

CHARACTER CREATING PROCESS AND MEANING OF “GWK” FFI 2015 ANIMATION AS PRESERVATION OF BALINESE MYTHOLOGY

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Abstract: *The GWK (Garuda Wisnu Kencana) animation tells the story of the adventures of a magical boy named Garuda in obtaining Tirta Amerta (water of life) belonging to Lord Vishnu to free his mother who is held hostage by a magical grandmother named Kadru, the animation that can be watched at GWK Bali Cultural Park won the Citra trophy in the animation category in 2015. The purpose of this research is to explain: 1. The process of GWK character creation, 2. The meaning of the animated character characterized by Balinese mythology. The results showed that the process of creating Garuda Wisnu Kencana animation consisted of several stages which were quite a long process, starting from pre-production, production to post-production and screening until now as in 2023 at GWK cultural park, Uluwatu, Bali. The type of work is 3D animation with a duration of 34 minutes, telling the story of the little Garuda adventure in getting tirta amerta (water of life) belonging to Lord Vishnu to free his mother from the hostage taken by the witch Kadru. The meaning that can be explained from this creation is the meaning of creativity, the meaning of preservation, the meaning of national identity. The finding of this research is that the production process of Garuda Wisnu Kencana animation consists of several stages that are quite long, starting from pre-production. The conclusion of this research is that the process of creating GWK requires collaborative work with high standards and can be a promotion and preservation of Balinese culture.*

Keywords: *best animation; ffi; 2015; gwk; character; balinese; mythology.*

Introduction

GWK, according to the director, Chandra Endroputro at the discussion of the nominees and winners of the Citra Trophy, Indonesia Film Festival (FFI) in the animation category at Galeri Kaya, Grand Indonesia, West Mall, 8th floor, Jalan MH Thamrin, Central Jakarta, Thursday, December 17, 2015, 18.30-21.30, is an animated film adapted from the Hindu mythology of the story of Garuda Wisnu Kencana. It is an animated film that is part of

a tourist attraction shown at the Garuda Wisnu Kencana Cultural Park complex, in Uluwatu, Bali. The production process of GWK “Little Garuda Adventure” is 34 minutes long, a 2015 production of Alam Sutera, the property company that manages the GWK cultural Parks complex.

The animation was done by several different studios, starting from storyboards done by Kampoong Monster in Jakarta and Bandung, then the animation production by Infinite Frame Work

animation studio in Batam, the music was done by artist Zheke Kasali who also doubles as a producer. From the presentation Chandra Endroputro, Animakini seminar 2019 event, at Teater Jakarta, Taman Ismail Marzuki "The choice of mythology or folkloric legends is interesting. Because these stories are thick with local content that makes them so unique. Because they are so local and thick, they don't necessarily exist in Europe, they don't necessarily exist in America, they don't necessarily exist in India." This animated work set in Balinese culture, which won the 2015 Indonesian Film Festival in the animation category, is a complement to the various artworks displayed in Bali's art and cultural performance venues.

Folklore is a part of collective culture that is spread and passed down from generation to generation either orally, or in the form of mnemonic devices, or other reminder aids (Dananjaya, 1984). Folklore is anonymous and serves as an educational tool, solace, expression of social protest and projection of pent-up desires. Folklore is also pre-logical, which has its own logical properties that are not in accordance with general logic (Blechman, et al 1981). Some forms of folklore that exist in the oral tradition, among others: myths, fairy tales, and legends. These forms are still alive in the modern world, through various forms of new media. The nature and characteristics of folklore can be found in today's animation works. (Dzulfiqar & Mansoor, 2014; 21).

The word Mythology, composed of Mythos and Logos, has two main meanings, namely; a treasure of myths found in a society, both communally and individually, b. the science that studies the myths that occur in society. Myths are considered as truth by the community that believes in them. Mythos means an understanding of nature and humans that is not yet ratio-

nal, or a simple expression of thought to understand the existence and occurrence of nature and humans. While logos means science, or a rational approach to understanding myths (W. Sunarto 2019; 30 citing Alkatiri, 1988).

