing animation majors as a profession for their future.

The events that took place from Pop Con Asia on 12-14 August 2016 at the JCC Senayan showed the enthusiasm of young people who are interested in the euphoria of the creative world which is packaged into a creative economic opportunity going forward. The number of events featuring animated figures such as Mr. Rudi Hardjanto who came from BASE Bali specifically to be a guest speaker in the talk show about the future prospects of the Indonesian animation industry. Likewise related to young speakers who become activists in the world of animation, such as animated artists who campaign to provide free online training to learn 3D. As well as enough to steal the attention at the RUS booth: Raden Umar Said, a school in Kudus which was funded by the Djarum Foundation’s CSR education, which featured complete school facilities owned, as well as animated works made by vocational students there entitled “The Courageous Pasma”. Schools that are only 3 years old each receive 50 students at least able to provide remedial solutions to the quality of human resources in the field of animation because they use a special curriculum tailored to their industrial needs.

The collaboration of Raden Umar Said’s Vocational School students, Kudus Djarum Foundation, produced a short animated work “The Courageous Pasma”, enlivening the PopCon Asia 2016 event, The story was produced by Yoga Adithrisna, directed by Chandra Endroputro, and Daniel Harjanto, telling the story of a mythological Pasma animal and the combination of animals in Indonesia, which is present to protect the biological wealth of this country.

The hit comic artist Faza Meonk from Pionicon whose work is Juki is trending among young people because it tells the life of boarding children around the campus, whose issues are close to everyday life. Comics and webseries are favored by teenagers and young people, even the comic works will be converted into cinema films in the form of animation.

In addition there is Dennis Adhiswara, a multitalent young man who is full of innovation in making startups that are related to the habit of making unique videos that raise trivial issues but become important and attractive to those who watch them and can become a trend for the present. An example of the Kokbisa youtube webseries channel? The viewers can reach 20 million people, and have followers / subscribers of more than 1 million people, of course this can be a phenoma of the creative industry which if monetized properly will produce big profits, can be from advertisements or endorsed certain products / brands.

As an event, the PopCon Asia festival is an attraction for teenagers and young people to come cheerfully even though they have to queue up to tens of meters, and pay tens of thousands of rupiah to enter the festival arena. That is the world of pop culture that is happening now, who can take advantage of these opportunities well can be an opportunity to gain rupiah.

The following month on September 23-24 2016, Bekraf in collaboration with Ideafest held a discussion event bringing together startups in the creative industry in the digital field with investors from both banking and non-banking, who expected knowledge transfer and opportunities for strategic actors to obtain capital loans and additional capital, more than 10 rooms are provided for startups to enliven the event, including talk shows, discussions, and competitions. Even though the ticket price is priced IDR 650,000, but the enthusiasts have never been quiet.

Still in the same month at the same location there were only different spaces on 24-25 September 2016, there was another event themed creative youth namely Hellofest International Movie concert collected 501 works in 3 months divided into 2 categories: animation: 136, non-animated : 121, 8 seconds: 244, so much public interest in the creative world, film and animation. The festival event which has been going on for 11 years, is always crowded with young people. According to Wahyu Aditya, the head of the organizing committee of Hellofest crowd was less visible because it was in a larger room than the previous event, but it was convenient for booth owners because it was more visible and appreciated by visitors, although the festival's income declined due to the cost of building rent, but the participation of participants is more, and more comfortable. Although only getting no more than 2 billion in revenue from the entry of tickets from the implementation.

The following month on October 23-25 2016 at Balai Kartini there was another big event held by the Indonesian Private TV Association which held an exhibition, which opened the opportunity for visitors to be closer to the presenter and creative actors on TV and take part in it to follow The event was held by members of TV stations that are members of ATVSI. Many talkshows featured actors in the animation industry who shared their experiences with viewers, such as Aryanto Yuniawan from MSV picture who made the widescreen film Battle of Surabaya, Andre Surya whose work from his studio ever won at the international festival, Wahyu Aditya from Hellofest, Dennis Adhiswara from Layar, and Andi Martin from Kratoon. In essence, there is a communication link that connects media owners with especially animated content owners

to support each other and mutually benefit business. Although the era of television has begun to get quite a large number of competitors from online media, which began to attract much attention from TV viewers, the collaboration relationship to complement each other is still needed in various media both as promotions and business-to-business relationships.

