Animation as a Creative Industry: A Strategy to Build Creativity and Independence of Youth in Padang, West Sumatra

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Abstract

Purpose – This paper aims to study the development of animated films in the last decade, which has made Indonesia a target market for products from creative industries abroad. These creative products consist of comics, animated films, and games. Several animated films abroad have been successful and favored by Indonesian children.

Design/ Methodology/Approach – This paper is the result of a literature study and using SWOT analysis method.

Findings – This animation study will be able to open opportunities for creative industry growth if it can build the creativity of young people, especially in the field of animation. Considering that the competition of livelihoods in the economic sphere is increasingly tight and the manufacturing industry sector can no longer be relied upon, building creative human resources is one of the solutions of the economic crash of society.

Research limitation/Implication – There are five opportunities to build a creative economy in Indonesia that is demographic of youth potentially become a creative class, digital lifestyle development, increasing middle class, increasing demand of creative population, and potency of natural wealth and culture of Indonesia; hence this research need to be done. This study aims to formulate strategies to build creativity and independence of youth, especially in Padang West Sumatra.

Originality/Value – Building youth creativity can be done by providing free training, motivating youth by providing incentives for success in animation products; motivating to participate in race events, workshops, and seminars; and cooperating with private or government agencies. It will encourage independence and creativity to produce movies, commercials, and games.

Keywords Animation, Creative industry, Strategy, Creativity and Independence

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1. Introduction

The creative industry is an industry which has its origin in individual creativity, skill, and talent, and which has a potential "for wealth and job creation through the generation and exploitation of intellectual property" (DCMS,2010; (Lee, 2014) . The creative industry holds an important role in the economic growth of a country. Creative ideas wider to the creative industry and other sectors could become a part of a wider production process (Bakshi and McVittie,2009). The creative industry is usually formed by the use of individual skill to provide job creations and also to bring wealth to its region. Evans noted that the urban policymakers had seen that creative industry potentially revitalized the sluggish urban economy (Evans, 2009). Other than that, the creative industry as creative art, literature, performing arts, visual arts and is regarded as a part of a "culture" or the creative industry could also affect the public policy sector, as noted in public. The creative arts, literature, performing arts and visual arts, sometimes regarded as part of the "cultural" or "creative industries". In our view, this relates to weaknesses in conceptualizing both culture and creativity, something with implications for public policy for the cultural sector (Galloway & Dunlop, 2007).

In 1998, Department of Culture Media and Sports (DCMS) formed by Tony Blair published the mapping of creative industry in the U.K. which was then followed by other countries in the world. Indonesia has also built its creative industry. During the SBY presidential government, "the Creative Industry Task Force" was formed under the Ministry of the Creative Economy. The goal is to raise public awareness of the importance of the creative industry's role in developing the economy in the country. A similar thing has been done by the current government by forming the Creative Economy Force (Iskandar, 2015). Mari Elka Pangestu, as the Trading Minister – during the time – made a mapping of Indonesian creative economy development plans and potentials (RPEKI) until 2025. There were 14 creative economic sectors during 2009–2015 (Pangestu, 2015). The development of the creative economy was increasingly strengthened by a government regulation with the presidential instruction number 6 in the year 2009. The development features creativity, culture, and cultural heritage with its environment which supports welfare. So in this context, the creative industry is an industry that has its origin in the use of individual creativity, skill, and talent to create wealth and job creation through the creation and utilization of individual creativity and creative power itself (Mulyana & Sutapa, 2011).

1.1. Animation developing

In Indonesia, various sectors are included in the creative industry and have been developing each year, such as the designing sector, the film, animation, video, and photography sector. The Chief of the Industrial Research and Development Task-force, Haris Munandar noted that the heterogeneous and various socio-cultures Indonesian condition has given an inspirational source for the creative society to be innovative by creating innovation-based projects such as crafts, fashion, and animation (www.antarasumbar.com).

The animation creative industry has not been popular in Padang, West Sumatra. But lately, animation has gained more and more interest from the youth and is developing, even though the number of animators is only a few at the moment in West Sumatra. A few young animators started emerging in animation communities. One of them is called the Piapi Animation. The Piapi Animation has won several times in the various animation events held in Padang, West Sumatra. One of the events is the West Sumatra Animation Film contest 2016. The contest was held by the Tourism and Creative Economy officials which intended to build a creative space for the animators. The events carried an exotic theme: "the beauty of motherland". At the event, the Piapi Animation was crowned as

Associated with these animation communities, the purpose of this research is to review
and frame a strategy to develop the creativity and independence of youth as animators
in Padang, West Sumatra.