Bali is an island that has been recognized internationally beyond Indonesia, for its natural beauty, art and unique cultural traditions. Bali's vibrant arts and cultural activities have led orientalist Michel Picard in his book "Bali: tourisme culturel et culture touristique" KPG, 2016, to call Bali a living museum of Hindu-Javanese civilization. Remnants of Javanese Hindu culture are still preserved and stored in ancient buildings, lontar (in ancient times, palm leaves were used as paper for writing manuscripts, letters and royal documents), dances (Iryanto, 2000). In addition to performing arts and fine arts, the Garuda Wisnu Kencana animation work is also a complement in the effort to preserve culture through Balinese folklore into animation works. Through this study, the author believes that the progress of tourism has a good effect on the appreciation of visits to cultural parks in Bali.

Based on the author's observation when appreciating the film at GWK studio at GWK Cultural Park in Uluwatu, Bali, on May 3, 2023, and following the discussion of the nominees and winners of the Indonesian Film Festival in the animation category at Galeri Kaya, Grand Indonesia, West Mall, 8th floor, Jalan MH Thamrin, Central Jakarta, Thursday, December 17, 2015, 18.30-21.30. Judging from the adaptation of mythological stories that are converted into animated stories that can be accepted by children, it is already a challenge that must be solved. Then packing a 34-minute story after being edited previously was 43 minutes as stated by GWK director, Chandra Endroputro, at

the discussion of nominees and winners of the 2015 FFI animation category at Galeri Indonesia Kaya. Being an exciting animated spectacle, with the spice of humor with a surprising local flavor in the middle of the panic atmosphere is also a solution to attract the attention of the audience to keep the concentration focused and want to know what else is the exciting story behind it.

From the animation side, it seems that several animation principles such as exaggeration and appeal are really a strength to support the story, characters and animation techniques, angles, and scene settings with a rich environment from the Balinese cultural background, so that the audience is not given a break to feel monotonous or think bored, such as the fight scene with Kadru's children which is perfectly worked out with 3-dimensional animation character techniques with visual effects. This animation deserves to be the winner of the best animated film of Citra Trophy in Indonesian Film Festival, animation category 2015, chosen by the animation jury.

In fairy tales and myths, relationships and character types are always recurring. From the hero searching for his identity, the event that calls him to adventure, the wise guide who provides provisions, the gatekeeper who blocks the hero's path, the shape-shifting traveler who confuses and enchants the hero, the shadow of the villain who tries to destroy the hero. In describing common character types, symbols, and the relationship between one and another, Swiss psychologist Carl G Jung introduced archetypes which are ancient patterns of personality, including the self, shadow, anima/animus, mask (persona), father, mother, son, wise man, hero, maiden, and trickster and clown. (Suyanto, 2013; 42 citing Vogler, 2017).

An understanding of these forces is one of the most powerful elements of a modern storyteller's strategy. The concept of archetypes is an indispensable tool for understanding the purpose or function of characters in stories. Character archetypes are part of the universal language of storytelling and control the power of the story which is essential, the breath of the writer. The 10 archetypes proposed by Jung, Camble, and Vogler include: hero, mentor, shadow, ally, herald, threshold guardian, trickster, shapeshifter, parent, and child. (Suyanto, 2013; 42 citing Vogler, 2017).

In animation there are moving characters that are designed based on the demands of the story, not just the external appearance using costumes from a certain era / time but also at the same time reflecting the nature and personality. There are good protagonists and evil antagonists, there are also side kick characters, who become close friends of the good or evil character, and supporting actors, other characters that strengthen the storyline of the animation. (B. Gunawan 2013; 45).

The government through the Center for Film Development, Ministry of Education and Culture annually awards the Indonesian Film Festival (FFI) to film creative workers as the highest national milestone in which there are 23 categories of Citra Trophy awards and special awards, from feature films, short films, long documentaries and short documentaries, film criticism, lifetime service awards for the film profession, and animated films.