In the middle of November there is also an international-level festival organized by the government of Cimahi and the creative community of Cimahi (CCA) under the leadership of Pak Rudi Suteja. From the new location compared to the previous implementation, the 4th Baros Animation Festival has given birth to new startups from Animation studios that try to showcase their work both for the need to seek funding for animated series and some for the needs of cinema films, as well as portfolios to gain trust to be invited to cooperate with large studios and foreign producers. From the festival activities, it is hoped that it will stimulate the production of animation around it, both service-based and production-based IP.

In the closing of 2016, on December 4, the Indonesian Animation Festival (Inamafest) was held in Grand Kemang, South Jakarta, by actors in the animation industry in collaboration with the Indonesian Film Agency (BPI) and the Ministry of Education and Culture Film Development Center to record and validating animation works from animation studios to be appreciated, so that new works can be seen from several contested categories, so that the animation works are more diverse.

Animation Event in 2017

a. Local Round To Asiagraph Untar Local Untitled, May 8-9

Event of the Previous 3D animation competition organized by Tarumanagara University, Jakarta. The collaboration with Asiagraph, Iclone, and Technological Competition competes 48 hours of animation using the ICLONE previous software with participants of 20 students from various campuses in Jakarta, Tangerang, Bandung and Yogyakarta fighting for 2 tickets for competing at the Asian level in Taiwan. In 2015, 2017 and 2018 the animation student team representing Indonesia won the championship.

b. Bekraf Animation Conference, Bandung, August 26, 2017

Bekraf Animated Event Together with the animation community from Jakarta and Bandung which aims to build link and match between animation industries related to other supporting institutions related to funding, infrastructure, and collaboration with TV stations both national and global.

c. Baros International Animation Festival, Cimahi, October 6-8 2017

Organized by Cimahi Creative Association (CCA) in collaboration with the Cimahi Regional Government, formed on September 29, 2009 which is a forum for creative industry players to develop industries, especially animation. Chaired by Rudy Suteja, who also serves as President

Director of Baros Creative Partner, assisted by Irfan SP as secretary general and Rizky Rahman.

d. Craft International animation Yogya Festival, October 24-28 2017

Was initiated by Hizkia Subiantoro creator of the Roda Pantura animated film. This animation project began in 2015, the cultivation lasted for a year. Learn to tell stories, collaborate and develop globally and become nominated for the animated film Annecy festival in France. Directed by Hizkia Subiyantoro, Yogya Animator who is also chairman of Blender Army, an animation community of Blender opensource software users who collaborated to work on the project together to advance Indonesian animation. To find out more, please open this link <http://rodapantura.weebly.com/>

e. Animakini I at the Goethehaus Jakarta, November 8-10 2017



or the latest animation is the Creative Economy Agency (Bekraf) event in collaboration with the Faculty of Fine Arts, Jakarta Arts Institute, which was appointed as the drafting team of the Grand Strategy and Animation Sub Sector Roadmap to organize activities related to the development of the Center for Animation Excellence. Going forward as a center of excellence which in its main activity is conducting research and research related to animation education that can integrate with its industry so that it can improve the quality standards of human resources in the field of animation.

To improve the creative industry and creative economy in the field of animation and test the results of the compilation of the Grand Strategy sub-sector animation and complete databases related to animation from education and industry, activities related to Indonesian animation promotion are needed. Supporting activities include: seminars, talk shows, masterclasses, exhibitions, and workshops and screening animation.

f. UMN Ucifest November 21-23, 2017

The annual event organized by the Faculty of Film and Animation at Multimedia Nusantara University to appreciate the final work of the students both film and animation. In addition to screening, seminars and competitions were also held in these activities.

g. Yogya Olympics, December 1-5, 2017

According to the executive chairman of the Olympics, Hanitianto Joedo to foster public appreciation for animation, the Jogjanimations Community held the National Animation Festival (Anympics). It takes place on November 1 to 5 2017 at the Creative House of Yogyakarta, an event supported by the Department of Industry and Trade of the Yogyakarta City Government. The theme of this event is “Animations for All”, which means animation is a creative industry that can be run by anyone, anywhere, and in any way. The series of activities held include seminars, workshops, exhibitions, film screenings, and competitions. Website: <https://joedocenter.wixsite.com/animpiade2017>.