2. Animation as a creative industry

2.1. Creative animation

Animation comes from the word "animate" from a Latin word "animare" which means
"to liven up", fulfil it with a life, made it "alive", or giving it a "soul". While the word
"animatio" originally from the word "animo" (to animate or "giving it alive", the word
"atio" means "an action" for "action to live or give a life" (Rochman & Subiyantoro,
2015). Based on the meaning of the word animation mentioned above, animation is an
effort in creativity to move a thing, a picture, or a painting, and made as if it was alive
as in daily basis. Along with the media and technology development, the process of
making and recording animation objects can be obtained in various ways, thus
bringing out various animations based on how it works. All the result of making and
recording of those "to animate" efforts is called animation film. All the technics and
fundamentals in the making of the animation has starting to develop, so it could bring
out the motion illusion of a character based on the physics law and also make the
character look alive in the animation world.

2.2. Traditional animation

Based on the technical making, animations can be grouped into (Rochman &
Subiyantoro, 2015) the following: the first, traditional animation, also called as hand-
drawing animation to make motion illusion which process has been done since the
twentieth century. The second, "stop-motion" animation, is used to describe an animation
made by manipulating a real object made of clay, plastic, or any other materials, by
taking all the picture frames one-by-one and then rejoined them to make the motion
illusion. The third, computer animation, is an animation creation made digitally using
computer, whether in 2D (2 dimensions) or 3D (3 dimensions).

The computer technology development has brought progress for the computer animation
and for the introduction of cultural heritage in a more modern form. Introducing culture
orally is no longer an effective way, and several people show less interest especially
children, because it seems tedious. To make it more interisting and less tedious, the
introduction of cultural heritage, for example, the traditional house and the traditional
musical instrument from Riau, can be made through the messages in the 3D animation video
(Asnawi & Dzikri, 2016). This inspired the making of the Andalas Animation team, which
specialized in making animation films which contain moral messages and local cultural
values. Other than that, innovations and creativities must continuously be done and
appreciated through patent awarding to encourage more creations and to produce a product
with interesting features and designs (Darwanto, 2013).

3. Method

The research uses the descriptive data analysis with matrix SWOT method. The matrix
SWOT analysis function is to ascertain which strategy must be done after finding the
internal and external factors. The internal analysis is to identify the *strength* and *weakness*
factor, while the external factor is to identify the *opportunity* and *threats* factor. The strategy
built from the SWOT analysis is to observe the development of the Andalas Animation. The
Andalas Animation is a "container" for young animators with their new communities in

Padang, West Sumatra. The observer's role in this research is as a pioneer and an active participant who watched, observed, and have a role in the development of The Andalas Animation, and also as the reporter in the interview with the animators.

4. Results and discussion

4.1. Andalas animation community in Padang

The Andalas Animation is a community initially established based on an idea and initiative of a professor named Rahmi Surya Dewi from the communication major of The Andalas University. The idea could be realized after receiving a grant from a program called "IBIKK" (*Ipteks berbasis inovasi kreativitas Kampus* = creativity and innovation – based science and technology) DP2M Dikti in 2011. It was realized in an animation lab called Andalas Animation. Andalas Animation is located at the communication major in The Andalas University. In January 2016 this lab was formally submitted or granted to the social and political science faculty to be used by the communication major students.

In the last seven years – since the establishment, the Andalas Animation has made, at least, three major works, "Malin Pulang Kampuang (Malin is going home)" in 2013, "*Legenda Jembatan Ratapan Ibu* (the Legend of mother's mourning bridge)" in 2014, and "*Talempong*". Two of them are awarded by patents by The Indonesian Ministry of Law and Human Rights.

The Andalas Animation is an animation community within the campus. The Andalas Animation has an important role in coaching college students who interested and have talent in the animation field. Often the college students who joined the Andalas Animation have a lack of ability at first, but with their determination and hard work, they finally were able to create their own works. In fact, the third generation of Andalas Animation has been able to establish their own animation production house, outside of campus dan was named the "Piapi Animation".