The Minister of Education, Culture, Research and Technology, Nadiem Anwar Makarim in his remarks at FFI 2022 said "FFI has had a major impact on the development and progress of our culture, FFI does not just give birth to a compe-

tition process, but also conducts mapping to read the dynamics of the journey of Indonesian cinema". (FFI 2022 Catalog, 4).

The values in the Citra Trophy of the Indonesian Film Festival prioritize 1) Clarity of ideas and themes that are relevant to the situation and development of the times, 2) Technical and aesthetic quality that supports the integrity of ideas and themes, 3) Reflecting the professionalism and skills of filmmakers in realizing their ideas, 4) The principle of diversity, which straightforwardly explains the inclusive culture in Indonesia's diversity, 5) Originality, presenting something different from films that have already aired, 6) New nuances, which bring new values from technical matters, ways of storytelling, genre elements and themes. (FFI 2022 Catalog, 1-4).

Several articles related to character visuals were found in several journals. Widy, Mansoor, and Haswanto (2013) stated that in movies or cartoons what is really memorable or famous is the character, not the plot or storyline that controls it. The clearer a character is to the audience, the more they will connect to the story. The clarity of a character can be seen from how a character acts in different situations. How the character is portrayed to appear to have fear, frustration, happiness, anger, curiosity, and so on. The results of research related to Ramadhan, Mansoor & Haswanto (2013).

Holistic character design according to Mounsey, states that there are several keys in creating a beloved character; the story behind the character, the nature of the character, the audience, and another factor is the design itself, all elements work in harmony and connect with each other. In many cases, character designs and other illustrations must be able to communicate with the target audience.

If the target audience is children, then the designer must know what things can make them laugh, what foods they like, then the information is incorporated into the character design process itself, so that it can determine the nature of the character that will be created later. According to Trihandono and Irfansyah (2010) basically, characters are divided into two broad categories, namely stationary characters and story-based characters. Stationary characters are artistic and are used as visualizations of merchandise, stickers and stationary. Meanwhile, story-based characters have story elements and personalities associated with them.

The types of stories that can be implemented into story-based characters are very broad in scope, ranging from fictional to factual. Characters developed from eastern mythology then have distinctive characteristics in the formation or classification of each character. Characters that represent evil (villains), for example, are almost always depicted with dark colors, fat body shapes (endomorphs) and cynical facial expressions. Likewise, characters that represent goodness (heroes) are usually shown with a proportional body shape (mesomorph). In addition, delicate characters are depicted with a slim shape (ectomorph), with accessories that are also light in character (taken from the mythological character of elves).

From the article search above, it is clearly outlined that no one has studied GWK animation characters, so this research on the aesthetics and meaning of GWK animation characters can be said to be a new study related to the aesthetics and meaning of GWK animation characters. GWK animation, which is based on Balinese cultural characters and stories and won the Citra Trophy in the animation category in 2015, is expected to contribute to strengthening the nation's

identity and introducing traditional cultural arts at the national and international levels. In addition, the GWK animation is also part of the preservation and promotion of cultural parks in Bali, because it includes cultural preservation and promotion activities that are the cultural heritage of today's art.

In addition, GWK animated characters can be read as symbol that convey many meanings. Each character displayed from the main character, protagonist and antagonist can be read as a sign that conveys many meanings, because people's perceptions vary towards objects and depend on their ability to read the animated character (Harisah, 2008).

Methodology

The research was conducted by the author by examining the production process and the meaning of GWK animation character as the winner of the 2015 FFI Citra Trophy as the preservation of Balinese mythology.