Animation Community

Animation as an industrial field has a very wide range of products and scope. The main product is a full animated film, but animation as a supporting industry for other industries also has enormous economic value. The increase in the number of related businesses - both directly and indirectly - with the animation industry is increasing. Industries related to fashion, music, architecture, advertising to the information technology industry are increasingly in need. The Indonesian television industry is also growing, the increasing number of national and local television stations to paid television stations opens up jobs and business opportunities for the animation industry.

The big screen that is expected to be the locomotive of the animation industry has also begun to move. From year to year the production of widescreen animated films continues to be produced. In 2016, the production of the “Si Unyil” widescreen animation which will be aired in 2017 will also involve the production of three local animation studios and two government institutions. The number of hours of serial animated films on national-scale television stations is also increasing. The advertising industry has also increased its need for animation.

The emergence of animation-based creative bags is also getting higher, in Jakarta there are Animation Army and Blender Army, also in several regions in Indonesia such as Yogyakarta (Animation Society), West Java (Cimahi Creative Animation, Bandung Creative Hub), Solo (Animated Studio), to Bali (Crative Industry Center). These animated bags can be a think tank for the search for new Indonesian talent.

The growth of the community that has a tendency to increase every year becomes the capital for creative animation-based events / events. Apart from being a meeting place, the event can also be a place to share work and experience. Animation events held with various themes ranging from community meetings to animated award awards are increasingly being held, for example HelloFest is an annual animation competition, the initial idea being an Indonesian animation appreciation arena then widens to become a creative community meeting place to be able to attract various parties sponsor to market their products at this event. HelloFest 2016 enters its 11th year and has been visited by more than 1,000,000 visitors with a variety of ages from 15-35 years with an increasingly large area of promotion / Southeast Asia (HelloFest.com).

In addition to HelloFest in Jakarta, there is also an international animation festival in Cimahi, West Java, under the name Baros International Animation Festival or known as the BIAF acronym. In addition to exhibitions of various animation studios spread across Indonesia, BIAF also presents International animated film screenings from various participating countries and invitations, also presents talks and workshops involving local and international animation studios. Events like this really help mapping the development of the Indonesian animation world, besides that it also serves as a place to appreciate the animation works of the nation's children. It is hoped that in the future the award and this kind of event can maintain and give birth to healthy and positive animation works, so that Indonesian animation can become a place in the midst of our society.

Even the scope of the animation industry is expanding, the latest development is the emergence of Intel Property (IP) agents. These IP agents also support selling animation, whose core business is character design. As revealed by Candra Endroputro about the power of animated characters built and able to sell, Candra took the example of the character "Si Juki" which was originally only a daily comic strip uploaded on the webtoon site and then worked with an IP agency to market the Juki character which later developed to become a long live action film with the same title and film production done by Falcon Film. The emergence of new animation studios in Indonesia could be a sign for the development of a positive animation industry. Recorded there are 20 animation studios only in Jakarta alone, with a total of all of Indonesia there are 45 recorded and active animation studios with varying industrial scale. The emergence of these new studios opened a healthy competitive climate and also increasingly specialized animation work.

a. Local Content Network (JKL)

is a program to increase the potential for local content. The goal is to attract new creators, stimulate participants to create IP works and JKL also wants to provide education on local content. use the 4SI principle namely; socialization, collections, incubation, and validaSi. Bekraf and Hello Fest held Local Content Networks (JKL) which will be held in various cities in Indonesia. The first city is Solo 15 November 2016 and 25 November in Makassar.

b. Cimahi Creative Association (CCA)

Cimahi Creative Association (CCA) in collaboration with the Cimahi Regional Government, was formed on September 29, 2009 which is a forum for creative industry players to develop industries, especially animation. Chaired by Rudy Suteja, who also serves as President Director of Baros Creative Partner, assisted by Irfan SP as secretary general and Rizky Rahman. Baros Animation Festival accommodates 7 creative industry sectors, namely: Film & Photography, ICT, Animation / comics / games, Crafts.