4.2. Piapi animation

The Piapi Animation is an animation studio established by four 'Minang' talented youth in February 2016. Four college students and alumni from the communication major of Andalas University, who have the fighting spirit and unlimited ability in the animation field. Their ability grew and sharpened by the coaching process experienced and the working on animations works of the society service program IbIKK (Creativity and innovation – based science and technology in campus) at the Andalas Animation Lab in Andalas University, and also the internship at the Mikairu Enterprise, which was producing an animation film called "Adit Sopo Jarwo" during the time. The Piapi Animation works are: an animation film called *"Kirai"* which became the first winner at a tourism promotional event of "*Exotique Motherland-Ranah Bundo Nan Rancak"*; a work in progress called *"Gentanamo"*, and also *"Toto and Kato"*. Furthermore, the Piapi Animation currently is helping the Mikairu Enterprise in making of "Boneka Riska (Riska's doll)".

Business opportunities in the animation creative industry will be able to support the economic creative among society especially the youth. The animators and graphic design experts will be able to "dig some gold" (getting lots of money from their various creative products in design and animation). Especially in West Sumatra where animation is not a familiar thing, not many people know animators with their works. There are few obstacles faced by the creative industry people in Indonesia: (1) the lack of human resource (2) distribution line (3) Company preferences (4) Regulations and (5) Funding.

The existence of creative industry in the animation sector in Padang, West Sumatra is still limited and rarely been known. But the government effort, through the Tourism and

Figure 1.
Caracter in Andalas
Animation

Figure 2.
"Kirai: Pacu Itiak"

Strength	Opportunity	Weakness	Threat
1. The creative and independent human resource. 2. A good relationship between the Andalas Animation team members with the Piapi Animation team members, especially in coaching of the new generation of the Andalas Animation.	1. The Government support especially from the Tourism and Creative Economy officials of West Sumatra. 2. The public interest and appreciation for an animation film.	1. Lack of loyalty and willpower 2. Lack of human resource in a number 3. Fund and infrastructure which are still limited 4. Weakness in the marketing of the design and animation works.	1. Tools and devices which very vulnerable. 2. Lack of protection against the animation creativity – based products.

Table 1.
Analysis SWOT
from Andalas
animation and Piapi
animation

creative economy officials of West Sumatra held a number of animation film contests of Minang Youth creations in West Sumatra have given much of spirit and inspiration for the young animators in Padang, West Sumatra. The contest was held as a form of effort in building the appreciation space and also to build a competition among the Indonesian animators to raise some concern from many participants. But most importantly is to coach the animator film works community. The contest is also to ask the young animators to make a target and a promise of their plan on developing the animation films in Indonesia especially in Minang land in Padang, West Sumatra.

Based on the development of the Andalas Animation Community established in 2011, and the Piapi Animation established since 2016, there are some strengths, opportunities, weaknesses, and threats in developing them into the creative industry. Based on the SWOT analysis on independence and creativity – based the Andalas Animation and the Piapi Animation can be described as follows:

Based on the above SWOT analysis, the strategy in building creativity and independence of the youth in Padang, West Sumatra, are (1)introducing animation through the public service program, by giving short free courses for the high school students; (2) providing workshop or training in making animation works by inviting famous animators in Indonesia; (3) recruiting some college freshmen who talented and passionate in animation field by becoming the member of "Andalas Animation" and learning together with "learning-by-doing" method; (4) giving the freedom to the college students who already made their own animatian film to join any animation competitions; (5) giving full support and motivation for the experts students alumni to be able to develop animation outside the campus, whether building them the animation studio, or working at any animation companies; (6) searching and cooperating with the government and private companies.

5. Conclusion

The strategy to build creativity and independence of the youth especially in the animation subject must begin as early as teenagers especially for those who have the ability and talent on art and computer programming or graphic design. Their ability and talent will be sharpened and will emerge through their efforts and determination in learning and will to create animated works, so they can participate in many competitions. Armed with the winning titles and reward from the government, especially the West Sumatra Tourism and Creative Economy Board, as their capital to buy some equipment, they can independantly support in building the animation production house in West Sumatra. Founders of the Piapi Animation are alumni of the Andalas Animation, who have the ability of showing their courage and independence in building a production house merely armed with their knowledge and the reward they got from winning some competitions, so the Piapi Animation today is more well-known than the "parent", which is the Andalas Animation.

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