The research on the aesthetics and meaning of GWK animated character as the winner of the 2015 FFI Citra Trophy as the preservation of Balinese mythology is a qualitative research. The research was conducted in 2023 in Jakarta and Bali. Data collection was conducted using observation, interview, and documentation techniques. Determination of data sources using purposive sampling, which is a sampling method that is done intentionally or with a specific purpose. In this method, researchers select subjects or samples that are considered to have the most relevant or representative information related to the research topic. The selection of subjects was done selectively based on criteria previously set by the researcher, from 11 winners of the Citra Trophy in the FFI

animation category from 2013-2022, with the main focus being to gain an in-depth understanding of the perceptions, attitudes, or experiences of certain individuals or groups, namely the aesthetics and meaning of the GWK animated character, winner of the 2015 FFI Citra Trophy as a preservation of Balinese mythology. The researcher used objective judgment to select subjects who were considered the most valuable in understanding the phenomenon under study.

Qualitative research is descriptive in the form of data on symptoms, events, or events that are analyzed in several categories, namely primary data whose attention is aimed at the form of observation searches in the field, conducting interviews with animation actors who won the 2015 FFI animation, including the presentation of materials and data concerning several aspects to produce a structured description that clarifies the problems and research questions. Meanwhile, secondary data in the form of text documents, images; photos, animations, to be analyzed through the exposure of objects carried out with the aim of obtaining identification and categorization of elements related to the aesthetics of animated character trends in terms of character visual style, facial expressions (appeal), gestures, costumes, colors, and body proportions as well as the environment or environment which is the context of the presence of the object of research. (Sarwono & Lubis, 2007; 49).

Result

Myths are often associated with beliefs about great events or phenomena, but they are the product of imagination, associated with beliefs in gods, demigods, immortals, fantastic creatures or animals, heroic adventures of brave heroes

and spectacular and miraculous natural events and human experiences. In particular, the word myth, describes a belief that exists in a community or society, about the strength and power that determines the existence and change of nature and humans, the study of myths is called mythology. (Wagiono, 2019: 27, Soekarno in cartoons, myths and contramitos quoting from Spence, 1961).

The word "animation" comes from Latin, anima which means life or animare which means to breathe life into. The English term animation is an abbreviation of animal and motion which means moving animals, animation comes from the root word "to animate" which means to bring to life. Animation is an activity of animating, moving static objects by being given a push of strength, enthusiasm and emotion which then creates motion or has the impression of moving, so that analytically it has an unlimited range of place, time, and also material. (Prakosa 2010; 23).

The Synopsis

In the midst of the growing fire, it turned out that the GWK's mantra worked and his body began to grow as tall as a coconut tree, and then flew to the sea to suck sea water into his body, after feeling enough the little hero flew back to the village, and sprayed water from his mouth to the burning houses, finally the fire began to die out. However, a new problem occurred, without realizing that the water sprayed by the GWK was too much, causing flooding and rolling all the utensils in the yard of the house including drowning the residents, thus angering the residents, so that the GWK was considered not to save the residents but instead did not solve the problem or create new problems that added to the mess.

The GWK complained to his mother, Dewi Winata, who was very patient in listening, and asked her son to eat, because she heard a voice from her son's stomach, his mother's message, you should not only think about the safety of the residents, but you also have to think about your own health too. The next day when GWK was out of the house, the mother was visited by a lady who complained about GWK's behavior that had harmed her son so that he was injured, the lady also demanded compensation that GWK's mother could not afford and it turned out that the lady turned into a magical grandmother named Kadru and her children turned into crocodiles. Kadru and her children turned into crocodiles and snakes that could fly which then held GWK's mother hostage to become Kadru's slave. The GWK who had just arrived home was shocked and asked the witch to release his mother but was refused by the witch by submitting a requirement to bring Tirta Amerta owned by Lord Vishnu, water that could make eternal life but could create disasters in the world. Kadru thought that only GWK could take it. In order to free his mother, GWK was forced to fulfill Kadru's request to take the Tirta Amerta guarded by Lord Vishnu in the cave. Upon reaching the cave GWK met three funny grandfathers guarding the door, who invited him to go inside, but it turned out that inside there were many obstacles.