c. Dapoer Animation

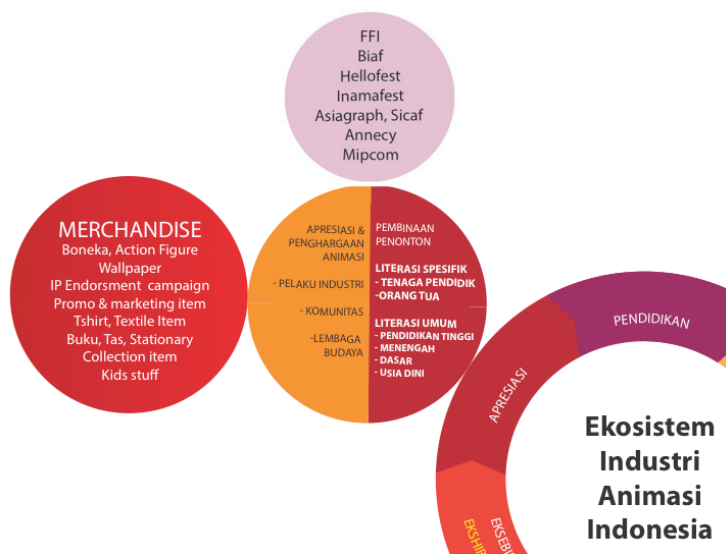
is an initiative of 3 Friends named Rangga Yudo Yuwono, Bernhard Sitompul & Andrew Suryadi who were previously experts in the creative industries and also educators, to answer the need for creative Indonesian-language tutorials for creative communities throughout Indonesia. With the Dapoer Animation, the creative industry in Indonesia will progress and learners in the creative industry will continue to work for the progress of the creative industry in Indonesia that is currently developing.

d. Bengkel Animation

An online animation community that helps advance the standards of Indonesian animators to be equal to the capabilities of international animators. Initiated by Ronny Gani, expertist animator who worked on the visual effect of the Hollywood film project, he also collaborated with the Little Giantz studio to open an online class for advance animators who wanted to improve their skills. With mentored by supervisors and lead animators from various famous animation studios so that the standard is maintained.

Animation Appreciation

For the appreciation made by the animation industry, Hellofest, PopCon, Baros Animated Festival also performed and the last in December was Inamafest 2016. This appreciation is important to move the interest of the animation industry players in Indonesia so that their work gets recognition from the institution, and community, raises a healthy spirit of competition, thus spurring creators to produce better works, more and more, and increasingly sell with a variety of derivative products ranging from merchandise and marketing and other promo tools. Some state institutions also give appreciation regarding animation shows such as the KPK and KPI.



For example Adit, Sopo, Jarwo was released on January 27, 2014, was named the best animated film at the 2014 Anti Corruption Film Festival organized by the Corruption Eradication Commission. is an Indonesian child animated film produced by MD Animation. Adit Sopo Jarwo won several awards, namely being chosen as the top 5 Best Animation Film nominations at the 2014 Indonesian Film Festival. It has been airing for 2 years with 85 episodes.

Then the animated series “Plentis and Kentus”, Under the banner of the production house Visual Expert Production, Patrick Effendy, formerly known as the producer of CJR, took the initiative to make a fictional little singer known as sophisticated animation. Yep, they are Plentis and Kentus, a duo of small children who like to sing children’s life-themed songs in November 2016 won the Indonesian Broadcasting Commission (KPI) award as a child-friendly show.

For the appreciation of animation shows already carried out by state institutions under the Ministry of Education and Culture, which annually held an FFI animation category since 2013 until now.

Winner of the Indonesian Film Festival in the animation category

a. 2013 FFI Winner the Supporter

The Best Choice 2013 FFI Short Animation Film entitled The Supporter. A 2D cartoon about ball fans with wild imaginative storylines. Wiryadi Dharmawan or familiarly called Cak Waw, realizing the story of the compilation of the local comic “Gilanya Bola” that is as pleasing (but still contained) into the language of drawing is certainly not an easy matter if performed by actors. Animation made to embrace the dreams of domestic football supporters who hope to introduce the face of Indonesian football to international eyes.

b. FFI 2014 Winner of Greater Asia

Asia Raya managed to become the best animated film FFI 2014 Tells the story of the struggle of the Indonesian people during the Japanese occupation. The film was produced by Crysonite Pictures and directed by Anka Atmawijaya Alumni of the animation Bina Nusantara University.

c. 2015 FFI Winner “Garuda Wisnu Kencana”

FFI Cup Award winner FFI Short Animated Film Category is an animated film presented by GWK Cultural Park in collaboration with Alam Sutera, telling the story of the adventures of the Garuda in getting Amerta to free Mother from slavery. Directed by Chandra Endroputro.

d. Winner of the 2016 FFI Letter for Jakarta

“Missing here is embedded here. In a city that I call home. “Letters to Jakarta are an ode for the city that always manages to miss even though there are not a few who denounce it. Creation & director: Andre Sugianto, Ardhira Anugrah Putera, Aditya Prabaswara | Executive Producer: Jerry Hadiprojo Post Production Producer: Christina Levina | Copywriter: Shake Jagatraya |