Eventually they fought and GWK lost and begged Lord Vishnu to help him to save his mother who was held hostage by Kadru the magical grandmother. Finally, the god Vishnu helped GWK and found a solution to defeat Kadru to save his mother. After taking his mother home, the little Garuda asked his mother for permission to serve Lord Vishnu, by becoming Lord Vishnu's mount, to fly across the universe to preserve the existence of the universe.

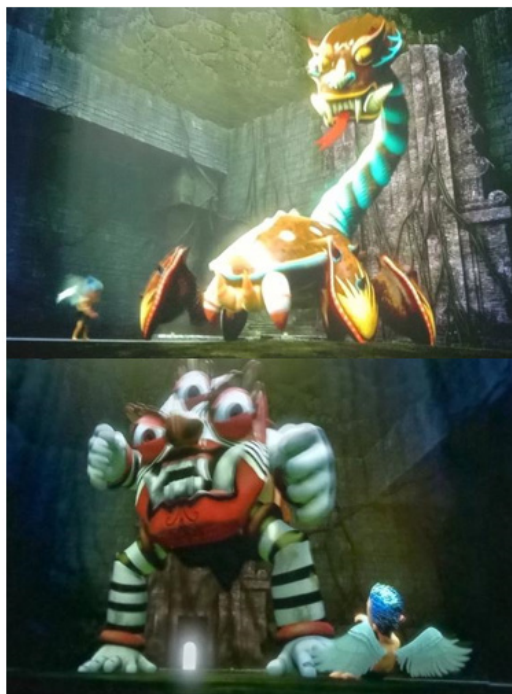


Figure 1. Barrier character of gigantic monsters twins.
(Source: capture of the GWK animation film at the
park studio GWK culture)

According to Endroputro , summarized in the proceedings report, Animakini 2019, pages 40-49, in working on the animation through the research process as part of pre-production, starting from the GWK character, trying to find out as much as possible about the world of puppets, about Garuda Wisnu Kencana, then young children, in that era what happened, do they know the events of Garuda Wisnu Kencana or the gods occurred in what era? From the results of the research, it happened before Mount Toba erupted and then the Javanese understanding was combined and so on. Many variations and alternatives were made, some like birds, some look like people, some are half-human with faces and so on. But the point is, from all of that the child must reflect a brave, stubborn, unyielding child. The long process of determining the face, from the eyes and so on, was thoroughly inves-

tigated even though the results were different, because in the creative process, continuing to search until it was found, made this the Little Garuda must be Indonesian.

As for researching what the character, Witches of old existed in various mythological forms. Whether the form is true or not, it can inspire. Even that saw in some temple reliefs. Then the character of Lord Vishnu is a wise god. However, if the literature from outside, Lord Vishnu is actually a creator as well as a destroyer. From the literature on who God Vishnu is, he is like giant. Furthermore, with GWK's mother, it's like being old and wise, usually Indonesians when they say old and wise, they tend to become grandmothers. So the mother becomes an old lady. So the final result will be adjusted to her age again. But it must be based on research that Vishnu's face is wise enough to be adjusted to the Indonesian view, which must be seen as luminous.

GWK animation film with a duration of 34 minutes falls into the category of short animation film, which is an animation film that has a duration of under 60 minutes, usually done by a small group of people who want to realize a film work. However, the production of GWK animation was done by a large-scale animation studio in Batam, Infinite Frame Work, with more than 100 creative teams under the supervision of the animation director, Daniel Harjanto.

The work process starts from the meeting process of Executive Producer from PT Garuda Adhymatra Indonesia member Alam Sutera property, Producer: Zaky khasali, Screenwriter and Animation Director: Chandra Endroputro, who will animate and produce GWK 3d animation. Then it was carried out to realize the idea, starting from determining the idea

of a story that would later be poured into a story that was developed into a story, story theme and premise into a scenario, by coordinating with a pre-production studio that worked on character concepts from Pawitra Studio that translated the story into character designs and storyboards.

Through Pawitra Studio as the studio that coordinates the concept and production process in collaboration with Infinite Frame Work animation studio, Batam, the Technical Director of the animation studio; Daniel Harjanto who is responsible for pre-production preparation to post-production animation, starting from working on GWK characters and other supporting characters. Then synchronized between the story writing and the storyboard, each scene has different shots, storyboard will be very helpful to organize the scene in the production process later (Prakosa, 2010).



Figure 2. Character protagonist GWK animation: The Little Garuda and his mother Goddess Vinata, Lord Vishnu.
(Source : capture of the GWK animation film at the park studio GWK culture)

Analysis

In the 10 character archetypes, little Garuda (GWK) the mighty son of mother Dewi Winata, born with a great gift of divine power, his adventures are colorful, later leading Garuda to become the mount of Lord Vishnu. As the main character, the little Garuda in this story becomes a hero

who is willing to sacrifice himself to help his *biang* who is held captive by Kadru. The archetype of GWK's hero represents what Freud calls the ego, in this case a family ego who sacrifices to make his mother happy. Based on audience identification, the hero's admirable personality qualities need to be displayed in order to set an example. Grow, heroes overcome obstacles and achieve goals, but they also gain new knowledge and wisdom. Action, the hero should be actively in control of his/her own destiny, should take decisive action in the story, actions that require risk-taking, or the most responsibility. Flaws, weaknesses are interesting to humanize the character, we can recognize a bit of ourselves in the hero who is challenged to overcome inner doubts, errors in thinking, guilt or from past trauma, or fear of the future. Weakness or imperfection, something alien makes the hero a more real and more interesting character. (Suyanto, M. 2013; 122).



Figure 3. Character protagonist GWK animation: The Little Garuda.
(Source : Capture of the GWK animation film at the park studio GWK culture)

Discussion

Characteristics and meaning of the protagonist Little Garuda (GWK), as can be seen in Fig. 3, can be elaborated as follows:

a. Personality, in the main character is related to his character, siding with the weak, upholding the value of goodness, having supernatural powers, in the small eagle his body can grow, and has the ability to ward off danger, good manners.

b. The shape of the head is an oval rectangle, with straight hair combed back which gives the impression of being a little arrogant, blue in color, has pointed ears, and has an amulet necklace around his neck, which gives the meaning of having supernatural powers.

c. The eyes, the characteristics of the protagonist's eyes, are rounder and larger than eyes in general, with black eyeballs, which contain the meaning of alert, associated with children's expressions and gestures. The eye color for the protagonist character is made softer than the antagonist character. With pitch black eyebrows.

d. Mouth, has a small beak on its mouth, which is connected to its nose.

e. Body posture, the protagonist uses a mesomorph body shape for the main character, and an ectomorph for the supporting characters.

f. Hand ornaments, which are displayed from the characters using bracelets.

g. Trousers and sarongs with Balinese motifs are used by male characters, the shape is adapted to the mesophor form for the main character.

h. Belts are used by all protagonists and antagonists.

i. Body proportions, the proportions of the protagonist and antagonist use five head height to body height ratios adjusted to the proportions of children.

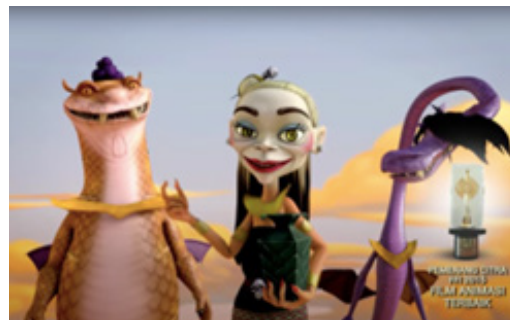


Figure 4. Character antagonist GWK animation, Granny Kadru and his followers snakes and crocodiles.