Soundmixing: Annas M Arraisy. Become the best work of Indonesian Animation because it won in the Hellofest 2016 and FFI 2016 animation category.

e. FFI Winner 2017 Breath Painting

3D animation with a duration of 12 minutes tells the story of Nina, a little girl who has an aspiring father to photograph all bird species in Indonesia. Until there was only one species of bird that had not been photographed, namely Nisaetus Bartelsi or Javanese Eagle. During the hunt for this last photo, Nina was invited by her father to the remote forest. But the hunt ended in tragedy so Nina had to fight on her own. Director: Ramayel Dawn from Dawn Animation.

f. FFI winner 2018, Si Juki the Movies

Starting from the Si Juki comic, which tells about life about the activities of boarding-house students who later developed Juki's intellectual property (IP) into various media such as icons on social media, games, merchandise and various target audiences so as to expand the market from students, parents up to teenagers and children. Then collaborated with the animation studio Kumata Studio Bandung and the Kratoon youtube online media channel to work on the animated series online, then developed into a big screen film in collaboration with Falcon Pictures.

Achievements achieved by Indonesian animation actors in 2017

30 August 48-hour Asiagraph Animation Champion in Taiwan Animation Team from Surya University, Tangerang and Unikom Animation Student Bandung

November 11 FFI Animation Winner 2017 Breath Painting Fajar Ramayel Director, Dawn Animasi Studio, Jakarta

November 29 - December 1 Asian Animation Summit | Brisbane Australia Cican Children's Animation Film (Hellomotion), Pets Vs Aliens (Lumine Studio) And The Fridgers (Studio Base) Chosen As Recommended Animated Content to Investors and Global TV Stations at the Asian Animation Summit Event

November Digicon Asia6 Japan Fierrany Halita, Alumni of Animation Binus from Base Bali Studio Director and Animator Aquiscence Gained a Gold Award

December 2 Milan Battle of Surabaya won the International Filmmaker Festival

Analysis

At present the character animation creators have displayed their existence by beginning with many animated events and supporting the animation industry so that they have storefronts or distribution that can bridge their intellectual property to be able to be produced in large quantities and reach the expected target. At present domestic production capacity has not yet

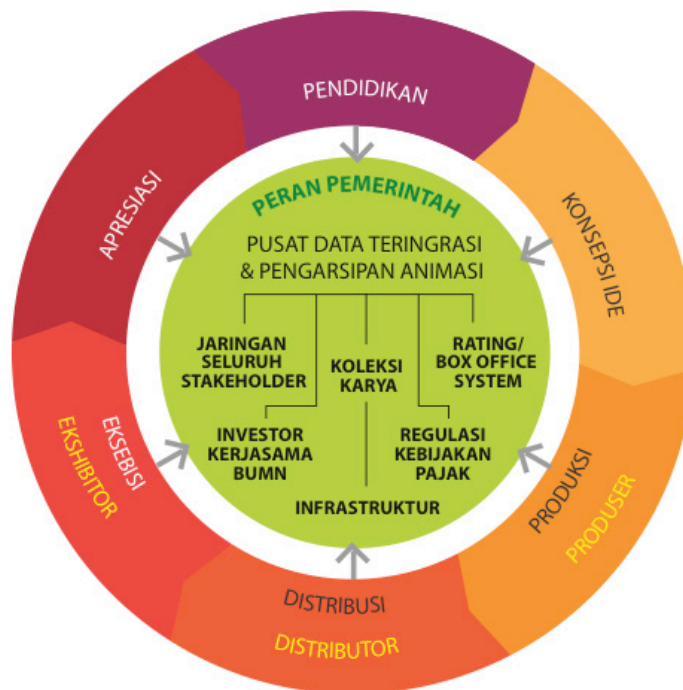
reached international standards. The solution that can be offered so that domestic production capacity can adjust the standard is to give more attention to domestic producers regarding material and product distribution.