(Source: Capture of the GWK animation film at the park studio GWK culture)

Characteristics and meanings of the antagonist (villain) of GWK as can be seen in Fig. 4, can be further elaborated as follows:

a. Personality, the shadow character in Kadru is related to his nature, siding with badness, cunning, upholding evil values, having magic, his body can change form from an innocent look to a fierce face, and has the ability to magic, rough.

b. The shape of the head crown, a bun with a snake-patterned headpin that can turn into a snake weapon.

c. The shape of the head, oval in shape with a sharp chin, with straight hair that gives the impression of being very arrogant, white in color with black gradations, has pointed ears, and has an amulet necklace around his neck, which gives the meaning of having magic.

d. Eyes, the eye characteristics of the antagonist character are flat ovals with sharp black eyeballs, which implies caution associated with the expressions and

gestures of angry parents. The eye color for the antagonist is made to look evil compared to the protagonist. With solid black eyebrows.

e. Mouth, wide with creepy red lipstick.

f. Posture-wise, the protagonist uses an ectomorph (thin) body shape for the main character, and endomorph and ectomorph for the companion character.

g. Arm and hand ornaments, which feature the character wearing gold bracelets on the arms and hands.

h. Skirts, using a kemben or cloth with Balinese motifs are used by old female characters, the shape is adjusted to the ectomorph shape for the main character.

i. Belts, used by all protagonists and antagonists.

j. Body proportions, the proportions of the protagonist and antagonist use a ratio of five head heights to body height adjusted to the proportions of adults.

The meaning of creativity

Creativity can be interpreted as the ability to respond, provide solutions, and the ability to create something new. Therefore, this creativity is based on the attitude of flexibility (flexibility), fluency (fluently), smartly, and intelligence (intelligence) (Campbell in Sunarto, 2018: 108). In the GWK animated character product, there is a meaning of creativity from an animated character design creator that has not previously been done by character design researchers, especially in the field of animation using 3d production techniques. The creators of GWK animated characters have previously created animated character works, but did not refer to animated characters with Balinese cultural backgrounds. This is very different

from the creation of GWK animated characters, which raised Balinese mythology and won the FFI animation category in 2015. That is the novelty of this GWK animation character study, which is part of the creator's creativity.



Figure 5. Character poster from GWK animation at GWK Cultural Park, Uluwatu, Bali
(Source: Ehwan Kurniawan from observation in GWK Cultural Park)

The GWK animated character can also be interpreted as a sign that has the meaning of preservation and love for traditional culture, namely the mythology of GWK animated characters. In the creation of the design work, GWK animated characters will be increasingly recognized by the public internationally through this scientific paper. The more information that is conveyed to the international public, the more recognizable the GWK animated character will be and hopefully there will be a sense of preserving its existence. GWK animated characters need to be preserved because it is a unique and interesting Balinese culture and is still practiced today in the GWK cultural park in Uluwatu, Bali.

Conclusion

The results of data collection from research related to the development of the best Indonesian animated films selected by the animation jury at the 2015 Citra

Trophy are to be well documented in visual and textual archives. A note from director Chandra Endroputro, to work on children's animation that can be a guideline is not to patronize children, make the animated film take the child's point of view, for example, the character is made still a child, whose stereotype in Indonesia is always considered not yet able to be given responsibility, cannot be trusted by his parents to solve problems but instead create problems, as if this is the incident that happens around us like that, which is the assumption for the child "I'm really here" the story.

As a researcher, the author try to formulate an analysis of the production process and meaning of GWK animation film. To research, study, analyze, and write down the description of the creative process of the animation production house in realizing the work of the animation film so that it can be the best in the FFI image trophy in the 2015 animation category. The public can know the development of Indonesian animation both in terms of ideal production and being the best in terms of production process and meaning.

With the growing animation industry in Indonesia, the author tries to explain the results of research related to the production process of Indonesian animation intellectual property rights, especially the GWK animation character that won the FFI animation category in 2015. By understanding the development of the animation production process, it is expected to be a reference for animation creators in working on animation not only thinking about production, but also need to think about the development of animation characters so that they have economic value and cultural preservation.

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