The development of the animation industry sub-sector also needs to pay attention to the following:

1. Unite all assets and creative potential of Indonesia in the field of animation to achieve an independent creative economy. One of them is by documenting basic ideas or concepts of animation works in the form of online media channels such as Youtube, Instagram, and websites, including book print media, because in addition to being able to become intellectual property for the creators it is also a reference for future creators.
2. Creating a conducive climate for the development of the creative industry in the field of animation through the balance of government support for domestic animation production.
3. Encouraging innovation in the field of animation that has added value so that it can become a host in its own country. Examples of cases that show animated series on TV are still dominated by imported animated shows and international competitiveness.
4. Government support to open insights and increase the appreciation of the Indonesian people towards local animation products through the implementation of pop culture-based activity programs favored by teenagers and young people.
5. Supports animation creators by simplifying the process of managing copyright and protecting intellectual property rights, including legal protection.
6. Placing Indonesia on a map of the world's creative economy specifically, namely by making targets and drawing up ways to achieve these targets.

Role of the Government

In addition to making animated films, several companies create animation schools through the company's CSR programs as has been done by Djarum Foundation by building an animation school with international classes. Not alone, Djarum Foundation together with Autodesk and Sumitomo Mitsui Banking Corporation established a studio building along with an animated vocational curriculum at Raden Umar Said (RUS) Vocational School, Kudus, Central Java. RUS Animation Studio applies a curriculum developed in accordance with the needs of the current animation industry, namely the creation of three-dimensional animated films, or 3D Animation. Students immediately learn animation by applying it to real animation project work so as to make educated students become professional animators.



Referring to the mapping strategy of Strength, Weakness, Opportunity, Treatment, there are at least some notes that can be used as concrete steps by the government in developing the animation industry, including:

The government has the power to take on the role of policy (legislation) in industrial development. With this policy, it is expected that there will be protection and at the same time industrial development in various development areas.

The government must be able to implement concrete and strategic steps in the development of industries from the education sector (middle and high) which are expected to become potential industry players.

The government can optimize effective coordination networks between relevant departments to be able to integrate, coordinate and take action in accelerating the development of the industry.

Establish industrial centers that can be the basis of development locations.

Providing strong legal protection for animated creations that can be accounted for.

Industry is a symbol of the unifying power of the nation.

Conduct continuous campaign strategies in public spaces in various media and their applications.

The large capacity of government funding is expected to be an opportunity that can be utilized by industry players.

Protecting the wealth of local cultural heritage or culture legacy as a potential that can be utilized in developing creative industry ideas.

The government is a stakeholder from industry development.

Conclusion

Improving the quality and quantity of animation in order to have professional competitiveness and be able to bring local potential into global animation tastes, have started to find many solutions, including:

Mass production has been able to walk slowly with the emergence of international service studios. Local animation production began to be absorbed in alternative Youtube online media besides television mainstream media. Low quality animation is not accepted, high quality animation is too expensive for industry, it is recommended to use opensource software. The potential for local animation is ready for production distribution, there has been a solution with a variety of festivals and link and match between studios and investors both at home and abroad. Indonesian animation began to appear in the international world ranging from achievements from the vocational level, students, to several animation studios that continued to socialize on the international market. To improve this, a work plan is needed as follows:

Intensive communication with mainstream media stakeholders such as television, cinema, digital distributors or animation project organizer departments continues to be improved by increasing high-quality content. This step aims to equate perceptions of the level of quality demanded by animated consumers. Consumers can also describe the financial capacity or economic opportunity they have. Thus, animation actors can estimate the quality of production they can execute. This communication is important because so far there has been a gap in the distance between animated consumers and animation actors. Given the wide diversity of animated consumers, the government responsible for this activity should be the one responsible for this activity.

After the first step is carried out, the next task is to oversee the continuation of the process. There needs to be parties who oversee the cooperation that occurs. This escort aims to ensure that all agreements that occur do not experience setbacks or failures. Successful production will make the ideal of increasing GDP and employment absorption really happen. This activity can be done by Bekraf or the Center for Excellence.

If the first and second steps succeed in producing a lot of production, the next step is to collect the produce. The production was collected and then brought a special team to travel to the international market. From this international market, the marketing team is tasked

with collecting information about potential markets abroad. So, in addition to selling existing products, the marketing team is also tasked with finding market potential insights so they can be followed up by the actors of the animation. This activity can be carried out by the Center of Excellence.

The foundation of government policy in seeing animation as a sub-sector that can be developed into an industry must look at the problems and obstacles that have occurred so far. Thus the government can make appropriate and effective policies or regulations. It is hoped that government regulation and active communication with industry players will create better creative economic growth. Indonesia as a country is a potential market that must at least be able to maintain its own cultural identity as part of the nation's resilience. And the animation industry is part of it.

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